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First in the Field!

Moving Picture WORLD

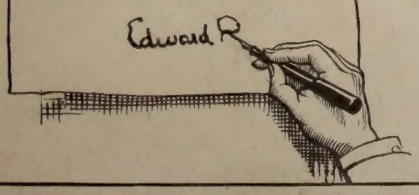
. 72, No. 1 JANUARY 3, 1925 PRICE 25 CENTS

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How about YOU?

2nd FAMOUS FORTY Contract



THE ALASKAN
"THE COVERED WAGON"
"MANHANDLED"
"NORTH OF 36"
"A SAINTED DEVIL"
"FEET OF CLAY"

POLA NEGRI
in the
ERNST LUBITSCH
production
"Forbidden Paradise"

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3.00 a year.

HOOT GIBSON



Let 'er Buck!

With the World's Greatest Rodeo

-exclusive action scenes of the thrilling 1924 "Pendleton Round-up"

One of the Pictures on The White List

ABSOLUTELY—bar none—Hoot Gibson's greatest picture! More thrills to the foot than was ever dreamed possible! If you never play another picture—show this one!

Directed by Edward Sedgwick

A UNIVERSAL GIBSON PRODUCTION



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CECIL B. DeMILLE'S

PRODUCTION

"The Golden Bed"

WITH

ROD LA ROCQUE
VERA REYNOLDS
LILLIAN RICH
WARNER BAXTER
THEODORE KOSLOFF
JULIA FAYE

Screen play by
JEANIE MACPHERSON

Based on the novel by Wallace Irwin
Published serially in the Pictorial Review

PRESENTED BY
ADOLPH ZUKOR AND JESSE L. LASKY

A Paramount Picture



A DECEMBER FAMOUS FORTY PARAMOUNT PICTURE

Member Motion Picture Producers & Distributors of America. Will H. Hays, President.



A Metro Goldwyn Money Getter

KING VIDOR'S

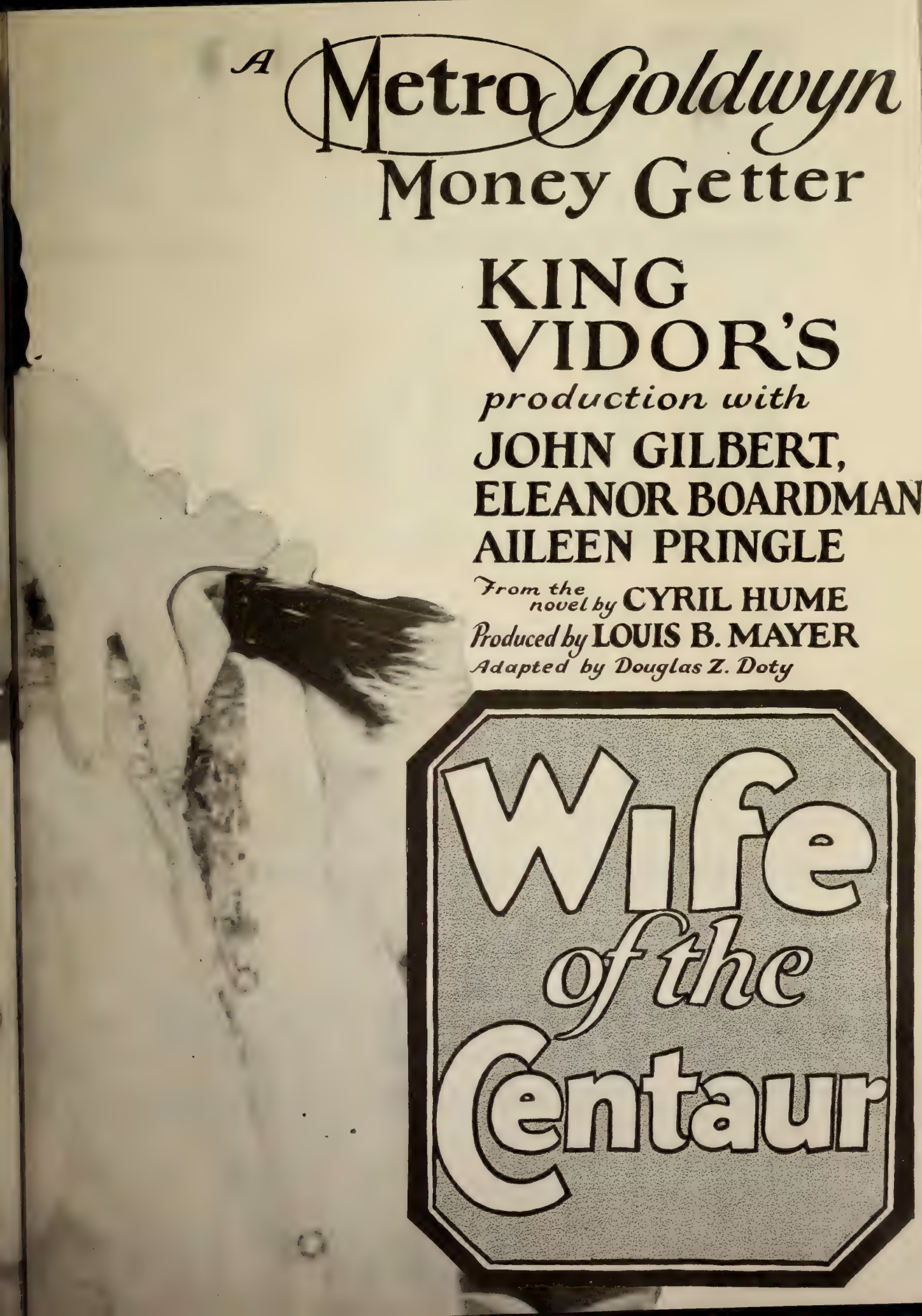
production with

JOHN GILBERT,
ELEANOR BOARDMAN,
AILEEN PRINGLE

From the novel by **CYRIL HUME**

Produced by **LOUIS B. MAYER**

Adapted by Douglas Z. Doty



Wife of the Centaur

The Hu

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played at po

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today!

1924—1925

Moving Picture World

First in the Field—First in Guaranteed A. B. C. circulation—First in reader confidence and loyalty for seventeen years—First in complete all-around service to the reader—First in independent discussion of the exhibitor's problems—First in reader interest—the advertiser's first consideration—because it considers the reader.



FIRST!

WOW!

What a humdinger of a thriller we've got for you in this one!





J. K. McDonald
presents his original story

"FRIVOLOUS SAL"

featuring
EUGENE O'BRIEN
MAE BUSCH
BEN ALEXANDER
MILDRED HARRIS
MITCHELL LEWIS
TOM SANTSCHI

directed by
Victor Schertzinger

Suspense enough to raise the hair on a stuffed bear.

Foreign Rights Controlled by First National Pictures Inc. 383 Madison Avenue New York

FIRST NATIONAL PICTURES

You must naturally lead with a FIRST NATIONAL CONTRACT

Members *of* Motion Picture Producers *and* Distributors of America Inc.~Will Hays *President*

7 Months a Best Seller!

according to reports compiled by the Publisher's Weekly

and every reader is waiting for the screen version of Jos. Lincoln's "Dr. Nye"



A FIRST NATIONAL Contract takes the worries off your mind and gives them to your opposition!

FIRST NATIONAL PICTURES

Members of Motion Picture Producers and Distributors of America Inc.—Will Hays *President*



The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers



The Editor's Views

LISTS of Best Pictures are in order. So we wrote Exhibitor I. M. Satisfied, of Three Forks, New Hampshire, for his personally selected list of the Ten Best. His reply is interesting:

"The ten best pictures I presented during the past year," he writes, "were the Hoot Gibsons I bought from Universal. I bought a few of those films your papers call specials, but the Hoot Gibsons are the ones my patrons are talking about yet. Tell DeMille, Griffith and those other big producers to turn out more for me next year."

The next reply to our questionnaire came from an exhibitor whose house can be found in the Loop, provided you have the assistance of two traffic cops and a good pair of eyes. He handled the questions with his customary calm, sober desire to be fair and authoritative.

"I can't attempt to list the ten best," was his reply. "But from an off-hand study of the bank book I can tell you a few of them. They were, 'Flaming Youth,' 'Missing Daughters,' 'Human Wreckage,' 'Three Weeks,' and 'The Bedroom Window.' (That last title fooled 'em but I never get the same people back twice so it didn't make any difference to me.)"

A downtown Pittsburgh exhibitor got this far with his list: "The Fire Patrol," "The Midnight Express," "The Spirit of the U. S. A.," "The Arizona Express," "Those Who Dance," and "Wolves of the North."

All of which is important, and should go in the records.

* * *

WE must not forget the fact that we received a list of ten selected pictures from Mr. Hy Brow, one of the most widely known of the daily critics. But when we pointed out to him that three of the pictures on his list had accidentally made money for both producer and exhibitor, in addition to an unconfirmed rumor that they had also pleased the patrons who paid cash to see them, Mr. Hy Brow frantically requested that we suppress his list. "That would never do," he wailed. "My reputation and standing in the Critic's League would be entirely ruined. And it goes without saying no organization would request me to lecture on the 'Why of the Motion Picture,' and no publisher would ever consent to put my name on a book concerning the screen. I'll try again next year and see if I can avoid such a horrible mistake."

* * *

THERE is food for very pleasant thought in the award of the Adolph Zukor prize to the author of the best story filmed during 1924. And these thoughts are entirely separate from the point that no one can seriously question the justice and correctness of the committee's decision.

In the first place it is encouraging to think of the unselfish method of formulating the conditions of the contest, an unselfishness completely proved by the final award. Your picture man is a cynic, and we doubt if the industry has given full credit to Mr. Zukor for his broad vision in outlining the original offer.

In the second place, some credit for placing aside petty considerations must be given the committee that made the selections. With such a distinguished personnel it might have been expected, but nevertheless, even the expected should not go without its word of commendation. There was something of spirit needed for a committee of American authors to award so important a prize to an English novelist. The action is a tribute to American letters.

* * *

"SCARAMOUCHE" well deserved the award. Few pictures of any year in the industry's history have so completely combined excellence in every factor that makes for motion picture art. We have had spectacles, extravaganzas, historical thrills, masterpieces of beauty, and simple productions that stood out because of the dramatic intensity of the story.

But "Scaramouche" comes so close to measuring one hundred per cent in every respect! Story—what a story!—action, size, color, everything is there.

So, finally, our compliments to the committee.

Robert E. Welsh

Moving Picture WORLD

EDITOR - ROBERT E. WELSH

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First in the Field!

One of a Series

The Hamilton National Bank

130 West 42nd Street

It's been a pretty strenuous week—hasn't it? And the bank account has been badly crippled by the onslaughts of the Christmas buying, hasn't it?

As usual—there were a lot of presents you wanted to buy and had to forego.

"Next year," you always say, "I won't be caught this way." But next year comes—and the same thing happens.

There is an easy way to add a lot of extra cheer to next year's Christmas.

There is still time to join Hamilton National's Christmas Club. Put from two to ten dollars a week aside—and be your own Santa Claus next year.

Don't postpone though—do it now!

It only needs the first easy step—and you are on the way to a Merrier Christmas than ever.

Hamilton National Bank

130 West 42nd Street
(Bush Terminal Bldg.)
New York City

Open 9 A. M. till 10.30 P. M. Our Deposit Vaults—open at the same hours—are admitted to be the best equipped in the city.

Ideas!

Gathered Along Broadway

By

W. Stephen Bush

THE Capitol program this week is full of material indicating a very high order of showmanship. The various units, of course, centre around the Christmas idea and are distinctly seasonal of course. The fine idea back of the show, however, is well worth recording, and it might pay to file it away until next Christmas, when it will be just as valuable, for Christmas ideas, like Christmas trees, are always welcome at Christmas time. I know that in the words of the poet one does not always learn weaving by watching the weavers. A little plus in the way of inborn showmanship is necessary, and as most of our exhibitors possess this valuable instinct, an analysis of the Capitol idea and a description of the details seem amply justified.

There are three distinct notes in the presentation of the Christmas introduction, which is flashed into the minds of the audience so intelligently and rapidly that the impression on each face was obvious. The notes were first the joyous note of glad tiding, then the solemn note of the birth of the Savior and the motherhood of Mary, and the merry note, the note that appeals most to the children.

Here is the masterly manner in which the three ideas were conveyed: The house was half lighted when immediately after the overture chimes were heard playing an appropriate Christmas melody. The air was picked up by the orchestra playing softly. Presently the entire house was darkened, only very faint lights in the two huge Christmas trees on each side of the stage remaining. The curtain then opened on a scene suggesting a purple dawn, with a star high in the centre. The dimness continued as "Holy Night" and "Adeste Fideles" were sung back of the purple screen. A spotlight, well handled, gradually showed a tableau, with Mary and the Divine Child close to the footlights, shepherds and wise men and other figures only dimly visible in the centre and background.

It was a marvelously well thought out production of a famous painting, presented, of course, by living people. The audience was deeply impressed when the curtain closed slowly and the third note of social gladness was sounded in having the conventional Santa Claus appear before the footlights, calling upon a fairy to make the children happy, and the whole atmosphere changed into just plain cheerfulness, the scene being continued with a resumption of music and a parting of the curtain showing living pictures and music from "Babes in Toyland." "The March of the Toys" fitted in a hundred per cent. and the effect of the whole was heightened by bringing the lights in the Christmas tree to their fullest capacity.

The finest possible Christmas atmosphere pervaded the house after that and every unit was received gratefully. There was a unit subdivided into five, all of them consisting of excerpts from well-known musical comedy successes. These selections cleverly concluded with "Kiss Me Again," from Victor Herbert's "Mlle. Modiste." I say cleverly because that well worn and popular air fitted in excellently with the early scenes of the feature, "So This Is Marriage," which followed.

Other excellent descriptive numbers for this feature which proved specially suitable and seemed to please the audience were: In the very beginning of the feature and after dwelling for a bit on the Victor Herbert number just mentioned, two numbers that hit off and emphasized the atmosphere of the feature were, "When a Maid Comes Knocking," from the "Firefly," and "Nights of Gladness," a waltz by Ancliffe, an English composer. The great opportunity which offered itself to the composer of the music score upon the change of the modern picture into biblical episode of King David was utilized to the fullest by Musical Director Mendoza. The transition from the modern to the biblical theme was signalized with "Oriental Chant," by M. Moussorgsky, while the great spectacular scene in the King David scene was well illustrated with a Bacchanale by Adolph Schmidt.

AT the Rivoli an old stage effect was cleverly adapted for use in connection with the Christmas greetings. As the same adaptation will serve many other occasions, especially for comedy effects, it seems deserving of special mention. The novelty of the thing is far as a picture house is concerned is technically known as the Kliegl stage snow effect, which is worked with a spotlight provided by a Kliegl lamp and a stereopticon.

Both the lamp and the stereopticon were placed in the extreme left of the booth, while an ordinary Simplex machine was placed in the extreme right corner. About two hundred feet of reindeer film were put in the motion picture machine, which was slowly turned on its own pedestal simultaneously with the workings of the snow effect. The result was a flash of reindeer in a perfect hurricane of a snow storm. Not only the stage but the entire foreground of the theatre was covered with most natural looking snow flakes, varying in size and getting or seeming to get larger as they were closer to the audience.

The falling of large flakes on the orchestra gave the whole thing a look of startling reality. The audience was both mystified and delighted by this novelty and there was a great deal of curious wonderment as to how it was done. At the end there was a lot of appreciative applause.

Credit for the conception and execution of the idea belongs to Harry Rubin, chief projectionist, and his assistants. The Rivoli was strong in the prologue to the feature, "Argentine Love," and the prologue was entirely original, though a theme cast in exactly the same atmosphere with the same star had been presented only a fortnight before at the Strand. It consisted of tango music and dancing most cleverly arranged, and won some applause.

The musical score showed the best Riesenfeld standard. Early descriptive numbers were from the "Suite of Serenades," then "Amerinda"—un soir de fete en Havana, "When the Shadows Fall," a waltz, "A Sunkist Cottage." Some of the descriptive numbers for the pathetic parts, where the wife was shown in her moods and paths of error, were excellent, among them an Agitato Minor in D and "Tragic Parting," "Fantastic Espagnole," "The Dream of an Exile" and "At the End of the Road."

AT the Piccadilly a striking and original feature found an immediate and responsive reception from the audience, particularly from the large feminine contingent. It was described on the program as No. 4 and No. 5, respectively. No. 4 showed the latest modes of the season in Prizma-colored films and was quite pretty but had been done frequently before. The surprise came with No. 5, described as "the second part," and it was found to consist of famous living models in the flesh, who wore all the pretty furs and dresses previously shown on the screen. As all the models had evidently been selected with a view to their beauty—Lee Ochs being a little Ziegfeld in his way—and as their furs and dresses were most becoming, the women in the audience gave way to loud expressions of delight, while the escorts smiled in discreet silence. After the exhibition on the stage, the models stepped down among the audience and slowly filed out through the big centre aisle, followed by appraising glances until they disappeared. A long burst of applause showed how well the audience liked this number.

Valentino Gold Medal to Best Performer

Rudolph Valentino announced this week that he would present each year a handsome gold medal to the motion picture actor or actress who gives the best performance for the year.

The decision will be made by the critics of the leading newspapers, fan magazines and trade papers. They will be asked to vote for the first three performances in order of preference. Every player will be eligible with the exception of Valentino.

"My purpose is to evoke more general interest in the art of screen acting and to bestow public honor on the actor or actress who has contributed the most notable characterization for the year," said Valentino.

Kansas and Missouri Start Membership Drive

At a meeting in the Hotel Muehlebach, Kansas City, of the organization committee of the M. P. T. O., Kansas and Missouri recently, C. E. Cook, business manager, was appointed to conduct the membership campaign in Missouri and Kansas, which will last about four months, going out into the territory and meeting all exhibitors personally. J. W. Watson, Kansas City; A. F. Baker, Kansas City, Kas., and L. M. Miller, chairman, Wichita, Kas., constituted the organization committee. The organization committee also approved the newly arranged schedule of dues of 1½ cents per capita for towns up to 50,000 and 1 per cent per capita for cities more than that. The assessments against each town will be divided equally among the number of member theatres. A $200 maximum has been fixed for a single exhibitor as an annual payment. About 850 theatres will be visited by Mr. Cook on his trip.

Over 200 in N. Y. Want to Be Critics

Over 200 persons in New York state, both men and women, have filed applications with the New York State Civil Service Commission for the examination which will be held for the position of motion picture reviewer. This examination was originally scheduled for December 13, but has now been postponed in order that a more practical test than the one first devised may be held in addition to the written one. Some method will be worked out to the end that applicants for the position may take the practical test in Albany, Buffalo and other places where the examination will be held. There will be about six appointments made for the position of reviewer by the State Motion Picture Commission.

Expect Big Attendance at Albany Zone Session on January 6

All arrangements have been completed with the possible exception of the speakers, for the meeting of the exhibitors of the Albany Zone at the Hotel Ten Eyck, Albany, on Tuesday afternoon, January 6, at 1:30 o'clock. Walter Hays, president of the State M. P. T. O. will be present. It is expected that Senator James J. Walker, and possibly Governor Alfred E. Smith, will be present and speak.

At this meeting, at which every exhibitor in the entire territory is expected to be present, the entire program to be followed by the Zone Committee will be explained. This committee will act through its secretary in Albany as the personal representative of every exhibitor, doing away with the necessity of exhibitors traveling to Albany on various matters, and likewise saving much wire expense. In fact the Zone committee will help in everything that the exhibitor is interested in.

The Zone Committee will occupy offices on the first floor of the Mark Strand building, together with the Albany Film Board and the State M. P. T. O., each having its separate office with a large additional room for meeting purposes. Theatres will be assessed in meeting the expense of the zone committee, according to the size of the place in which they are located, the assessment in each instance being but small. Exhibitors are expected to make the Zone Committee headquarters their meeting place in Albany while in town, and periodicals will be on hand for their enjoyment. Carolyn Goodman has been engaged as secretary of the Zone Committee.

Catholic Women's League Praises Ottawa Exhibitors

Exhibitors of Ottawa, Ontario, were agreeably surprised when Mrs. Harry Etches, convener of the Motion Picture Committee of the Local Council of Women, presented a report at a meeting of the Catholic Women's League at the Gloucester Street Convent, Ottawa, commending the local theatres for the class of moving pictures which were being presented in the local amusement houses. Mrs. Etches declared that the moving pictures "are worthy of the theatres in which they are shown."

Mrs. Etches told of the organization of the Motion Picture Committee in Ottawa two years ago with members from Daughters of the Empire, the Women's Canadian Club, the Catholic Women's League and the Ottawa Women's Club, the purpose being to encourage a higher type of moving pictures. From time to time the committee had made suggestions to theatre managers but it was now felt that "worthy pictures" were being presented.

NED NYE DIES

Ned Nye is dead in Los Angeles. The story writer and author of many screen plays with western atmosphere passed away last week after an illness of several days. Pneumonia was the cause of death. Nye was well known. His most recent screen plays were "Gold and Grit," which he wrote for Buddy Roosevelt and which Weiss Brothers have just released, and "Thundering Romance," for Buffalo Bill, Jr., a companion series.

Coming and Going

George Hackathorne arrived in New York this week for a brief vacation.

For the purpose of more thoroughly acquainting themselves with the motion picture industry in Cuba, and to decide on a new policy for the distribution of First National pictures in that territory, E. Bruce Johnson, manager of the foreign department of that organization, in company with Louis Brock, foreign sales manager, will leave New York for Havana late this month, arriving at their destination about January 5.

J. A. Koerpel will go to England for First National on January 3.

Harry Rowson of Ideal left late last week for London.

J. D. Williams and Hawley Turner of Ritz Pictures have returned to New York from the Coast.

Jane Murfin arrived in New York from the Coast this week.

Harry David, personal representative for Mack Sennett, is in New York over the holidays. He will leave thereafter for a sales trip through key cities of the South.

W. S. Butterfield and his wife expect to leave Detroit for a trip to Europe in the latter part of next month.

F. D. Hutter, president of the D'Alessandro Productions, is in New York from the Coast.

William M. Vogel returned to New York this week from a European tour.

Mark Kellogg of First National is now on the Coast.

Scott Sidney is expected to arrive in New York from the Coast during the first week in January.

Larry Semon arrived in New York this week from the Coast.

Warren Newcombe, art director for D. W. Griffith, is in Los Angeles from New York.

Hobart Henley returned to the Coast from New York this week.

Producer Lester F. Scott is in New York from the West.

John Bowers has arrived in Manhattan from the Pacific Coast.

Constance Talmadge and her mother left for Hollywood early this week.

Robert Schless, agent for First National Pictures in Paris, France, arrived this week on the S.S. Majestic.

Norma Talmadge, accompanied by her husband, Joseph M. Schenck, and Sidney Franklin, who has directed a number of Norma and Constance's productions, and Lola Bara, Theda's little sister, sailed on the Majestic this week for a four months' vacation abroad.

FRISCO FILM BOARD OF TRADE ELECTS OFFICERS

The annual meeting of the San Francisco Film Exchange Board of Trade was held at its headquarters at 100 Golden Gate avenue early in December and officers for the ensuing year were chosen, as follows: President, Morgan A. Walsh, of George A. Oppenheimer, Inc.; vice-president, W. W. Kofelft, manager of Pathe Exchange, Inc.; secretary, Howard J. Sheehan, manager for William Fox, and counsel, Milton A. Nathan. The organization has been functioning in splendid shape during the past year and the policy of working hand in hand with exhibitors will be continued.

Charge Combines Using "Blackjack" Tactics to Absorb Timid Exhibitor

Films Too Jazzy

If Dean McCready of Christ Church Cathedral, Louisville, Ky., is right, the young men of today ought to rise up in their wrath and smite the motion picture one plunk in the solar plexus. You see, the films display lavish living, and the girls have their heads turned, and the young men, in trying to increase earnings rapidly to make a hit with the girls, undertake questionable business methods.

These are the Dean's views as expressed before the Kiwanians. Motion pictures of fast steppers get the girls to thinking too much about the glitter and tinsel of life, and make them dissatisfied with ice cream sodas at the corner drug store, and lisle hosiery.

"There is no such wealth and luxury in America, that I know of, as they show us in the picture shows," declared the Dean.

HARRY RATHNER'S WIFE SERIOUSLY INJURED BY AUTO

Harry Rathner, special representative of Principal Pictures Corporation, was summoned this week to New York from Detroit to find that his wife had been seriously injured as the result of being struck by an automobile at 141st street and Amsterdam avenue. Mrs. Rathner was taken to the Knickerbocker Hospital where it was found that twelve ribs were fractured and a shoulder blade broken. The police made every effort to locate the driver of the auto, without success.

Selling Your Seats

How Harry Seel handles his local talent gold mine.

Horning Bebe Daniels into an automobile race.

Manhattan shirts sell Manhattan picture.

Another elaborate Sea Hawk campaign with a new style card.

How Hyman surrounded Christine of the Hungry Heart at the Mark-Strand, Brooklyn.

Faunce illuminates his show window compo board book titles.

The flapper show hits England.

Echoes "here, too," on big city ads.

You can get real semaphores for The Signal Tower.

A two-piece idea for K—The Unknown.

Gave out half a million Navigator rotos on one stunt.

Tod Browning uses cross word puzzles on his programs.

What a good hook-up really is.

Dallas manager gives special show for Community Chest.

Loaves of bread form "cutout" letters for Bread.

Good advertising examples on Classmates, The Signal Tower, The Fast Set, The Red Lily, The Navigator, The Sea Hawk, The Reckless Age and This Woman. Study them, then show them to your printer.

(All of these money making hints—and a lot more—can be found in Selling the Picture to the Public. Turn over a few pages and note them all down.)

Abe Warner Says Warner Bros. Has Received Many Complaints and Letters That Unless Showmen "Stand Pat" Trusts Will Prevail

ABE WARNER, of Warner Brothers, issued this week the following highly interesting statement:

"For some time past numerous complaints have been received in our office from exhibitors finding fault with interests in almost every key city, who have been trying to frighten them, and others, into selling their houses or turning over their bookings under penalty of opening opposition theatres.

"For the most part, these combines claim to have big producer affiliations in addition to the product they are interested in, and use this as a club to bulldoze timid exhibitors, with a further threat that if they do not agree to the demands, their source of picture supply will be cut off.

"Whenever visiting exhibitors have dropped into our office to talk over business, this game of bulldoze, threat and bluff has been the main topic of conversation. We have also received numerous letters from various points expressing the fear that unless the exhibitors stand pat and refused to be intimidated, the next two or three years will find all the individual exhibitors gobbled up and the country split up into a series of combines which might eventually lead to the entire business being controlled by one or more big trusts.

"It is easy to see what would happen to the independent producer, as well as to the exhibitor, if this should take place—which is not at all unlikely unless something is done about it.

"One prominent exhibitor this week writes our firm as follows:

"'If every big producing or distributing company would issue a statement saying that exhibitors who have stood by them would be protected, it would put a little backbone into timid exhibitors, and prevent them from being bulldozed.'

"Speaking for our own company, I want it distinctly understood that Warner Bros. is the friend of every exhibitor who believes in the 'live-and-let-live' policy, and we are with them one hundred per cent.

"I am aware of the various tactics being employed by these combines. It is like a game of poker. When big interests go to smaller exhibitors for the purpose of either obtaining their houses or bookings, the theatre owner does not know whether it is a bluff or not. Sometimes he sits tight, only to wake up some morning to find that the other chap's threats have been carried out.

"Warner Bros. is not, nor do we intend to become, part of any such manipulation. I want to go on record that Warner Bros. does not intend to build or lease theatres in any territory or locality where the exhibitor is showing our product, and that same applies to our franchise holders, because there are plenty of places to build where the exhibitors have combined not to play our pictures.

"Furthermore, exhibitors throughout the United States can laugh at any person who comes along claiming to have affiliation with us, and using a threat to see that our product is discontinued, if certain demands are not complied with. We will stand by every exhibitor who stands by us until the last ditch, and we will not stand for any bulldozing tactics by anyone using our name.

"To show that we mean business, a short time ago one of our franchise holders became affiliated with a combine that tried to promote a theatre through certain real estate agents in a town in opposition to an exhibitor who had long been our friend. This man immediately wrote us of what had happened and asked if we were going to stand for such action, as he had been told the only way the combine would consider him at all was to lease his house and give him a percentage proposition. In lieu of that, they were determined to go ahead and build right near the exhibitor. We immediately wrote our franchise holder as follows:

"'If you are lined up with this combine in such a way that the affiliation will injure your business—which is a part of ours—you had better decide quickly as to whether you want to do business with these interests or with Warner Bros.'

"The result of this was that our franchise holder saw the light and brought influence to bear on the combine so that our exhibitor was left undisturbed in his territory.

"This is the kind of backing we are giving our exhibitor friends and intend to continue to do so. Our advice to any exhibitor using our product is not to be bluffed with a scarecrow proposition. We will see that you are protected, and no one can stop you from obtaining our product if you have been our friend."

OKLAHOMA EXHIBITORS NAME A CONGRESSIONAL COMMITTEE

The Oklahoma Theatre Owners and Managers Association last week appointed a Congressional Committee, one exhibitor from each senatorial district to look after the interest of the organization at the State Capitol while the Legislature is in session. The duty of the committee will also include the launching of a campaign to reopen Sunday motion pictures in towns where they are now barred.

Frisco Looks to 1925 for Its Record Theatre Building Boom

THE past year has been a very successful one for San Francisco theatre interests and the tremendous growth in population during this period has led to the planning of a number of fine houses for the downtown district, suggesting that 1925 will witness the greatest boom in theatre building in the history of the city. The Herbert L. Rothchild Entertainment, Inc., which operates the California, Granada and Imperial Theatres, has purchased property almost a block in extent further out Market street, and plans to erect one of the finest picture theatres in the world, with a seating capacity of 5,000.

The preliminary plans call for a house along Assyrian and Moresque lines, giving opportunities for the polychrome treatment of decorations. Elevators and escalators will carry patrons to the upper floors and the floor of the stage pit will be constructed on an elevator, permitting the raising of the orchestra to the stage level for concerts.

Ackerman & Harris purchased a large lot at Market and Twelfth streets some time ago and plan the erection of a theatre, but no definite time has been set for the commencement of work on this.

The management of the Orpheum Theatre is seeking a site for a larger house in the downtown district and the old site of the Tivoli Theatre at Eddy and Mason street is under consideration.

The lease of Alexander Pantages on the site occupied by Pantages Theatre will expire within a year and a new house is planned, owing to the high prices demanded for a renewal of the present lease.

The management of the Francesca Theatre is considering the erection of a theatre across the street, to be operated along the same lines as this house, and a small theatre is now in course of construction on Market street, near the Civic Center.

Of late, several downtown houses which have been dark for a long time have been re-opened. The old Tivoli Theatre, operated for years as a part of the Turner & Dahnken chain of houses, has been remodeled and redecorated at a cost of more than $100,000 and has been reopened as the Columbia Theatre.

The old Columbia Theatre on Geary street has passed into the possession of Thomas Wilkes and will be reopened on January 12 as the Wilkes Theatre.

The old Casino Theatre, which has had such a checkered career, is now in successful operation as Beatty's Casino, offering vaudeville and moving pictures.

The Capitol Theatre on Ellis street, which has also been dark for months, has been reopened by Frank Egan, of Los Angeles.

1st Nat.—Educational Big Deal In Canada Is Made Official

Official announcement has been made regarding the important change in Canada whereby the Associated First National has taken over the physical distribution throughout the Dominion of all releases handled by the Canadian Educational Films, Ltd. According to the new arrangement, the sales organization for Educational remains intact with O. R. Hanson, of Toronto, continuing as Canadian general manager for Educational. Associated First National will also take care of the physical handling of F. B. O. pictures, which was formerly done by Educational in the Dominion, but the F. B. O. sales force will carry on as before, according to a statement from P. C. Taylor, Canadian representative, Toronto.

This means that First National, in addition to handling its own pictures, will now carry out the physical distribution of Canadian Educational and F. B. O. releases—also handling the British Ideal reels, for which Educational is the distributor in Canada.

Several changes have taken place in the First National offices, however, according to an explanation issued by Louis Bache, Canadian District manager. The Toronto office of First National has been moved to 277 Victoria street with B. D. Murphy in charge as manager. The Vancouver, B. C., branch of First National is to be found in the Leigh-Spencer Building at 553 Granville street and the Vancouver office is under the direction of Manager W. H. Mitchell. In Calgary, Alberta, First National is taking the quarters occupied by the Educational exchange. Winnipeg, Montreal and St. John, N. B., offices are remaining as at present, although new offices are promised for St. John.

DUHEM COMPANY MOVES INTO NEW QUARTERS

The Duhem Motion Picture Manufacturing Company, which makes a specialty of making moving pictures to order, has moved into a new laboratory at 135 Hayes street, San Francisco, Cal. A projection room has been fitted up and a fireproof vault installed for the storage of film.

State Rights Sales

Arrow announces the following: Advance Film Exchange, Minneapolis, Minn., has bought 12 Great Westerns, starring Dick Hatton; 3 Wild West Productions, starring Dick Hatton; 7 Edmund Cobb Westerns, 4 Pinto Petes, 4 Neva Gerber Features, 5 Muriel Ostriche Comedies, 9 Speed Comedies, 8 XLNT Comedies, 5 Cruelywed Comedies and "Night Life in Hollywood" for Minnesota and North and South Dakota. Fontenelle Feature Film Company, Omaha, Neb., has bought "California in '49" for Iowa and Nebraska. Rex Film Company, Detroit, Mich., has bought "Night Life in Hollywood," "Hidden Light" and "High Speed Lee" for Lower Peninsula of Michigan. Frank E. Beecher, Detroit, Mich., has bought 26 Great Westerns, 4 Pinto Petes, 9 Speed Comedies, 7 XLNT Comedies and 5 Cruelywed Comedies for Lower Peninsula of Michigan. Columbia Pictures Corporation, St. Louis, Mo., has bought 13 Broadway Comedies and 13 Mirthquake Comedies for Eastern Missouri and Southern Illinois. Standard Films Kansas City, Mo., have bought "The Fighting Skipper" for Western Missouri and Kansas. Western Film Company, Kansas City, Mo., has bought 10 Edmund Cobb Westerns and 12 Great Westerns, starring Dick Hatton, for Western Missouri and Kansas. Sam Grand, Federated Film, Boston, Mass., has bought "The Lost Chord," the Whitman Bennett special, for New England.



ANDREW J. COBE

Cobe Succumbs to Heart Attack at Home

Andrew J. Cobe, well-known theatrical real estate broker and managing director of Broadway successes, died at his home, 76 West 86th street, New York City, early Thursday morning, December 11, after a heart attack. He was 59 years of age.

Introduced Many Novelties

Mr. Cobe introduced many novelties to the theatrical field, and was a pioneer in the motion picture industry. Not only did Mr. Cobe have a fine understanding of what the public enjoyed in theatricals, but he had an unusual ability of presenting his entertainment. Mr. Cobe was one of the first showmen on Broadway to introduce into legitimate theatres prologues in premiere photo plays. He also gave special attention to the music scores in these presentations. Mr. Cobe had leased and managed many theatres on Broadway, including the Astor, the Central, the Cohan, and recently the Lyric. He had also been prominent in theatrical circles in New England.

Active in Real Estate

Through his real estate activities he completed a number of transactions for new theatres in New York City, among them the new theatre to be located at 46th street and Broadway, and only a few weeks ago negotiated a deal which will bring two new theatres to the White Light District, plots being sold for that purpose on 47th street. Among his early real estate enterprises was the development of Plandome Park, L. I. Mr. Cobe purchased the last Dykeman Mansion at 222nd street, Harlem Ship Canal, some 18 years ago, and occupied it as his residence for a few years.

Mr. Cobe was born in Boston, where he was educated in the public schools. He is survived by his wife, Mrs. Winifred Houghton Cobe, three children by a former marriage, Edith E. Cobe, Mrs. Madelon Kosch, and Harry Cobe.

SON TO COOGANS

The stork beat Santa Claus to the Coogan home in Hollywood, when a baby boy was born to Mr. and Mrs. Jack Coogan, Sr.

Wisconsin Closing Greatest Theatre Building Year in Its History

Shipped Films; Jailed

Convicted of violating the federal law relating to the interstate shipment of prize-fight films, Allen Burke, Denver, Col., motion picture man, was fined $1,000 and sentenced to ninety days in the county jail recently. This marked the first jail sentence upon the charge ever meted out in the West.

Similar fines were given Eugene Gerbase, manager of the Universal exchange, and Max Schuback, secretary of the Midwest Theatre Company. The three men had pleaded guilty. They were charged with having shipped Dempsey-Firpo fight films from Denver to New Mexico and Utah. In addition to the fines and the one jail sentence, the defendants were ordered to pay court costs.

New Production Department Formed by William Fox

The announcement of the formation of a new production department, to be located in the New York offices of Fox Film Corporation, was made this week by William Fox. Maurice S. Revnes, for many years prominent in New York's theatrical circles, will be in charge.

The first move of this new department will be the establishment of a research bureau to do the preparatory work on all plays, novel and original stories which the company intends to turn into screen entertainment. Mr. Revnes also intends to enlarge the present staff of play and book reviewers who will scan every novel, short story and play possible. This department also will handle the engaging of scenario and continuity writers to prepare all stories purchased for screen presentation.

The engaging of directors, scenario writers, technical men, principal players, etc., will also come under this jurisdiction.

News on Every Page

H. S. Marion, traveling representative of Moving Picture World, is telling some mighty interesting stories in his series of articles under the heading, "Some Sidelights on Yankee Exhibitors." Turn to page 35 for the details.

A prominent exhibitor of Schenectady, William Shirley, keeps his faith with his patrons and newspapers by apologizing for an advertisement about a certain picture. Turn to page 37 for the reason.

Investments During 1924 Are Estimated At $10,000,000 with New Seats Totaling Nearly 30,000—Latest Projects

WISCONSIN, closing the greatest theatre building year in its history, has two more show houses to add to its list as a result of plans just announced in Milwaukee. Thus far this year, theatres completed or announced for the near future total approximately a score and represent investments estimated at $10,000,000. A total of 25,000 or 30,000 seats will have been added with completion of the present building program.

The latest projects announced are a $350,000 house in Bay View, suburb of Milwaukee, and a $75,000 theatre on the city's south side.

The first of these is a two-story structure which will be erected at Kinnickinnic avenue and Homer street for a company, the identity of which has not been revealed. Frank Rigas, Milwaukee real estate man, is handling the deal. The theatre will occupy a site 180 by 160. Plans are in the hands of R. B. Williamson & Co. Besides housing the theatre, the building will also have bowling alleys and several stores. The exterior will be of Spanish design. It is expected that the seating capacity will be 2,000.

The $75,000 show house is to be built for E. Maxeimer and F. Trottman, who at present operate the Gem Theatre. An innovation in theatre competition is revealed by their plans, since the new house will be next door to the Gem, but will be operated entirely as a separate project.

The Gem, built fifteen years ago with a seating capacity of 600, long ago became too small for the patronage it received. Since Trottman and Maxeimer own the adjacent lot measuring 50 by 150, they decided, instead of building an addition to their present house, to erect a new theatre on the site, thus booming that corner.

Thus, both houses will be operated simultaneously by the same owners with competing programs each week and identical policies.

The new theatre, which will be known as the Grove, being named after the street on which it will stand, will have a seating capacity of 1,100. It will be one or two stories high and will have one store.

A feature of the house will be an organ, costing approximately $20,000. The Gem recently installed a $10,000 organ.

Of the houses completed during the year, Saxe's Wisconsin, at Sixth street and Grand avenue, Milwaukee is the largest and most expensive. It represents an expenditure of $2,000,000 and can accommodate 3,500 patrons, giving it the greatest seating capacity of any show house in the state.

Saxe during the year also completed the $1,000,000 Modjeska, on Milwaukee's south side, and the $1,000,000 Jeffris in Janesville. Plans for a $500,000 theatre on the northwest side of Milwaukee also have been announced by the company, but when work will start has not been decided.

Other projects completed during the year include George Fischer's Capitol, in West Allis and the Keystone Company's Hollywood, a $150,000 house on Milwaukee's extreme north side.

New Milwaukee projects on which building operations are expected to start shortly and details of which were revealed during the last year, include a $300,000 theatre in Shorewood, exclusive residential suburb of Milwaukee, to be erected by Henry and Joe Goldman, with a seating capacity of 1,500 and a $500,000 house at Twenty-seventh and Wells streets for the Mal Investment Company, seating 3,500.

In addition, rumors have had it that a $2,000,000 theatre will go up on Sixth street, between Wells and Grand, and that a theatre costing $125,000 will be erected on a site near the Mal Investment Company's house on Twenty-seventh and Wells streets. However, there is some doubt whether these projects will materialize.

Outside of Milwaukee, large houses are contemplated or in the process of construction in Eau Claire and Fond du Lac, while smaller houses are designed for Oxfordville, Burlington, Tomahawk and a number of other towns.

In Eau Claire, according to reports reaching Milwaukee in recent weeks, two show houses are to be built, one by the Finkelstein-Ruben interests of Minneapolis, and the other by the Eau Claire Theatre Co., which already operates a number of houses there.

Fond du Lac is to be the home of an elaborate motion picture palace controlled by the Schroeder real estate firm of Milwaukee.

A. J. Fuller will conduct the new Oxfordville house, seating 350. Kuehling and Foster, who operate the Princess, are planning the new Tomahawk Theatre, while W. L. Uglow, F. L. Oberg and John McCarthy are behind the Burlington project.

RICHARD ROWLAND AND COLLEEN MOORE ARE GODPARENTS

Richard Rowland, general manager, and Colleen Moore will act as godfather and godmother, respectively, at the christening of John Francis Dillon, Jr., whom the stork recently presented to Mr. and Mrs. John Francis Dillon. Mr. Dillon is now producing "One Way Street" at the Biograph Studios, New York City.

LOPEZ ORCHESTRA WILL PLAY AT T. O. C. C. BALL

That the Theatre Owners Chamber of Commerce intends to maintain the standard of its big yearly dinner and ball was indicated this week when the chairman of the committee, William Brandt, announced that he had signed Vincent Lopez and his Pennsylvania Orchestra for the big festivities which will take place in the Gold Room of the Astor Hotel on Saturday night, January 17, 1925. Not only will Mr. Lopez be present with his orchestra, but in addition his famous Club Orchestra of twenty noted soloists will render appropriate dance music. The popularity contest to elect this year's King and Queen of the movies will be started on New Year's Day in the New York Evening Journal. They will be crowned on the night of the ball.

Ohio Convention Talks Fight In Open Sunday Controversy

PREPARATIONS for a campaign against against threatened Sunday closing movements throughout the state were instituted at the convention of the Ohio M. P. T. O., in Columbus on December 16 and 17, which developed by far the greatest turnout of theatre men ever held in the state. Reformers are active in Ohio and the convention discussed ways and means of combatting their attacks on motion picture theatres.

Of especial interest in this connection was an address by Sydney S. Cohen, of New York, formerly president of the M. P. T. O. A., who spoke at the banquet on Tuesday evening. From him came valuable information about the New York method by which 85 per cent of the state's theatres have Sunday shows under the local option plan.

Other speakers were Vernon M. Riegel, director of education, whose department is responsible for the censoring of pictures; C. A. Dyer, of Columbus, overseer of the Ohio State Grange, and Miss Bertelle M. Lytell, representative of the Cinema Club of Cleveland.

The sessions of the convention were characterized by a spirit of harmonious cooperation and high hopes are entertained that Ohio showmen will succeed in their Sunday fight.

Martin G. Smith, retiring president, having declined re-election, was succeeded by William M. James, of Columbus, who has a circuit of picture and vaudeville theatres in that city. The choice was unanimous. Other officers are; J. J. Harwood, Cleveland, vice-president at large; H. T. Palmer, Fairport Harbor, first vice-president; J. A. Ackerman, Cincinnati, second vice-president; George R. Moore, Bucyrus, third vice-president; Martin G. Smith, Toledo, treasurer, and C. M. Taylor, Columbus, secretary.

The executive committee consists of H. V. Smooth, Mt. Vernon; Henry Bieberson, Jr., Delaware; B. J. Levine, Cleveland; A. G. Hettesheimer, Cincinnati; Caldwell H. Brown, Zanesville; A. C. Himmelein, Sandusky. Sam Bullock continues as field representative.

Moss' Colony, New York City, Opened Christmas Day; Cost Over $2,000,000

DOUGLAS FAIRBANKS' "The Thief of Bagdad" opened the B. S. Moss Colony Theatre, B. S. Moss' new $2,000,000 picture playhouse at Broadway and 53rd street, New York City, on Thursday afternoon, December 25, at popular prices.

Built mainly in the Italian Renaissance style with Tavernalle Fleuri marble predominating throughout, the Colony Theatre employs a color scheme that is harmoniously blended in gray, gold, bronze and cream white. The house has an overall frontage on Broadway of 100 feet, running back on 53rd street to a total approximating 145 feet. The seats number 2,500.

The building covers an area of 15,000 square feet and is strictly fireproof, steel, brick, and concrete having been utilized in its structure. The brick employed is of gray effect, lending a rather new charm to the exterior. There are eighteen exits of pleasing width all leading to the street, and the entire house may be emptied in less than three minutes.

Above the lobby entrance of the Colony Theatre, there is office space of 1,150 square feet which will be sub-divided into larger and smaller offices. Two stores face the Broadway side—one having 760 square feet and the other 200 square feet.

Although primarily a picture theatre, the Colony boasts a perfect stage, the proscenium opening of which is 45 feet wide, by 25 feet deep. This stage is fully equipped with dressing rooms, scenic arrangements, light effects and every other necessity essential to a complete theatrical production. Two organs have been installed, each being a separate unit. The larger has been placed at a cost of $75,000.

The two grand staircases leading from the orchestra to the mezzanine floor are constructed of marble buff, seven feet wide and carrying bronze balasters with marble inserts. Across the mezzanine floor the same balaster arrangement is carried out. The promenade on the mezzanine floor stretches across the entire house and has a massive Italian mantel with a novelty fireplace.

The walls of the auditorium and mezzanine promenade are beautifully treated in matched French and American walnut wainscoting, while the decorations throughout show individualism in execution. The lobby and vestible are guarded by an elaborately handchased bronze ticket booth, finished in various colored marbles. Huge French mirrors, encased in bronze frames, are in vogue throughout the house. Flanking these mirrors on either side of the lobby walls, chased solid silver frames will announce current and coming attractions.

From the lobby, bronze doors lead into the spacious foyer, then directly to the auditorium. The main floor of the Colony Theatre is wainscoted in American Walnut; master cabinet makers lending their art to the Gobelin tapestries, velvets and other materials of quiet sheen and attractiveness.

A massive central lighting fixture swings from the center of the great ceiling dome. This chandelier is a replica of the famous fixture hanging in the King's room of the Castle Versailles, Monte Carlo. The theatre has four Simplex projection machines.

VERMONT EXHIBITOR DROWNED IN CHAMPLAIN

Caught in one of the worst storms that has swept Lake Champlain in months, Bernard J. Whelan, associated with his father in handling the Strong Theatre in Burlington, Vt., was accidentally drowned with his three companions while on a duck hunting trip on Sunday, December 13. Whelan was about 31 years of age and was the business manager of the theatre. He was well known to many exhibitors in Northern New York and the northern portion of Vermont.



"Great Stuff!" was the comment of Will Hays as he visited the class in motion picture operating at the Institute for Crippled and Disabled Men, 245 East 23rd street, New York City. F. C. Munroe, president of Producers Distributing Corporation, is standing at Mr. Hays right.

Chicago's New Orpheum to Cost About $2,000,000; Now Leased

Orpheum Circuit Secures Potential House for 25 Years at Annual Rental of $200,000 Other Theatre News

THE new Orpheum Theatre to be erected on Randolph street, between La Salle and Wells streets, in the Eitel block, Chicago, will be one of the most elaborate vaudeville and moving picture theatres in the country. It will extend the film rialto two blocks west of its present bounds. The 2,750-seat house will cost $1,500,000 for the building alone, and the Orpheum is expected to spend at least $350,000 to $400,000 in decorations and furnishings.

The theatre will be of French renaissance design under plans by C. W. Rapp and G. L. Rapp, with a main floor, mezzanine and balcony. The stage will be 120 feet wide and 35 feet deep, equalling those in the Auditorium and Chicago theatres.

The lobby and foyer will be unusual in architectural treatment in bronze and marble and will have a width of 50 feet, running from Randolph street to the alley in the rear. There will be bronze columnades and marble columns three stories in height. Three large elevators will run to the balcony.

There will be a complete refrigerating and ventilating system.

The new theatre has been leased to the Orpheum circuit for 25 years at a term rental of $5,000,000 or $200,000 a year, through Ross & Co., and there is an option to extend the lease for an additional term.

The lease arrangements are so intricate that, it is said, they have taken two years to be worked out, and provide for undisturbed possession by the lessee. The Orpheum circuit has paid $800,000 cash as a security on the lease, which is to be paid back at the end of five years.

The 175x124-foot site of the Beacon Theatre, Chicago, on Cottage Grove avenue, 60 feet south of Seventy-sixth street east front, has been transferred from M. Hoffman to Leo M. Churan for an indicated $40,000 and retransferred to the Beacon Theatres Corporation for an indicated $175,365.

The Palace Theatre at Rockford, Iowa, has been taken over by the Iowa Theatres Company of Mason City. This will give the latter four houses in their circuit.

Stewart F. Reid has sold the Princess Theatre at Galva, Ill., to George Mitchell. He was formerly in business at Plano, Ill., and will make some improvements in the house.

John Lincoln has been granted a building permit to convert a storeroom at 557 Broadway, Gary, Ind., into a photoplay theatre at a cost of $6,000.

R. A. Healy and Sam Rabinovitz have sold the Garfield Theatre at 5531 South Halsted street, Chicago, to the Schoenstadt circuit of theatres, which controls several theatres in that part of the city. Rabinovitz will rest up for a few weeks at Hot Springs and Healy will devote his entire time to the management of the Home Theatre on the south side. He is using better pictures in the house and by bringing in the personal appearance of some of the stars of the local radio broadcasting stations he has increased business at the Home Theatre, he reports, despite the holiday season.

The Kozy Theatre at Chatsworth, Ill., under the Hueffner management, has been sold to other interests and it is planned to make some improvements in the house.

The Grand, Amusu and Palace theatres at Muscatine have been taken over by the Capital Enterprise circuit and it is planned to make some changes in the picture policies of the various houses, it is learned.

Lloyd Bassett has opened the Indiana Theatre at Ashley, Ill., and the Bassett Theatre at Wolcotville, Ill., and will show pictures exclusively.

The Gregory Theatres Corporation will open its new LaGrange Theatre on January 15 with first-run pictures and stage presentations. S. J. Gregory, president, and Ted Schlanger, booker, have returned from a four weeks' trip through the East, picking up new ideas for the LaGrange house. The Gregory company, upon completion of the LaGrange Theatre, will announce two more theatres of 2,500 seats each to be built in Illinois. The LaGrange house makes fifteen in the Gregory circuit.

Mrs. Dellora Angell Norris, who inherited the millions of John W. Gates, and her artist husband, Lester J. Norris, are building at St. Charles, Ill., a $150,000 theatre intended to be a show place for the city. It is to be in the nature of a community theatre, with provision made for musical and legitimate productions as well as motion pictures.

The new Mishawaka Theatre at Mishawaka, which is being erected by the Mishawaka Theatre Corporation, is scheduled to open in February. The house will have 1,500 seats, a full sized stage, an orchestra pit and organ. Officers of the Mishawaka Theatre Corporation are W. A. McInerny, president; O. J. Lambiotte, secretary and manager; Duncan J. Campbell, Henry Buckel and J. Walter McInerny, directors.

600 Projectionists Seek Pay Boost

Six hundred motion picture projectionists met this week in the Capitol Building on North State street, Chicago, and voted to demand a pay boost when their agreement expires with theatre owners on January 10, 1925. The wage scale committee will handle the negotiations. The operators now get from $55 a week to $87, and many of them receive as high as $125 a week. They work in shifts of four, five and six hours. The preliminary conference will be held on December 26.

Jewish Guild to Dine

The Jewish Theatrical Guild of America, comprising the leading members of the entertainment and kindred fields, of both sexes, will hold its first annual dinner at the Hotel Commodore, on Sunday evening, February 1. The organization was recently formed to do as much for members of its faith as the Catholic Actors Guild and Protestants do for theirs, but is non-sectarian in its charitable aims, having for its byword "We take from our own to serve Humanity." The officers of the Guild are William Morris, president; Eddie Cantor, first vice-president; Sam Bernard, second vice-president; Sime Silverman, third vice-president; Dr. Hugo Reisenfeld, treasurer; Harry Cooper, corresponding secretary; Fred Block, financial secretary, and Loney Haskell, recording secretary.

CHICAGO EXHIBITOR ASSOCIATION USING INDUSTRIAL SUBJECTS

The Exhibitors Association of Chicago is trying out a plan of exhibiting films on industrial and educational subjects that do not exceed one thousand feet in length. Jack Miller, president and manager of the organization, says that the charge to the exhibitor is $3.50 per day for such films. No straight advertising film can be shown. The films can be shown in about 160 theatres of the membership and the rental goes to the association for use by the organization in conducting its activities.

PARIS, KY., IS IN THROES OF "BLUES"

At Paris, Ky., a hot argument is on regarding Sunday picture shows, a large number of residents having argued for their opening, and the Opera House announced prior to December 14 that it would open on Sunday. However, there were some objections raised and the management called off the opening of Sunday shows. Those favoring the picture shows on Sunday are now claiming that they will enforce the blue laws to the closing of everything in town other than restaurants and hotels.

Ralph Obenchain, attorney and theatre owner, has taken over the Elite Theatre at South Whitely, Ind., from G. M. Rogers and will make some improvements in the house. Mr. Rogers has taken over the Lincoln Theatre at Ft. Wayne from Frank Anderson and will operate the house in the future.

Latest Reports on the Sunday Closing Situation

The fight for Sunday shows in Corning, Pa., may find its way to a referendum vote, according to recent reports, as a result of the action of Kelly & Haight, who run the picture show in the Opera House, and who disregarded the Sabbath closing rule a few weeks ago and ran their show on Sunday, just to see what would happen. It happened all right, when the "Blue Sunday" crowd began to get active and threatened arrest of the proprietors. Members of the city council have indicated their willingness to submit the whole proposition to a referendum.

Fred J. Jones, who operates the Rialto Theatre at Nelson, Neb., made a gallant fight against the "Blue Sunday" crowd in his town recently, and only lost at the election by about thirty votes, despite the fact that the local newspaper at Nelson joined with the Sunday closing crowd.

All of the theatres in Williams County, Ohio, closed recently of their own accord in conformity to the Sunday closing agitation. The Fayette Theatre at Bryan, Ohio, however, has resumed Sunday operation.

Government-F. P.-L. Case Is Closed; Decision, Next Move

OFFICIALLY the Federal Trade Commission investigation of Famous Players-Lasky affairs is at a close. The hearing terminated on December 23 with the assent of Bruce Bromley, counsel for Paramount, after he had received the permission of Examiner Alvord to include for purposes of the record anything of a technical nature which may come up within the next thirty days.

Nearly all key cities of the country were twice visited in the course of this investigation which extended over two years. The first of these continental tours was made in the interest of the plaintiff. The testimony obtained thereby for its case was fully recorded in New York about a year ago. Then the defendant in order to establish its defense found it necessary for a return to many of these territories.

The re-visitations wound up in the final hearing in New York, which has occupied the greater part of the past month. Should further matter be submitted by the defendant within the next thirty days it will take place in Washington, D. C.

In all, well over 16,000 pages of testimony have been transcribed. A good percentage of this testimony has to do with technical matters of little interest to the reading public and of a wholly routine nature.

On December 21 Examiner Alvord ruled that the hearing would come to an official close on December 23 regardless of the condition of the testimony at that time. But a half hour to go before that closing time Attorney Bromley endeavored to introduce into the minutes a tabulation prepared by Paul Raiborne showing the amount paid by exhibitors to all producers and distributors during 1916-19-20-21-22-23-24. The Examiner sustained the objection entered by the Government's attorney. This may be the matter which Paramount will attempt to record.

The highlights of testimony secured by the defendant during the closing week were by Sidney Kent, general manager of Famous Players-Lasky, and Nicholas Schenck of Loew's, Inc.

Schenck told how the Loew Circuit purchases its pictures. Asked what producing companies' pictures are comparable to Paramount product the witness replied, "First National, Metro-Goldwyn, United Artists, Warner Brothers and Universal."

Of the many questions put to Kent a resume of the Paramount executive's replies were that F. P.-L. product was not considered by him indispensable to the exhibitors; that there were thousands of showmen who do not use it. As to the companies which he thought turned out product, the quality of which was comparable to that of Paramount, Kent named, "First National, Metro-Goldwyn, Universal Jewels, Fox specials, some of Warner's, United Artists and occasionally independent pictures."

Regarding the question of price of pictures sold in block, the witness said that the price of each individual picture was maintained whether the exhibitor took a single film or the whole group, and that at no time was a single picture boosted above its original listed price, if the exhibitor selected it from the group. On the subject of screening before buying it was Kent's opinion that about ninety-five per cent of exhibitors didn't consider a screening indispensable to a purchase, since the basis of buying is mostly one of confidence in the firm releasing the product, and that in sixty per cent of the cases, exhibitors had precedents to guide them in the matter of pulling power, player value, etc. In the other forty per cent the risk was further minimized by the fact that many of the pictures were modeled after certain definitely proved box-office types and appealing stories.

The subject of splitting Famous product among two or more theaters located in nearby sections came up, which gave Kent a chance to refute previous testimony by Sidney S. Cohen as to the hardship to exhibitors engendered by block booking selling. In connection with this, Kent said:

"During the past four years Mr. Cohen has had occasion to phone about eight or nine times, on each occasion trying to get a bigger split of the Famous product than he was then getting. Judging by his requests, had we let him have more pictures than we did he would have thanked God for the opportunity."

Kent made the above statement on the stand on December 18. On the day following Sydney S. Cohen issued a lengthly statement in which he made a general denial.

North Carolina Showmen Finance Auditorium in Training School

THE M. P. T. O. of North Carolina will finance the building of an auditorium at the Stonewall Jackson Training School, Concord, N. C., to cost not less than $100,000. This proposal by R. D. Craver, of Charlotte, was voted upon favorably at the mid-winter meeting of the organization at the Selwyn Hotel, Charlotte, on December 9 and 10. Between sixty and sixty-five North Carolina theaters were represented at the sessions, and fifty persons attended the banquet on Tuesday night.

Mr. Craver's plan is the sale of interchangeable tickets to all theaters in North Carolina. He expressed the belief that the auditorium could be built within two years.

James A. Estridge, of Gastonia, suggested another charitable move. He would have all theaters give a part of one day's proceeds next year as a Thanksgiving offering to the orphanages of the state. No final decision has as yet been announced.

The theater owners passed a resolution commending the generosity of James B. Duke, who gave $40,000,000 as a foundation for educational, religious and charitable efforts. This was offered by the resolutions committee, composed of R. P. Wade, Moorehead City; Leonard Vyne, North Wilkesboro; M. S. Hill, Charlotte; Claude Lee, Hickory, and F. D. Clemmitt, Brevard. A copy of the resolution will be sent to Mr. Duke.

Upon the invitations of Charles W. Picquet, who operates a theater in Pinehurst, the association will hold its mid-winter meeting next December in Pinehurst. The association usually holds its mid-winter meetings in the western part of the state, and the summer meetings in the eastern half.

Several speeches were made at the banquet, chief among which was that by the president, H. B. Varner, of Lexington Another talk was heard from C. W. Tillet, Jr., of Charlotte, attorney for the Motion Picture Theatre Owners' association of North Carolina. Mr. Tillett spoke of the features of the arbitration clause of the uniform contract.

The association named J. J. Enloe, of Asheville, as full time secretary of the association. Mr. Enloe has had considerable experience in organization work and also in the show business. He will direct his attention to efforts to procure 100 per cent organization in North Carolina among theatre owners.

Membership fee in the state association was fixed at five cents per seat per annum. In lieu of this the theatre owner may attain membership by the use of trailer advertising.

No officers were chosen at the meeting yesterday, the tenure of the present staff continuing until the summer meeting, the officers are; H. B. Varner, Lexington, president A. F. Moses, Winston-Salem, first vice president; P. L. McCabe, Tarboro, second vice president; James A. Estridge, Gastronia, secretary and treasurer.

MUSKOGEE THEATRE IS ROBBED OF $1,000

Two masked men robbed the Broadway Theatre at Muskogee, Okla., Monday morning, December 15, of about $1,000 in cash and made their escape. Two negro porters who were in the theatre were locked in the vault. The robbery occurred about 7 a. m. and the combination to the vault was smashed with a hammer, as was also a small safe which contained the money.



EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Some Sidelights on Yankee Exhibitors

By H. S. MARION

It was a real pleasure to meet William De Wolf, manager of the Quincy Theatre, Quincy, Mass. He is one of the oldtimers, having been connected with old Hoyt shows such as "A Temperance Town" at the Madison Square Theatre, New York City, where one man owned the site of the theatre and another the site of the lobby. There were two stages, one being lowered while an act was in progress on the other. That was in the days of Percy Gaunt, when the old song, "The Bowery" first came out. Picture a smiling man dressed in the old style high, white-wing collar to match the shirt, stiff cuffs and patent leather shoes, and you see De Wolf as he used to be. Some picture theatre owners today believe that oldtime theatrical men don't make good in the picture business, but De Wolf and many others I know are putting over their theatres in great shape. De Wolf used to dislike the small towns, but now he says there is no place like Quincy.

Jake Alpert, owner-manager of the Comique Theatre, Salem, Mass., is one of the first exhibitors in the city and probably the most uniformly successful. He has a small theatre but a very regular patronage. Other local showmen may worry but Jake never. I believe that three or four other theatres could be built in Salem and that Jake would still keep merrily on making money with his. Jake has a great sense of humor and people can't help but like him.

E. H. Gerstl manages the Strand Theatre, Holyoke, Mass. He was a Marcus Loew manager for many years and for five years conducted Loew's Theatre at Toledo, Ohio. In his present position he is one of the Goldstein Brothers managers.

Mrs. Ivy Hunt was cashier of the Gordon Olympia Theatre, Lynn, Mass., and so efficient a person was she that a chance soon developed for her to manage the Capitol Theatre in Lynn. Since her acceptance there has been a welcome difference in receipts of 40 per cent. She is a chic little lady and very wideawake. Mr. Hunt is projectionist at the Capitol.

Three years ago Joseph Bernard Hurl became manager of the Opera House, Milford, Mass. At that time the house was what is popularly known as a lemon; now it is thriving, and Joe feels a justifiable pride in having put it across. He is exceptionally well liked by the patrons for his warm personality, and appreciated for the way he runs his shows without a hitch. Patrons can set their watches by the time of the various elements of the program. Joe's success as a manager dates back to the days when he entered the theatrical business as a boy, for it is experience that counts and Joe has had it. He was one of the best stock leading men in Massachusetts before the films became popular, and played everything from a stage cop to Uncle Tom. At one time he had a repertoire of thirty plays at his finger tips. He knows what people like and gives it to them.

Dan Finn has been connected with the Olympia, Lynn, for six years and under his able management it is doing the biggest theatre business in the city, playing first-runs and high-class vaudeville. Dan says that no other company looks as good to him as Gordon's.

The Waldron Casino, Boston, enjoys the distinction of being one of the few burlesque theatres that run motion pictures. Manager L. De Kane has managed the house for thirty years. Despite his long connection with the theatre, he is fully as interested in its welfare, and as full of pep, as the day he took charge. He is in the office at 9:30 a. m. and does not leave until 11::30 p. m. We blush but must quote him as saying that he gets more real value out of Moving Picture World than any other picture trade magazine.

Thomas H. Cuddy, who for many years managed Cohen & Harris traveling shows and other big productions, is manager of the Woburn Theatre, Woburn, Mass. Tom has seen the world and finds Woburn an ideal place to make his home. He is putting over the theatre in fine shape, and like the old song, "He never cares to wander from his own fireside."

Manager Max Melincoff of the Rialto Theatre, Lowell, Mass., is still at the old stand and reports business as great. E. M. Loew, owner of the house, has just bought the New Jewel Tneatre in Lowell and Mr. Melincoff will manage both houses. Though one of the youngest of the E. M. Loew managers, he is one of the originals.

Sidney Le Bow has recently taken charge of the Colonial Theatre, Lowell, Mass. It had been closed for some time. He will present the best obtainable pictures and vaudeville acts.

Frank P. Miller, owner-manager of the Lafayette, Haverhill, Mass., is a former New Yorker who finds Haverhill very much to his liking. He once owned the Rose Theatre, 102nd Street and Amsterdam avenue, New York City. Mr. Miller was a prime factor in the local strike of projectionists, and beat them by becoming projectionist while his brother aids in managing the Lafayette.

William Murphy of Gordon's Colonial Theatre, Haverhill, Mass., not only is manager but orator as well. He gained considerable of a reputation when he took over the house by putting a stop to riotous amateur nights. Gangs made a practice of calling with cabbages and eggs. Bill took the stage and lectured them on sportsmanship until there were apologies galore. The boys kept on visiting the theatre but left their missiles at home. Now Bill runs the most successful amateur nights in this section of the state. He has a wonderful personality and is a real orator.

J. M. Cohen of Boston has taken over the Hartnet Square Theatre, East Dedham, Mass., and reports very satisfactory business.

William Cotter, for several years manager of Poli's Theatre, Meriden, Conn., is managing the State Theatre, Pawtucket, R. I.

More of the Same

Here are some more sidelights on New England exhibitors, this time about Massachusetts men. They were garnered by H. S. Marion, traveling representative of Moving Picture World, whose long connection with the various branches of the theatrical business has acquainted him with thousands of exhibitors and many thousands of stage folk.

We would like to repeat what we said last week—that this department at all times welcomes and eagerly desires theatre news direct from the exhibitor. It is impossible for our correspondent to know all that's going on, and so when you plan a new theatre, or improvements to the present one, or some change in policy, send the details to the writer.

Furthermore, the writer will be only too glad to be of service. When an occasion arises, just drop him a line and the reply will be prompt.—S. S.

Detroit

The Detroit film industry, exchanges and exhibitors are uniting to celebrate New Year's Eve together. Arrangements are being completed by David Palfreyman, manager of the Film Board of Trade, and H. M. Richey, manager of the Motion Picture Theatre Owners of Michigan, for a giant celebration under the same hotel roof. Music will be furnished by the Broadway Strand orchestra.

Jacob Schreiber of the Blackstone Theatre has returned from a buffalo hunting trip in South Dakota. Schreiber shot a buffalo while riding horseback, which is the old-fashioned and difficult way to hunt them. The buffalo was mounted on a wagon and displayed in front of the Detroit Film Building for several days.





Scenes from "Her Husband's Secret," with Patsy Ruth Miller and Antonio Moreno. A First National production.

Babcock Theatre, Bath, N. Y. Is Opened Christmas Night

Christmas night was a memorable occasion this year in Bath, N. Y., for on that evening the new Babcock Theatre was opened with impressive ceremonies and a fine program. The house was built by William W. Babcock, but it has been leased by the J. Meyer Schine Theatrical Corporation. One of the most attractive for its size in Western New York, it seats 850. It is fireproof throughout, beautifully decorated inside and out, and equipped with every modern convenience. Senator Ernest E. Cole formally presented the theatre to the town in the name of Mr. Babcock and Mayor Willson R. Campbell delivered the speech of acceptance. Robert C. Turnbull, president of the Rotary Club, and William D. Garrison, head of the Bath Chamber of Commerce, also spoke.

A village ordinance permitting the exhibition of pictures on Sunday has been unanimously adopted by the village board of trustees in Seneca Falls. The ordinance, which becomes effective on January 1, will permit shows between the hours of 2 and 11 p. m. only, not allowing presentations in the morning. The village recently voted in favor of Sunday picture exhibitions.

The New Ariel Theatre on High street, near Jefferson avenue, Buffalo, has been leased from George Welte by Dewey Michaels, who also operates the Plaza and Avon, two East Side community houses. Mr. Michaels has appointed Billy West manager of the Ariel. Mr. West has been at the Avon. Mrs. West will manage the Avon. Looks like Dewey is out to follow in the footsteps of J. Meyer Schine.

Manager E. O. Weinberg put on an industrial review of the city of Lockport, N. Y., last week at the new Rialto Theatre in that town, and attracted capacity business.

Manager Vincent R. McFaul announces that Julian Eltinge is coming in person with his female impersonation act to Shea's Hippodrome the week of January 4, when "Classmates" will be the film attraction. The Hipp was beautifully decorated the past week with Christmas greens, and there were two brilliantly illuminated Christmas trees, one on the stage and one in the lobby. A Yuletide prologue, "The Night Before Christmas," was staged.

Fay's Theatre in Rochester gave citizens a rare bargain opportunity the other day when Manager Arch McCallum advertised his annual Christmas book sale. The books contains tickets, and folks who bought them got two dollars' worth for one bone.

Cracksmen forced their way into Shea's Theatre in Jamestown, N. Y., one night last week, and after moving a 600-pound safe from the ticket office down an aisle in the auditorium to the orchestra circle, blew it open and got $98 in silver. They overlooked a bag filled with pennies. Manager Robert C. Hornung had deposited a large sum at the bank the day before, which accounted for the small haul.

Rumors that the Keith interests had purchased the Gordon Theatre property in Rochester have been denied by J. J. Murdock, general manager of the Keith company. Mr. Murdock says the Keith interests have no intention of building in Rochester for several years, their present theatre being adequate for all present needs.

Jake Siegel has been appointed exploitation manager at the Lumberg Theatre in Niagara Falls, N. Y. Jake is a brother of Otto Siegel, Metro-Goldwyn salesman in Buffalo.

James Wallingford, general chairman, is in negotiation with screen stars for their appearance at the Movie Ball to be staged on Thursday evening, January 29, in Elmwood Music hall under the auspices of Buffalo Zone, M. P. T. O. of N. Y.

Walter Dion, who is on a tour of inspection of film booths for the Film Board of Trade of Buffalo in their campaign against film mutilation, says he has found conditions very bad in many booths, which accounts for much damage done to film. But exhibitors are co-operating heartily and have promised to make changes where suggested by Mr. Dion.

Albert D. Quinn has sold a picture theatre at 100 Park street to Rose Moro and Fortunati Fuda in Syracuse. The new owners, who have bought the property for an investment, will open the theatre at once.



Pittsburgh, Pa.

Frank W. Rodgers, for six years owner of the Arcade Theatre, Morgantown, W. Va., has been having some trouble lately, it is said, with his landlord and accordingly Rodgers found it necessary to go out and get a court injunction so that nobody could interfere with his theatre or try to close him until April 1, 1925, at least, for that is the date his lease expires. In spite of rumors to the contrary, Rodgers says he is still running the house day in and day out, and he expects to do so for some time to come. He also stated to a World correspondent that his rent at the theatre has increased from $100 to $1,000 a month in six years. That certainly is going some.

Warren B. Dygert, for a year and a half editor of Rowland and Clark's "Film Forecast," resigned his position on December 20 to become managing director of Mark Browar's recently enlarged Kenyon Theatre on the North Side, Pittsburgh.

J. B. Cox, owner of Cox's Theatre, Mt. Pleasant, is confined to the South Side Hospital, Pittsburgh, with an illness that necessitated an operation several days ago. At last reports he was progressing nicely, and stated that he would be glad to have any of his exhibitor and exchangemen friends to visit him and help him pass the lonely hours.

Floyd Morrow, one of the best known theatre managers in the local territory, on December 22 assumed the management of Rowland and Clark's State Theatre in downtown Pittsburgh, succeeding H. B. Dygert, who has gone to Loew's Aldine as publicity director.

Markley Brothers, Julius, Maurice and Harry, owners of the Strand and Grand theatres, New Castle, have purchased Dave Baltimore's newly built State Theatre in that town. The new owners took charge on December 12 and now have three picture theatres to their credit in New Castle.

On December 8, Manager H. L. Bennett, of the Victoria Theatre, Rapsons, W. Va., entertained the children of the city with a free show, candy n'everything. It was Mr. Bennett's 46th birthday and he invited the little ones in to help him celebrate.

Schenectady Exhibitor Keeps Faith by Newspaper Apology

William Shirley, managing director of the State, Albany and Strand houses in Schenectady, came out with an apology in the newspapers of that city one night last week in connection with a previous advertisement. The first "ad," announcing a feature picture at the State, carried the information that it was a story of flappers and jazz. Later on, Mr. Shirley apologized by saying that he had not seen the picture screened and had depended on the advertising sent him by the producer. It was only a few months ago that Mr. Shirley, in a newspaper advertisement, asked the people of Schenectady if they wanted better pictures and if they would support the same.

Lew Fisher of Ticonderoga was in town during the week on his way to Chatham. William Smalley of Cooperstown also was in town. Mr. Smalley calls in all his managers every week, talks over business and incidentally asks each one for an idea along exploitation lines. These meetings are working out well and Smalley houses are now becoming extremely well known throughout the state.

"My brother is single and I am married," remarked John Mattice, of the Novelty Theatre in Middleburg, the other day while in town, explaining just how it happened that his brother was sporting a brand new sedan.

Although Betty Feuer is not yet 20 years of age, she is handling the Crescent Theatre in Schenectady like a veteran. The house is owned by her parents. The young woman does all her buying and booking, and judging by the crowds the house is most successful these days.

It looks as though Ben Apple, of the American and King theatres in Troy, and one of the star bowlers of the city, will be out of the game for some time to come. While rolling on one of the local alleys the other night Mr. Apple strained his knee so badly that he was forced to remain in bed for several days under a doctor's care.

How would you like to have a business partner by the name of Henry Windekenecht? Jimmy Rose has one bearing such a name and the two have adopted "Rosewind Theatre Enterprise" as the name of the company operating the Bijou and Troy. Incidentally, Mr. Windekenecht is postmaster in Rensselaer and a life-long friend of Jimmy's. What's more, the two are making a decided success of things. Just at the present time the house is undergoing a thorough redecorating.

Sol Manheimer and Dr. J. Victor Wilson, of the Robbins theatres in Watertown, are certainly in strong these days with both the parents and the boys of the northern city. On Tuesday evening the Kiwanis Club of that city entertained many boys at a big Christmas dinner with a tree and all the fixin's. After the dinner was over Messrs. Manheimer and Wilson stepped up and did their part by entertaining the boys at the Olympic.

Jake Rosenthal, who has been spending about eighteen hours a day at his theatre in Troy, actually took a couple of evenings off during the past week. Everyone around the house commented upon the fact and at least half of those leaving the theatre inquired what had become of Jake. According to all reports, Mr. Rosenthal's radio set is entirely responsible.

J. C. Eisenberg, owner of the Woodlawn and Rialto theatres in Schenectady, has closed the former house for the time being, but plans to keep the Rialto open on a 10 and 15 cent basis throughout the winter.

Having worked day and night, George Dwore, manager of the Capitol and Cameo theatres in Schenectady, had the satisfaction during the past few days of being admitted to the bar and likewise of being awarded an honor key. The young man will be associated with Judge Alexander, one of the leading jurists of his home city, but will continue to assist his father in handling the two theatres. The Capitol seats 850 and the Cameo 575.

Sporting a southern tan, Dr. J. Victor Wilson, manager of the Olympic Theatre in Watertown, is back home from Key West and shivering a bit in the northern city. As might be expected, Doctor Wilson went fishing and, what is more important, he landed a 40-pound kingfish. He says so himself. Doctor Wilson had a most enjoyable trip, spending a portion of the time with his brother, who is a pilot at the Key West harbor.

Morris Silverman, owner of the Happy Hour and Pearl theatres in Schenectady, with the reputation of being able to successfully resist film salesmen better than any man in the territory, fell last week to the wiles of an automobile salesman. Mr. Silverman purchased a splendid sedan, but according to all accounts doesn't dare to appear along Film Row in Albany, after having recited for months just how bad business was in the Electric City.

The Star in Corinth encountered a rather tough break last week with "The Covered Wagon." An epidemic broke out of what appeared to be scarlet fever, with the result that no children were allowed in the theatre and many older persons remained at home. The picture will be brought back at a later date.

Junior Movies, which have been most successful in Albany during the past three or four winters and are going over big in Troy this season, are now being extended into Cohoes, Green Island, Waterford and Watervliet with the Troy Theatre showing the pictures. "Peter Pan" will be featured on December 27 for the children of Troy and on December 30 for the children of Cohoes, Green Island, Waterford and Watervliet. On Saturday morning, January 3, the picture will be shown to the children of Albany at the Mark Strand Theatre in that city. Walter Roberts, manager of the Troy Theatre, realizing the importance of these movies, was devoting considerable of his time last week visiting every school in the city and co-operating with the Parent-Teachers' Association.

The Cameo Theatre in Schenectady will observe its first birthday during the week of December 29. An exceptionally fine program is being arranged.

Walter and Noma Suckno, operating the Albany and Regent theatres in Albany, following the recent death of their father, Samuel Suckno, emphatically denied a rumor to the effect that the Albany Theatre was to be taken over by C. H. Buckley and Jacob Tarsches, who already own and operate the Leland and Clinton Square theatres in that city.



BARBARA LA MARR

Star of "Sandra," (First National) and also "Hail and Farewell," a forthcoming First National release from Sawyer and Lubin.

Steps were taken the past week which will probably result in Ernest J. Wolfe, owner of the Bijou Theatre in Lowville, taking over the Lowville Opera House. The Opera House is owned by the village and taxpayers will necessarily have to vote on the proposition. Should Mr. Wolfe secure the property, he plans to turn it into a picture theatre, converting the Bijou into a community hall. The Opera House seats about 1,000. It is estimated that necessary repairs to the building will total approximately $15,000.

Fifteen residents of Troy enjoyed their turkey on Christmas Day at the expense of Jacob Rosenthal of the Rose Theatre. Five turkeys a night were given away. Mr. Rosenthal attracted lots of attention one day last week with a constantly ringing bell advertising the showing of "The Telephone Girl."

After running one's own theatre for a dozen years or more, it's pretty tough to be forced to stand up for an hour or so, unable to get a seat at a nearby house. Yet this is just what happened to Fred Elliott, former owner of the Clinton Square in Albany, the other night when he dropped in at the Mark Strand to see "The Wife of a Centaur."

Henry Seguine, with his whole family, is spending the holidays with friends in Columbus, Ohio. Mr. Seguine, who runs the New Liberty Theatre in Rouse's Point, passed through Albany the other day on his

(Continued on next page)





William Steiner presents "Virtue's Revolt," starring Edith Thornton.

Toronto Exhibitor Re-elected Alderman; Also M. P. T. O. Head

Alderman W. A. Summerville, owner of the new Prince of Wales Theatre, Danforth avenue, Toronto, was re-elected alderman for Ward Eight in the Toronto City Council by acclamation at the Toronto civic nominations, which were held December 19. Ald. Sommerville was recently elected vice-president of the Ontario branch of the M. P. T. O., Canadian Division. He is enthusiastic in his support of the M. P. T. O. activities. His theatre is one of the finest in Toronto. It was opened last summer.

The Capitol Theatre at London, Ontario, a Famous Players house which was formerly an Allen theatre, has made considerable progress recently with music. A fine new pipe organ has been installed and it is being played by Theodore Gray. A large new orchestra has also been organized under the direction of Arthur S. Gesensway. The manager of the London Capitol is Thomas Logan, who has been a London exhibitor for years.

A new film exchange company has been organized with headquarters at Montreal, Quebec, under a Provincial company charter. The new company is Independent Films, Inc., and the incorporators are J. E. Currie, Jr., and C. R. Behan. The company proposes to deal in independent releases for which the Canadian rights are being secured.

In line with the development in Western Canada for the changing of opening dates from Mondays to Saturdays in the large picture houses, Manager W. P. Wilson of the Capitol Theatre, Edmonton, Alberta, has announced that new programs will start at the Capitol on Saturdays in future.

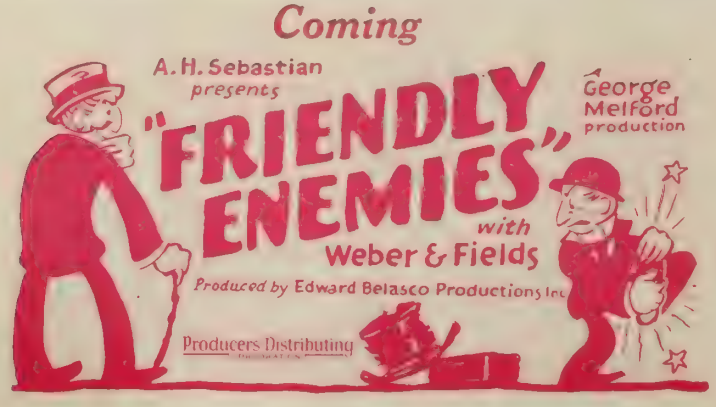
Manager M. O. Allen of the Monarch Theatre, Edmonton, Alberta, pulled off some old-time stunts with new vigor. As a diversion from current film programs, he conducted a cream puff eating contest on Monday evening, December 15, and several nights later there was a pie-eating competition.

B. F. Keith's Theatre, Ottawa, was the scene of a small fire early on the afternoon of December 20 but nothing of a serious nature resulted. The auditorium became filled with smoke and the fire department was called by Manager J. M. Franklin. It was discovered that the motor of the pipe organ was burning. The patrons did not leave the theatre even when the firemen appeared. The organ was out of commission for a couple of days.

Mike Ventura, a well-known picture operator of Ottawa, Ontario, has organized a partnership with his brother in a store business, attractive premises being opened on Bank street, near Flora street, for the sale of novelties, stationery, magazines, confectionery and other lines.

P. J. Nolan, owner of the Rex Theatre, Ottawa, was unsuccessful in his bid for a seat on the Ottawa Board of Control in the civic elections for 1925, being defeated by a comparatively few votes in the hot race among 10 candidates for the four places on the Board.

R. T. Stevens of Sudbury, Ontario, has opened a palatial picture theatre, the Regent, at Sudbury, Ontario, the operating company being the Stevens Theatres, Ltd. The new house is regarded as the finest equipped theatre north of Toronto. The house was formally opened by the Hon. Charles McRae, Minister of Mines in the Ontario Government, the opening attraction being First National's "The Silent Watcher."



Albany, N. Y.

(Continued from preceding page)

way to Ohio. The only thing that is worrying him is whether or not he will find the roads open when he starts back east.

George Roberts is doing the booking and buying for O. S. Hathaway of the Kingston Opera House.

Al Bothner, of the Capitol in Troy, is slated to become manager of the Strand in Mohawk, recently taken over by William Smalley, and making the thirteenth theatre in his chain. There will be extensive alterations made in the house immediately after New Year.

Abe Dwore of Schenectady, better known along Film Row as "Honest Abe," is looking for Santa Claus this year to bring him a brand new automobile. In days past Mr. Dwore was a wholesale shoe manufacturer. He started in as an exhibitor with the Grand in Scotia.

Tony Veiller, of the Lincoln Theatre in Troy, overheard a good one this past week in connection with a showing of "Little Robinson Crusoe" at his house. A couple of youngsters were standing in front. One inquired of the other if the picture was any good. "Why Jackie Coogan has Valentino beat a mile," was the reply.

Meyer Friedman, assistant manager of Farash Theatres, Inc., of Schenectady, is once more up and around after having been confined to his apartment by illness.

William Smalley gives away turkeys at Thanksgiving, geese at Christmas time and ducks on New Years. Mr. Smalley always makes a great hit at Christmas time, contributing his various theatres to the use of local lodges of Elks in their entertainment of the children of their respective places. When Mr. Smalley gives his support to any movement, he goes the limit, with the result that his Christmas festivities become a feature of the various communities in which his houses are located.

Nate Robbins of Utica, operating the Olympic in Watertown, played the part of host to members of the Wasoc Club of Watertown one night last week. The club, numbering 103 strong, marched from the Congregational Church to the theatre and occupied a section of seats in the center. There is no question as to just how well Mr. Robbins stands in Watertown these days.

With Miss Renee Craven as bridesmaid, Miss Marie Wheeler of Albany, known to hundreds of exhibitors throughout New York State because of her activities along Film Row with various exchanges, became the wife of Attorney Frederick Garfield of Jamestown at a wedding solemnized in Albany last Saturday night. The best wishes of exhibitor friends are extended through these columns to the young couple.

Many Ohio Picture Theatres Go Under New Managements

Recent changes in this region include the sale of the Pendiola Theatre at Lockland, Ohio, and the Emery at Reading, Ohio, to Elmer Shard and John Weining, both houses having been the property of A. J. Holt. At Ironton, Ohio, Bob Woods has taken over the Marlow Theatre, which has been under control of Nick McMahon. Charles Palmer, Lebanon, Ohio, also reports sale of his Grand Theatre at that place, Palmer having joined the sales organization of the Standard Film Co. to cover West Virginia territory. Mrs. B. Fierstone has acquired possession of the Park Theatre, South Lorain, Ohio, from George Schenker, and has given it the name of the Paris. Marion, Ohio, reports that Edward F. Reynard has taken over the Grand Theatre and will inaugurate a policy of pictures and vaudeville. At Zanesville, Ohio, the Zane Theatre, which has been dark for several months, has reopened under management of Vitus Mulvey and Miss Lulu Marshall. Elmer G. Sell has come into possession of the Broadway Theatre, Youngstown, having made the purchase from Thomas Burlingham. Sell, who also operates the Nixon at Youngstown, has christened his new property Wilsonian.

Cincinnati exhibitors are proud of the fact that two of their members have received recognition at the annual meeting of the M. P. T. O. of Ohio, held at Columbus recently, J. A. Ackerman, of the Glenway Theatre, having been elected vice-presiden and Andrew G. Hettesheimer, owner of the Orpheum Theatre, having been chosen as a member of the executive committee.

As a result of court action testing the legality of the lease held by the La Belle Amusement Co., Wheeling, W. Va., on the old city building property, Steubenville, Ohio, which lease was obtained some time ago by George Shafer, said lease has become null and void and the leasing problem again reverts to the Steubenville city council for further action. Shafter had planned to erect a large picture house on the site.

Announcement comes from Huntington, W. Va., that plans are being formulated for the erection of a 2,500-seat house in that city to play Keith vaudeville and pictures.

After having been closed for approximately two years, the Roma Theatre, Bellaire, Ohio, is again in operation but under the name of the Strand.

The Liberty Theatre, Covington, Ky., managed by L. B. Wilson, has added a vaudeville program to the regular showing of pictures.

I. Libson, who controls all of the first-run houses in the downtown section in Cincinnati, collaborated with the Times-Star, a leading daily, to give a private showing of "Peter Pan" at all the orphanages of Cincinnati during the week prior to the time the picture opened at his Capitol Theatre on December 28. Portable projectors, furnished through the courtesy of Clarence Runey, local Paramount cameraman, were used, and an exhibition given daily at one of the various local institutions. At Hamilton, Ohio, Managing Director Fred S. Meyer gave a morning matinee for the kiddies on the day before "Peter Pan" opened at his house, no admission being charged, the expense being assumed by a local clothing store.

Damage to the extent of $30,000, according to estimate, was sustained in a fire at the Forest Theatre, Portsmouth, Ohio. Two projecting machines and two reels of film were destroyed, and the front of the house very badly damaged. Cause of the fire has not been determined.

Chris. Phister, who holds down the managerial chair at the Jewel Theatre, Troy, Ohio, is spending an enforced vacation at Grand Rapids, Mich., whither he went for the removal of his tonsils. Phister reports that even though the picture game has its ups and downs, he prefers it any time to confinement in a hospital.

John A. Schwalm of the Rialto Theatre, Hamilton, Ohio, was "all set" to attend the Columbus meeting of the M. P. T. O. of Ohio when his physician advised against it, owing to trouble which Schwalm has been having with one of his ears. He states, however, that although his ear causes considerable pain, there are some certain things that he can hear perfectly well.



MARY ASTOR
One of the featured players in First National's "Inez From Hollywood."

Louisville, Ky.

The Louisville Herald has just made a survey and claims that there are now 313,188 people in Louisville, a gain of 79,297 over the 1920 census. Part of this gain was through annexation of several square miles of suburban property by the city and the fact that Louisville is prosperous and growing fast. Bank clearings here have shown a big gain over the past six months and are well ahead of 1923, while building operations for eleven months were over $21,000,000, as against a previous record of $18,000,000 in 1923 for twelve months. Labor is well employed and spending freely, suburban houses doing especially well.



MARJORIE DAW
One of M. C. Levee's group of stars in his forthcoming First National release, "One Year to Live."

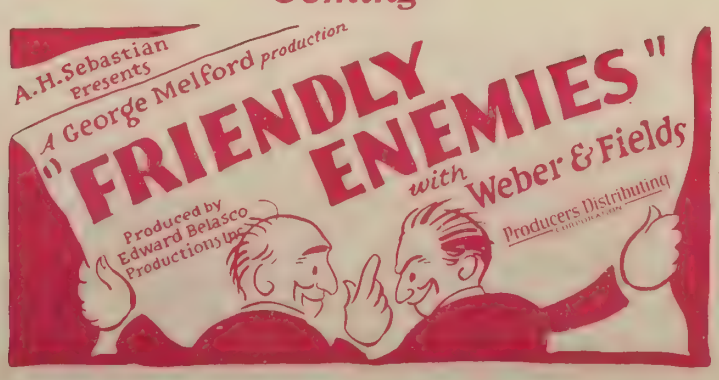
Indiana

The Strand Theatre at Frankfort has been remodeled and redecorated during the last two weeks. The lobby and exterior have been repainted in green and gold and the interior decorations have been worked out in panel effect in tapestry with green trimmings.

Announcement was made this week by Ross Garver, general manager of the Wabash Theatres Corporation, operating the Liberty, Indiana and Hippodrome theatres in Terre Haute, that J. C. Wodetsky of Chicago has been chosen to manage the Liberty. Ray Frisz, present manager, has not announced plans for the future. Mr. and Mrs. Wodetsky will move to Terre Haute the first of the new year.

Harry A. Perfect of Ft. Wayne and T. Guy Perfect of Huntington have filed suit in a court at Huntington asking for possession of the Jefferson and Apollo theatres from Harry M. Strader and Edward Lippols. The complaint alleges the two men owe $199 rental and thus are illegally in possession of the two theatres. These were leased on September 8, 1921, to the Jefferson Amusement Company. Under the lease the men were to pay $1,000 down and $33,000 in sixty monthly installments.

Ace Berry, manager of the Circle Theatre, Indianapolis, staged a Christmas party this week for the employes of the theatre. A playlet was put on for members of the staff, the board of directors and a few invited guests. There were refreshments, amusements and a huge Christmas tree with something for the stockings of each employe.





MARY HAY

Charming stage star is playing the lead opposite her husband, Richard Barthelmess, in his forthcoming First National release, "New Toys."

Kansas

Several important matters, including legislative problems, are expected to be discussed at the next regula meeting of the board of directors of the M. P. T. O. of Kansas and Missouri at Kansas City on January 19. Statements on dues are now being mailed out by the "wholesale" at the organization's headquarters, and according to C. E. Cook, business manager, results are coming fast.

Seneca, Mo., a hamlet of only 900 progressive souls, now can boast of a picture theatre equal to that of any town of five times the population. The Colonial Theatre, which was opened last week, constructed at a cost of $10,000, stands as a tribute to the aggressiveness of its owner, C. L. Higginbotham. Occupying a frontage of forty feet, the house is a model in architectural standards. Seating capacity only 350, the theatre played to 429 paid admissions the opening night, "Wanderer of the Wasteland" being the initial feature. It was necessary to borrow chairs from a nearby church to seat the overflow. The house is beautifully decorated and has a brilliantly lighted marquee and gallery. A large stage was built in to accommodate any amateur theatricals.

Among out-of-town exhibitors in the Kansas City market last week were: William Thimming, Strand, Salina, Kans.; Stanley Chambers, Miller Theatre, Wichita, Kans.; M. L. Guyer, Auditorium, Slater, Mo.; Charles Bull, Holland Theatre, Wichita, Kans.; L. A. Wagner, Princess, Eureka, Kans.; S. E. Wilhoit, Jefferson, Springfield, Mo.

Nebraska

Perhaps the most spectacular exploitation stunt ever pulled off in Omaha was that used recently by Goldberg Bros., proprietors of the Sun Theatre, in exploiting "Captain Blood," before and while it was showing at their theatre. They employed artists to build a huge float on a flat car of the Omaha and Council Bluffs Streets Railway Co., that represented the Artella, and arranged to have the car run over the entire system of car lines once a day. Buccaneers resembling Captain Blood and his companions were seen on deck of the ship, while the mast heads and other parts of the ship were studded with jewels in the form of colored electric lights. Thousands who saw this "ship" floating through the streets, said it was a work of art and would have done credit to the floats of the celebrated Mardi Gras of New Orleans or Ak-Sar-Ben of Omaha.

P. E. Doe, exhibitor at Arcadia, Neb., who operates his show in the Odd Fellows Hall, was questioned recently whether he would be able to renew a satisfactory lease of that building and stated that he might build a new theatre building at Arcadia, providing a satisfactory agreement could not be reached with the Odd Fellows.

A. W. Parker has sold the Princess Theatre at Sanborn, Ia., to W. P. Green. Mr. Green came there from Tyndall, S. D., where he previously owned the Cozy Theatre, which he sold to R. C. Metzger.

J. W. Alstoot sold the Lyric Theatre at Fort Dodge, Ia., to E. F. Forke.

C. H. Moller has sold his Princess Theatre at Montezuma, Ia.

O. W. Larson has sold the Princess Theatre at Odebolt, Ia., to Wilcox & Miller, who also own the Lakeview Theatre at Lakeview, Ia.

Fire in the projection room of the Palace Theatre at Exira, Ia., one evening recently, destroyed ten reels of prints and some other equipment, but was confined to the projection room. Ray Jones is proprietor of the place.

The Virginia Theatre at Boone, Ia., has been closed temporarily.

The Star Theatre at Knoxville, Ia., has been temporarily closed.

Randall & Son have purchased the Dreamland Theatre at Gibbon, Neb.

Among those exhibitors who visited Omaha recently were: L. Swidelson, Star Theatre, Sioux City, Ia.; O. Van Housen, Favorite Theatre, Schuyler, Neb.; R. W. Steen, Atlantic Theatre, Atlantic, Ia.; F. N. Houston, Lyric Theatre, Tekamah, Neb.; H. G. Simpson, Garden Theatre, Sogourney, Ia.; Blaine Cook, Beatrice, Neb.; Morris Smith, Hipp Theatre, Sioux City, Ia.; J. F. Van Tassell, Clarinda, Ia.



TINY BUT WELL EQUIPPED

S. M. Powell manages the Brown Theatre in Stamps, Ark., a town of 2,000. The house seats 300 and has a Power projector, Minusa screen, Typhoon cooling system and an excellent organ

The Southwest

Incorporation: The Motion Picture Owners of Texas, no capital stock; object, protection of the motion picture industry in Texas. Incorporators, N. A. Cole, J. A. Holton, H. H. Hoke and others.

Dinty Moore and Luck Jewel have leased the New Theatre at Ozark, Okla., and will change its name to the Lyric.

George S. Lee has opened a community theatre at Roosevelt, Okla.

H. T. Hodge is building a new theatre at Ballinger, Texas.

S. D. Scaling has opened a new theatre at Hale Center, Texas.

Robert Cox succeeds Isom Crutchfield as manager of the Gem at Waldron, Ark.

The Temple at Temple, Texas, has been leased by W. F. Sonnehan.

Fred Savage, of Kansas City, has leased the American at Enid, Okla.

C. T. Toland and Joe Lewis have reopened the New Thtatre at Magnolia, Ark.

John A. Collins, of Paragould, has purchased the Capitol at Newport, Ark., from R. T. McGibbon.

Dudley Tucker and Carl Benefield have leased the West Tulsa Theatre at West Tulsa, Okla. Carl Benefield will be manager.

Hunnicutt & Gallagher have opened a new theatre at Gerard, Texas.

W. L. Lewis has opened a new theatre at Buckholts, Texas, seating 200.

Albert Hough has been appointed manager of the Liberty at Nashville, Ark.

A new picture theatre will be opened at Jacksonville, Texas, soon.

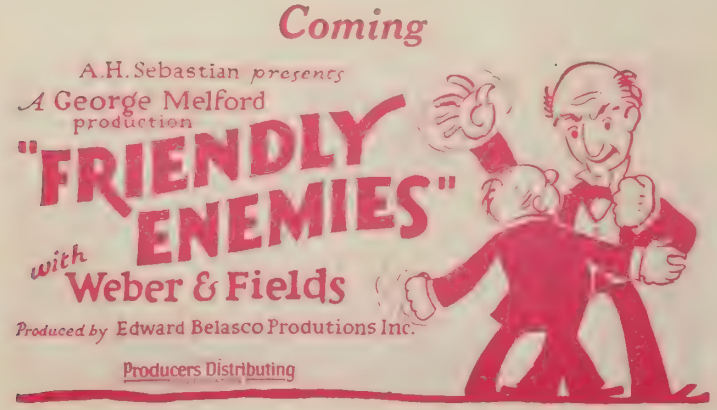
The name of the Alcove Theatre at Weatherford, Texas, has been changed to the College and it will operate under new management.

Joe Baldridge, Jr., and J. F. Houdek ahve let the contract for a modern theatre at Ennis, Texas. The new theatre will seat 600 and will be equipped with a $7,500 pipe organ.

The Plaza at San Antonio, Texas, is being remodeled.

H. N. Billings has acquired both the University and Billings theatres at Norman, Okla.

W. R. Winch, manager of the Wigwam at El Paso, Texas, will also manage the Crawford and Texas Grand theatres at that place.





B. P. Schulberg's "Capital Punishment," with Clara Bow, George Hackathorne, Elliott Dexter, Margaret Livingston, Mary Carr, Alec Francis, Robert Ellis and Joseph Kilgour

Blizzard Makes Big Hole in St. Louis Theatre Patronage

Motion picture exhibitors of St. Louis and vicinity were hit hard by the severe blizzard that swept down on the district on the night of December 18, the cold snap continuing over Sunday. Prior to the freeze twenty-four hours of a cold, driving rain dampened the ardor of motion picture fans, and as a result box office receipts suffered.

In the pre-Christmas lull the exhibitors in large numbers had set in attractive shows in order to hold business up to a standard, making the slump in business all the harder to take. The storm was the worst in thirty-six years, according to St. Louis Weather Bureau officials. So under the circumstances the theatre men were entitled to sing the blues.

The City Commissioners of Springfield, Mo., on December 16 decided to hold a special city-wide election on January 6 to give the residents of the community an opportunity of determining whether the town should have Sunday motion picture shows. Springfield has been without Sunday amusements since 1921. A petition was circulated recently asking for the commissioners to call an election on the subject.

Crossed electric light wires under the stage of the Palace Theatre, 1310-12 Franklin avenue, St. Louis, Mo., started a fire at 4:50 a. m. Tuesday, December 16. The building, a two-story brick affair, was damaged approximately $4,000. Jesse Horwitz, 5044 Vernon avenue, owner of the theatre, estimated the damage to the theatre equipment, etc., at $500. D. Reichman, 1115 Franklin avenue, owns the building.

John H. Havlin, 77 years old, of Cincinnati, who died in Miami, Fla., on December 17, was well known to the amusement seekers of St. Louis. His famed Havlin Theatre, Sixth and Walnut streets, for many years was the home of blood and thunder melodramas of the most approved type. State melodrama declined with the advent of the movies and Havlin's theatre here was forced to close about twelve years ago. It was recently torn down to make way for a modern commercial parking garage.

Hundreds of movie fans gathered in the lobby of the Grand-Florissant Theatre, St. Louis, at 9:40 p. m. December 17, were thrown into a turmoil by a shooting affray in the lobby.

The Orpheum faudeville Circuit has purchased ground at Fifth street and Washington avenue in Springfield, Ill., for a 2,000-seat combination vaudeville and picture house. It is expected that the house will cost upwards of $500,000.

Baby Peggy, juvenile star, came all the way from Hollywood to make a personal appearance at the West End Lyric, St. Louis, in conjunction with the showing of her latest feature production, "Captain January." She is a big favorite with the children in St. Louis.

Howard Brown, owner of the Opera House, Portageville, Mo., died recently. News of his death caused regret in St. Louis movie circles.

The Pastime Theatre, Cardwell, Mo., in the future will be known as the Marydale Theatre.

The Rex Theatre, Okawville, Ill., has been converted into a vaudeville house.

The Rex, Virden, Ill., is playing but half time. Poor business caused the curtailment.

J. S. Roady's theatre in West Plains, Mo., was damaged by fire recently.

Among the theatres closed in this district are: Nox, Carrier Mills, Ill.; Motion Picture Theatre, Essex, Mo.; J. & J., Hume, Ill.; Auditorium, Humboldt, Tenn.; Princess Theatre, Knox City, Mo.; Majestic, Mammoth Springs, Ark.; S. & B., Martinsville, Ill.; Whiteway, Peach Orchard, Ark.; Turk Hall, Williamsville, Mo.; Star, Holly Hook, Tenn.; Kozy, Pocahontas, Ark., and Opera House, Coffeen, Ill.

Hundreds of houses in Missouri and Illinois were forced to close Thursday, Friday and Saturday of the past week because the Blizzard made it absolutely impossible to give them any film service. Trains couldn't even get out of the Terminal yards. One crack train that made the trip from St. Louis to Chicago in six and a half hours, and even better at times, took six hours to get across the Mississippi River to Granite City, Ill. Old Jack Frost doesn't do his stuff often, but when he does—Oh, my!

Chicago

J. L. McCurdy, managing director of the Randolph Theatre, Chicago, announces that the policy of the house will be extended runs on feature pictures that have pulling power to hold over for more than one week. The house had a tie-up on "Emblems of Love," sponsored by the Moose Lodge, and 28,000 people passed the turnstiles during the week. Jane Jennings, the star, made a personal appearance which helped to put the show over in a big way for the week.

The Colonial Theatre at Quincy, Ill., was robbed last week. The thieves got away with Monday night receipts.

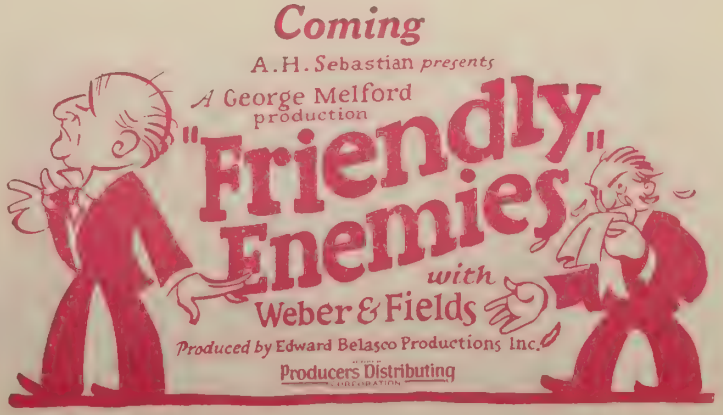
The Fitzpatrick and McElroy Caldwell Theatre at St. Joseph, Mo., had a fire last week which was caused by cross wires. The damage was quickly repaired and the house program not interferred with.

The Beacon Theatres Corporation, Chicago, which is building a new house on the South Side, has increased the board of directors from three to five members. The work will be rapidly pushed to completion.

S. Barret McCormick, formerly manager of the McVickers Theatre, Chicago, and the Circle Theatre, Indianapolis, is here in advance of "Barriers Burned Away" and his many friends in this city are glad to meet him again.

Leo Brunhild, general manager of the Brunhild circuit, leaves for California this week to be gone some time. He will be accompanied by his sister.

Improvements have been completed at Goodman & Harrison's Elite Theatre at Waukegan. Edward Scarpinski, formerly manager at the Douglas, one of their Chicago houses, has been appointed in a similar capacity at the Elite.





Scenes from "The Deadwood Coach," in which William Fox features Tom Mix.

American Theatre in Spokane Opens with Flawless Program

Mike Newman opened his new American Theatre, Spokane, to a flying start on Saturday evening, December 13. Over 500 were turned away on the opening night. Special programs were issued and the opening program was Betty Compson in "Ramshackle House," augmented by five special acts. Mr. Newman has transformed the old American in record time. He signed the lease on November 25 but was not able to start work on the alterations until two weeks before his opening date. The boys who went over for the opening commented upon the smoothness and flawlessness of the initial performance, which bore none of the earmarks of a "first night."

On December 12, one day before his Spokane opening, the Newman Theatres, Inc., announced the leasing of the Grand Theatre, Bellingham, Wash., from J. B. Wahl, the owner, for ten years. Extensive remodeling will be done, including the installation of a pipe organ. As with the Spokane house, Junior Orpheum road shows and feature pictures will be presented. Mr. Newman takes possession March 1.

Christmas Week also is Fourth Anniversary Week at John Hamrick's Seattle Blue Mouse Theatre. The de luxe bill was a knockout for the regular admission price. "The Narrow Street" was the feature picture, augmented by special music and a big program. Holiday decorations throughout the house are extremely attractive.

R. E. Connell opened his new Connell's Theatre, Aberdeen, Wash., on December 19 to a packed house. "Captain Blood" was the opener. A goodly bunch from Seattle went down to extend their personal congratulations.

Walter Graham of Shelton, Wash., is making progress on his new theatre, which will open early in March.

G. W. Armour has retired from the Armour Circuit, sold all his holdings and is reported contemplating an early departure for California. W. G. Armour, his son, has taken for his partner in the business J. L. Kyeek. The company's offices will be removed from Elma to Montesano. The Armour Circuit comprises thentres in Elma, McCleary and Montesano. The house in McCleary is new. Young Mr. Armour is an excellent business man and it is probable will build up a strong circuit.

The North Star Theatre, Old Town, Tacoma, has been opened again under the management of F. S. Elsberry.

E. M. Warner has purchased the Rose Theatre, Sumas, Wash., from Alfred P. Shrock.

A. K. Boussad, who recently purchased the Mission Theatre, Tacoma, has changed the name to the Victory. He is running seven changes a week.

Harry Carey, former owner of the Good Luck Theatre, Seattle, has purchased the Proctor Street Blue Mouse, Tacoma, Wash., from Mrs. Grace Sandstrom, who has other business interests in the Proctor street district. Mr. Carey is acquiring a beautiful house, just about two years old.

M. H. Newman, within a week of invading Spokane, had affiliated with the Chamber of Commerce and arranged a dinner at the Davenport, followed by a show at the American, for a bunch of orphan kiddies.

Art. Hile of the new Capitol Theatre, Seattle, has had a special pocket edition of Dickens' "Christmas Carol" prepared for free distribution to women and children at all performances during Holiday Week. The souvenir plan will be well advertised.

Manager C. W. McKee of the Heilig has planned his Christmas Week celebration to cater particularly to the children, by featuring Baby Peggy in "Captain January." He is getting behind it strong with contests at which dolls will be given little girls as prizes in contests.

Huge success greeted Manager Johnson's careful planning for a "Weekly Song Contest" at the initial Sunday concert last week. Oliver G. Wallace, organist, opened the program to a packed house. Manager LeRoy Johnson then introduced Paul Noble, manager of the Liberty Theatre, Portland, who explained to the audience how a long series of similar guest concerts had been held at his house with great success, and then remained to act as guest conductor. The five songs to be given were announced several days in advance and were all well known favorites. Upon call, volunteers arose from the audience and sang the chorus. Cash prizes were awarded by the amount of applause given each contestant from the audience. The contest lasted for an hour and a quarter and was so well received that it will be repeated indefinitely at 12:30 o'clock on Sundays. The stunt is a novel one in Seattle.

John Danz has renamed his Oak Theatre, First and Madison, the State. Management and policy remain unchanged.

Califonia

George F. Sharp, manager of the Liberty and Strand theatres, Fresno, Cal., was a visitor at San Francisco just before Christmas and reported that conditions in the San Joaquin Valley had shown a decided improvement since the breaking of the long dry spell. Mr. Sharp expects to be a candidate for mayor at the spring election.

Max Weiss, of the Lyric Theatre, Sacramento, Cal., paid San Francisco's Film Row a visit recently and advised that he would shortly have a second house in that city. The new theatre will be known as the Silver Palace.

R. F. Owen has re-opened the Empress Theatre, San Francisco, which was closed for some time.

The new Strand Theatre at Merced, Cal., has been opened under the management of J. A. Harvey, formerly of Winters, Dixon and Vacaville. The new house seats 400.

A fire in the dressing room beneath the stage of the M. & M. Theatre at Sacramento, Cal., caused damage estimated at $10,000 on December 16.



STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

Associated Exhibitors

(Includes Selznick)

GRUBSTAKE. (8 reels). Star, Nell Shipman. A picture good enough to feature. A good story. Good acting and wild animal scenery is great. The print was a little old. Our only objection, we bought it right but bad weather made it lose money. Tone good. Sunday, yes. Audience appeal one hundred per cent. Farmers and townspeople, town of 800. Admission 10-25. Firkins and Laws, Crystal Theatre (200 seats), Moravia, Iowa.

LONE WOLF. (6 reels). Star, Jack Holt. This is a wonderful crook story. Holt does some good work. If your patrons like these kind this is a good one. Tone good. Sunday, no. Fair audience appeal. All classes, town of 6,000. Admission 10-25. R. L. Cochran, Judia Theatre (402 seats), Cisco, Texas.

OUTLAWS OF THE SEA. (7 reels). Star cast. One of the pictures which the exhibitor who lets Selznick keep will be ahead. It was very common, no interest, poor photography, fair story. Good tone, suitable for Sunday where they stay dark. Audience appeal twenty-five per cent. Farmers and townspeople, town of 800. Admission 10-25. Firkins and Laws, Crystal Theatre (200 seats), Moravia, Iowa.

THREE MILES OUT. (5,700 feet). Star, Madge Kennedy. Quite good. Enough adventure and plot to entertain and Madge Kennedy adds her pleasing personality. Tone good. Sunday, yes. Good audience appeal. Town of 7,364. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

F. B. O.

AFTER THE BALL. (6,500 feet). Star cast. This is a wonderful picture. Buy it and go the limit on advertising. Tone good. Sunday, yes. Audience appeal ninety-eight per cent. Small town class, town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

AMERICAN MANNERS. (5,200 feet). Star, Richard Talmadge. At last they have given this star a good story and he sure does work in it. If you have not booked this star, go to it; he is a winner. Tone, no. Sunday, yes. Audience appeal ninety-five per cent. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

DANGER LINE. (5,800 feet). Star, Sessue Hayakawa. Fairly good, especially so where Hayakawa has a following. Tone good. Fair audience appeal. Town of 7,364. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

GIRL OF THE LIMBERLOST. (6,500 feet). Star cast. A splendid picture and corresponds with the book so nicely. Splendid entertainment. Tone good. Sunday, yes. Good audience appeal. Town and country class, town of 1,800. Admission 10-25. Herbert Tapp, Hippodrome Theatre (460 seats), Sheridan, Indiana.

JUDGMENT OF THE STORM. (6,392 feet). Star cast. This is an excellent picture. If you don't book this one you are cheating your patrons out of an evening's real entertainment. F. B. O. should be complimented on this one. Tone excellent. Sunday, yes. Good audience appeal. Country and town class, town of 455. Admission 10-25-30. A. F. Schriever, Onida Theatre (225 seats), Onida, South Dakota.

MASK OF LOPEZ. (4,900 feet). Star, Fred Thomson. Here is another western of Thomson which pleased ninety per cent. Silver King, the horse, is certainly a wonderful actor and worth seeing anywhere. Tone good. Sunday, yes. Good audience appeal. All classes, town of 1,000. Admission 10-20. A. E. Rogers, Temple Theatre (250 seats), Dexter, New York.

SPIRIT OF THE U. S. A. (8,312 feet). Star, Johnny Walker. A dandy even if it is largely hokum. Part of the tale includes some World War action. Producers claim that six hundred feet of government War film has been worked into this part. We took especial pains to follow music cue and got the most cheering that I've heard on any picture for some time. Tone okay. Sunday, yes. Audience appeal okay. Rural and small town class, town of 400. Admission thirty cents. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

VANITY'S PRICE. (6,124 feet). Star, Anna Q. Nilsson. Enchantingly beautiful, Anna Q. Nilsson in a picture quivering with drama, alive with romance, throbbing with suspense. You'll love every second of it. All the charm of beautiful women, all the adventure and dark passions of virile men, all the majesty of luxurious homes, all the unconventionality of life on the stage. A powerful, brilliantly enacted story of a woman who, through modern science, regains her youth and desire for admiration and love. The brilliant cast includes Wyndham Standing, Lucille Rickson, Stuart Holmes and Arthur Rankin. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

First National

CIRCUS DAYS. (6,000 feet). Star, Jackie Coogan. Entertainment for the children but little drawing power otherwise. Tone fine. Sunday, yes. Audience appeal good. Town and country class, town of 1,800. Admission 10-25. Herbert Tapp, Hippodrome Theatre (460 seats), Sheridan, Indiana.

CLASSMATES. (6,983 feet). Star, Richard Barthelmess. Very good; in fact, the best thing that Dick has done since "Tol'able David." Should please where high class audiences demand a forceful drama such as this. Tone good. Sunday, yes. Good audience appeal. Suburban class, town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

CLASSMATES. (6,983 feet). Star, Richard Barthelmess. Our Dick as a West Point cadet. The dream of every boy, the hope of every girl. He is shown in the biggest part he ever had. A big drama, rich in romance, thrill and action. See this visualization of your dream of the world's finest military academy. This production, practically in its entirety, was actually filmed at West Point with the full co-operation and assistance of the United States military authorities. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

DANGEROUS MAID. (7,337 feet). Star, Constance Talmadge. Awfully poor costume picture, with Conny showing at a disadvantage. One of the kind of pictures that is pulling down First National standard and hurting the star. General class, city of 15,000. Ben L. Morris, Temple and Elk Grand theatres, Bellaire, Ohio.

ENCHANTED COTTAGE. (7,120 feet). Star, Richard Barthelmess. One of the very worst pictures this great star ever appeared in, although he did the most wonderful acting we have ever seen him do. It was not an audience picture and did not please thirty per cent of the people. Barthelmess has always been our very best male star. He is some actor. Tone doubtful. Hardly suitable for Sunday. Light audience appeal. City of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

GOLD FISH. (7,145 feet). Star, Constance Talmadge. This one is so bad that First National took it off the franchise list and made it open market, selling it for about a fourth of the franchise rate. It was hardly worth that as it is simply "fillum." General class, city of 15,000. Ben L. Morris, Temple and Elk Grand theatres, Bellaire, Ohio.

GOLD FISH. (7,145 feet). Star cast. One of the brightest, snappiest stars appearing in pictures placed in this conglomeration of nothing. It is a shame to let any boob ruin the career of Constance in this way. No drawing power. No story. Just a hashed up mess of nothing. People walked out until I pulled the picture off. Rotten would not half express the general opinion everyone had for this. Take a tumble to yourself, Con-



stance, and keep out of this kind of stuff else you may be soon going around saying, "Where am I?" Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

HUSBANDS AND LOVERS. (7,883 feet). Star, Lewis Stone. One of the outstanding pictures of the year with us, from box office angle and expressions from our audience. Sunday, yes. Big audience appeal. General class, city of 65,000. Admission thirty-five cents. Silverman Brothers, Strand Theatre (1,500 seats), Altoona, Pennsylvania.

IN EVERY WOMAN'S LIFE. (6,258 feet). Star cast. Just fair. Tone good. Sunday, yes. Fair audience appeal. Medium class, city of 16,000. Admission 10-30. S. A. Hayman, Lyda Theatre (360 seats), Grand Island, Nebraska.

IN EVERY WOMAN'S LIFE. (4,258 feet). Star, Virginia Valli. Something quite out of the ordinary run of pictures. Played to average business and everyone satisfied. Tone okay. Sunday, yes. Better class, city of 40,000. Admission 25-30. F. O. Slenker, Spencer Theatre (875 seats), Rock Island, Illinois.

IN HOLLYWOOD WITH POTASH AND PERLMUTTER. (6,700 feet). Star cast. Good. Tone good. Sunday, yes. Audience appeal for the highbrows. Medium class, city of 16,000. Admission 10-30. S. A. Hayman, Lyda Theatre (360 seats), Grand Island, Nebraska.

KID. Star, Charles Chaplin. This picture was played as a repeater and it did very good business. A picture like this is a classic of the screen and it will stand a repetition. Tone Good. Sunday, yes. Working class, city of 100,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

MADONNA OF THE STREETS. (7,507 feet). Star, Milton Sills. A picture that appealed to patrons. Good box office attraction. Tone good. Sunday, yes. General class, city of 65,000. Admission thirty-five cents. Silverman Brothers, Strand Theatre (1,500 seats), Altoona, Pennsylvania.

MADONNA OF THE STREETS. (7,507 feet). Star, Nazimova. Quite the best dramatic production played for some time. Nazimova quite like her old self. Patrons apparently much pleased with picture, if comments are to be considered. Tone good. Sunday, ideal. Good audience appeal. Better class, city of 40,000. Admission 25-30. F. O. Slenker, Spencer Theatre (875 seats), Rock Island, Illinois.

MADONNA OF THE STREETS. (7,507 feet). Star, Nazimova. For the first time in years Mlle. Nazimova makes return to the screen along with Milton Sills. This is a fairly good drama, but do not expect too much from it. Tone okay. Sunday, yes. Fair audience appeal. Suburban class, town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

NOMADS OF THE NORTH. (6 reels). Star cast. Old but had a new print and it drew extra good business and pleased ninety per cent. Good audience appeal. Small town class, town of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

Between Ourselves

A get-together place where we can talk things over

Starting a New Year!

Straight From the Shoulder, I hope it brings you all prosperity greater than any you may have enjoyed before.

I'd like the privilege of contributing a "tip" to these dependable pages.

It's this:

Pick your pictures the way a host of exhibitors do it—guiding your choice by the reports your brothers send in.

That'll go a long way toward boosting you along the road to the prosperous year which I have already wished for you.

Lots of luck—and all of it GOOD luck!

VAN.

ONLY WOMAN. (6,700 feet). Star, Norma Talmadge. Thrillingly different. Beautifully romantic. A vivid sea wreck. Norma as a fighting beauty battling to save a man she married to shield her father from disgrace. Norma's biggest and best performance. Both Norma and Eugene O'Brien endured unusual hardships in the filming of this production, battling mountainous waves which washed over, knocking them off their feet, and clinging desperately to the rail of the tossing ship. Their acting is remarkable, and the picture is well worth seeing. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

RIVER'S END. (5,750 feet). Star, Lewis Stone. An old one. A reissue that drew well for me in spite of the fact that it was run here several years ago. One of the very few pictures I have run second run. Tone good. Good audience appeal. Town and rural class, town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

SECRETS. (8,345 feet). Star, Norma Talmadge. It is true that producers should stop over-rating the pictures; while it pleased a certain class, not over eighty per cent, and the price paid was two hundred per cent. Tone okay. Sunday, yes. Audience appeal fair to good. Mixed class, town of 3,000. Admission 10-20-30. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

SEVENTH DAY. (5,325 feet). Star, Richard Barthelmess. A good program picture that will please most all people. Not much comedy in this one. More on the serious order. Some action, however. Tone fair. Sunday, no. Fair audience appeal. Country and town class. Admission 10-20. W. F. Denny, Electric Theatre (250 seats), Lowry City, Missouri.

SILENT WATCHER. (7,576 feet). Star, Glenn Hunter. Really great picture. Patrons much pleased. Failed to draw heavily due to what we considered poor title. Will satisfy one hundred per cent if you can get them in. Tone good. Sunday, yes. Fine audience appeal. Better class, city of 40,000. Admission 25-30. F. O. Slenker, Spencer Theatre (875 seats), Rock Island, Illinois.

SILENT WATCHER. (7,576 feet). Star, Glenn Hunter. Another good one from Frank Lloyd. This is a real drama that carries a good punch throughout and never tires. Glenn Hunter does some fine work. Tone good. Sunday, yes. Good audience appeal. Suburban class, town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

SUNDOWN. (9,000 feet). Star cast. One of the big flivvers. Too much cattle. Was put over as other productions in advertising campaign. People did not care for it. General class, city of 65,000. Admission thirty-five cents. Silverman Brothers, Strand Theatre (1,500 seats), Altoona, Pennsylvania.

SUNDOWN. (9,000 feet). Star cast. Boys, if you want your patrons mad at you just run this at advance prices as I did and you'll surely get in dutch. The cattle scenes last so long that they get you dizzy. What a shame that some directors are so dumb in this industry. Tone okay. Sunday, yes. Bad audience appeal. Mixed class, town of 3,000. Admission 10-20-30. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

Fox

ARABIA. (4,995 feet). Star, Tom Mix. Tom does his stuff in this one. Book it and boost it, but don't pay too much. Pleased one hundred per cent of those who saw it. Good Saturday picture. Title only holds back. Tone good. Sunday, yes. Good attendance. Admission 10-20. R. P. Higginbotham, Pastime Theatre, Leeds, Alabama.

ARIZONA EXPRESS. (6,516 feet). Star cast. A melodrama full of excitement and thrills, but received a bad print and they yelled their heads off about it. Would like to have seen new print. Tone, none. Sunday, no. Fair audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

CIRCUS COWBOY. (6,400 feet). Star, Buck Jones. Best he ever made. Since Charles is gone and Buck here it is all right. Tone good. Sunday, yes. Admission 15-25. E. E. Bays, Globe Theatre (250 seats), Buena Vista, Virginia.

EYES OF THE FOREST. (5 reels). Star, Tom Mix. A good Mix picture with lots of action, thrills and sprinkled with comedy. We had very bad weather for this one, so could not give accurate report on drawing power. Tone fair. Sunday, no. Very good audience appeal. Town and rural class, town of 1,028. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

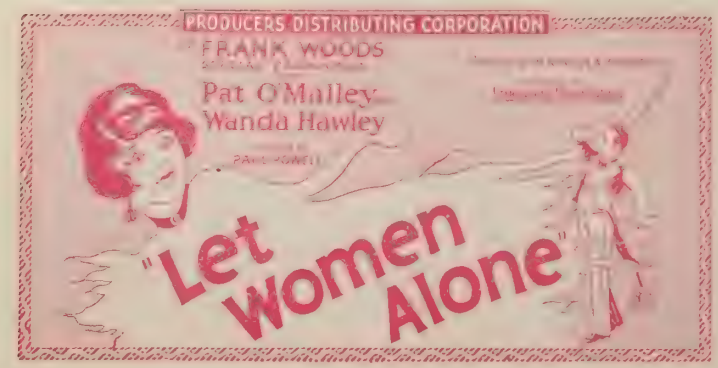
EXILES. (5 reels). Star, John Gilbert. Very good picture. Print is in very bad shape. Tone okay. Sunday, yes. Appeals to small town and rural class. Town and rural class, town of 800. Admission 15-30. C. O. Christ, Opera House (350 seats), Elgin, Iowa.

LOVE LETTERS. (4,749 feet). Star, Shirley Mason. This picture was nothing to rave over; about fifty-fifty. Tone okay. Sunday, yes. Audience appeal, small town and rural class. Town and rural class, town of 800. Admission 15-30. C. O. Christ, Opera House (350 seats), Elgin, Iowa.

MILE A MINUTE ROMEO. (4,800 feet). Star, Tom Mix. Good Mix picture. Mix is holding up fine here and pleases the regular fellows and most of the highbrows. Town and rural class, town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

MILE A MINUTE ROMEO. (4,800 feet). Star, Tom Mix. A fast- action romance that our patrons liked very much. Tone good.

Now Booking



Friend Pedigo Corrects a Mistake

"Dear Van and 'Gang':—Got myself in a pickle over the 'Sea Hawk.'

"You know the place we sign the reports is at the bottom of list after writing several reviews on pictures: I did not mean to misrepresent the thing in any way but I put the prices (at bottom of slip) ten and twenty cents when, as a matter of fact, on that picture, I charged fifty cents for the 'Sea Hawk' but omitted to state that I did so on that picture.

"The general admission price to my show IS only ten and twenty cents. But make it plain, old man, that I did not mean that I charged only those figures for 'The Hawk (Sea Hawk).' I want to be fair. State that it was an error and caused by the report slip being signed only once.

"The same thing happened on 'The Covered Wagon.' I reported ten and twenty cents on that, not because those were the prices I charged, for they were not. I charged fifty and seventy-five for 'The Covered Wagon' and in the World, by this same error it came out I charged only ten and twenty.

"It hurt the exchanges when I did not mean to do so.

"Fix it up, please." Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

NED PEDIGO IS A FAIR AND JUST MAN. HE HAS FRANKLY MADE MATTERS CLEAR. BOYS, PLEASE NOTE THE CORRECTED PRICES ON THESE PICTURES. THIS WILL REMOVE ANY HARDSHIP FROM THE EXCHANGES. VAN.

Audience appeal ninety per cent. Town and rural class, town of 1,028. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

ST. ELMO. Star, John Gilbert. A fairly good program picture, but too many church scenes in the last reel. It drew some to see it who had read the book but the majority of them came to see the "Our Gang" comedy we played with it. Tone good. Sunday, yes. Fair audience appeal. Farmers and miners, town of 600. Admission 10-25, 15-30 for specials. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

SILENT COMMAND. Star, Edmund Lowe. A story of the U. S. Navy and very interesting for those who like a good melodrama. This one went over very good for us but only drew fair business. Tone good. Sunday, yes. Good audience appeal. Farmers and miners, town of 600. Admission 10-25, 15-30 for specials. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

SOUTH SEA LOVE. (4,168 feet). Star, Shirley Mason. Some brothers have panned this one, but it got the business for me and patrons seemed satisfied. Of course it is only a program picture. Tone fair. Audience appeal fair. Town and rural class, town of 1,028. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

TEN NIGHTS IN A BARROOM. Star cast. Good. Tone good. Sunday, yes. Good audience appeal. S. H. Borisky, American Theatre, Chattanooga, Tennessee.

TROUBLE SHOOTER. (5,702 feet). Star, Tom Mix. Not as good as rest of his but will do. Admission 15-25. E. C. Bays, Globe Theatre (250 seats), Buena Vista, Virginia.

Metro-Goldwyn

ALONG CAME RUTH. (5,000 feet). Star, Viola Dana. A nice little picture with a wonderful cast, but Viola has had much better vehicles. She is a wonderful little star here, drawing second to Colleen Moore, our very best bet. But Colleen has had real stories and directing. That helps. Give them to Viola and see where she goes. Tone good. Sunday, yes. Good audience appeal. Society class, city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

ALONG CAME RUTH. (5,000 feet). Star, Viola Dana. An excellent picture and should please one hundred per cent of the patrons. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

ARAB. (6,710 feet). Star cast. Boys, here's a picture that whether you keep the house dark or open you will be just as much ahead when this picture gets in your town. Drew enough to pay express charges, advertising and organist, and that's all. Tone fair. Sunday, no. Audience appeal fair to poor. Mixed class, town of 3,000. Admission 10-20-30. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

BANDOLERO. (7,000 feet). Star, Renee Adoree. Here's a picture of "Dear Old Sunny Spain" with all the trimmings and a bull fight that's real. Pleased audience immensely, and that's what we want. Good Saturday picture. Admission 10-20. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

BOY OF FLANDERS. (7,018 feet). Star, Jackie Coogan. While this picture has a foreign situation, it is at all times interesting. Jackie has enough chances to keep the audience thrilled and plenty of laughs. Tone good. Sunday, yes. Strong audience appeal. Working class, city of 100,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

BROKEN BARRIERS. (5,717 feet). Star cast. My people enjoyed this one. Tone fair. Sunday, no. Good audience appeal. Medium class, city of 16,000. Admission 10-30. S. A. Hayman, Lyda Theatre (360 seats), Grand Island, Nebraska.

DAY OF FAITH. (6,577 feet). Star cast. The picture isn't bad but it was oversold and title drew only people who didn't know what was on. It also made me lose my faith the two days I ran it. Tone okay. Sunday, yes. Fair audience appeal. Mixed class, town of 3,000. Admission 10-20-30. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

DESIRE. (6,500 feet). Star cast. Some liked it but most of them did not. Can't say much for this picture myself. Tone good. Sunday, yes. Audience appeal not so good. Small town and rural class, town of 800. Admission 15-30. C. O. Christ, Opera House (350 seats), Elgin, Iowa.

LITTLE ROBINSON CRUSOE. (6,216 feet). Star, Jackie Coogan. This is a real picture and pleased all who saw it. Did fair business. Should have different paper. Tone good. Sunday, yes. Audience appeal one hundred per cent. All classes, town of 806. Admission 10-20. W. C. Herndon, Liberty Theatre (250 seats), Valliant, Oklahoma.

LITTLE ROBINSON CRUSOE. (6,216 feet). Star, Jackie Coogan. Jackie is great in this picture. Pleased nearly one hundred per cent on this one. Kids went wild with joy. Pleased grown-ups, too. Tone good. Suitable for Sunday. All classes of white only. Admission 10-20-30. W. H. Odom, Pastime Theatre (250 seats), Sandersville, Georgia.

NAME THE MAN. (8 reels). Star cast. Fine picture. Pleased all. Good acting by a fine cast. Played two days at advanced prices. All classes, town of 1,800. Admission 15-20, 15-25. Neal Lanigan, Colonial Theatre (450 seats), Moulton, Iowa.

REJECTED WOMAN. (7,761 feet). Star cast. We usually play Metro-Goldwyn productions two days. Sorry we could not arrange to do so with this one. Pleased all. Attendance poor on account of night after "Covered Wagon." All classes, town of 1,800. Admission 15-20, 15-25. J. Neal Lanigan, Colonial Theatre (450 seats), Moulton, Iowa.

SHERLOCK JR. (4,605 feet). Star, Buster Keaton. Good. Failed to draw for us. Tone good. Sunday, yes. Fair audience appeal. Business and farming class, town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

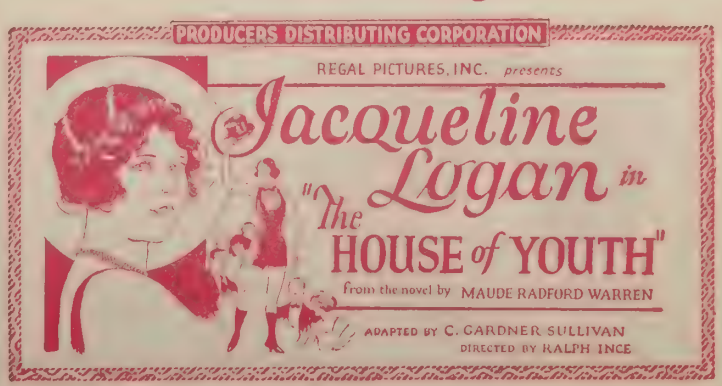
SIX DAYS. (8,010 feet). Star, Frank Mayo. Our first Elinor Glyn, but it pleased all, and we have more to follow. I do not consider it "shocking." Audience appeal, thinking people. All classes, town of 1,800. Admission 15-20, 15-25. Neal Lanigan, Colonial Theatre (450 seats), Moulton, Iowa.

TRAILING AFRICAN WILD ANIMALS. Very good; in fact, the best of its kind we have ever played. This class of pictures usually does not satisfy your patrons. Sunday, yes. All classes, town of 1,800. Admission 15-20, 15-25. Neal Lanigan, Colonial Theatre (450 seats), Moulton, Iowa.

WHERE THE PAVEMENT ENDS. (7,706 feet). Star cast. The poorest Metro we have had in a long time. This is one of the ones you have to play once in a while. Good attendance. All classes, town of 1,800. Admission 15-20, 15-25. J. Neal Lanigan, Colonial Theatre (450 seats), Moulton, Iowa.

WHITE SISTER. (10,400 feet). Star, Lillian Gish. Spectacular drama with a sad ending that did not draw me an average Sunday crowd. Tone okay. Sunday, yes. Audience appeal questionable. Small town class, town of 1,369. Admission 10-15-20-25-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

Now Booking



Paramount

BACK HOME AND BROKE. (7,814 feet). Star, Thomas Meighan. A great picture from all angles. Bought right for two nights. Pleased them all and made some money. The right kind of pictures draw any time. When we small towns can buy them right we can make money. Tone good. Sunday, yes. General audience appeal. Town and country class, town of 700. Admission 10-25, 15-35. J. B. Carter, Electric Theatre (250 seats), Browning, Missouri.

BEDROOM WINDOW. (4,550 feet). Star cast. This is a strong story, with action and suspense, and a real all-star cast that would make a much less interesting play. A good evening's entertainment. May McAvoy and the rest are finished artists, but Ethel Wales carries off the honors. William DeMille demonstrates that he is one of our best directors. Clara Beranger is the scenarist. A good box office bet. City and country class, town of 3,000. Admission 10-30. George Walther, Dixie Theatre, Kerrville, Texas.

BEDROOM WINDOW. (4,500 feet). Star, Ricardo Cortez. Just a good picture. Sunday, yes. Admission 15-25. E. C. Bays, Globe Theatre (250 seats), Buena Vista, Virginia.

BIG BROTHER. (7,080 feet). Star cast. Splendid attraction. Pleased all. Delivers a fine sermon. Tone fine. Sunday, yes. Strong audience appeal. Rural class, town of 250. San Andreas Theatre, San Andreas, California.

BORDER LEGION. (7,908 feet). Star, Antonio Moreno. One of the best Zane Grey's Paramount has ever made according to my idea and I have run them all. However, if your patrons abhor bloodshed and action lay off it as it is full of this from start to finish; even so it is worse in that respect than "To the Last Man." Tone questionable. Sunday, no. Fine audience appeal. Oil and farm class, town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

CALL OF THE CANYON. (6,982 feet). Star cast. One of Zane Grey's best stories. The picture pleased eighty per cent of my audience. Tone good. Sunday, yes. Fine audience appeal. Town and country class, town of 1,800. Admission 10-25. Herbert Tapp, Hippodrome Theatre (460 seats), Sheridan, Indiana.

CHILDREN OF JAZZ. (6,080 feet). Star cast. I was a little afraid of this one, but to my surprise it is a good picture in spite of what some of the boys say. Town and rural class, town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

CITY THAT NEVER SLEEPS. (6,007 feet). Star, Louise Dresser. "The City That Never Sleeps," a James Cruze Paramount production. The same combination that produced "The Covered Wagon" and "The Yellow Sex." You can always be sure of an evening's entertainment when you see the trademark, and can bank on full box office receipts when booking "The City That Never Sleeps." William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

Anybody who reads these pages and gets good from them is certainly willing to send as good as he gets.

Sometimes you don't come back at the other fellow with your tips because you just don't seem to get around to it.

But you are willing to do it.

All right!

Get action while it's on your mind.

SEND TIPS NOW!

CLARENCE. Star, Wallace Reid. This is somewhat different than Reid's usual pcitures, but in our ten years this print was in the poorest condition of any we ever had. Tone good. Sunday, yes. Appeals to all classes. All classes, town of 1,800. Admission 15-20, 15-25. Neal Lanigan, Colonial Theatre (450 seats), Moulton, Iowa.

CODE OF THE SEA. (6,038 feet). Star cast. Fine sea story. Will satisfy the thrill hunters. Tone Good. Sunday, yes. Fair audience appeal. Rural class, town of 250. San Andreas Theatre, San Andreas, California.

CONFIDENCE MAN. (6,500 feet). Star, Thomas Meighan. Another good Meighan picture but is too long and not as logical as it should be. People would like it better if they let the hero take the money away from the dirty crook, and most of them are disappointed at the pepless, goody goody ending. Tone fine. Sunday, yes. Town of 3,200. Admission 10-20-30. Charles L. Hyde, Grand Theatre (500 seats), Pierre, South Dakota.

COVERED WAGON. Star cast. Great. A picture that should be seen by everybody. Had schools close for special matinee. Tone good. Sunday, yes. Strong audience appeal. Rural class, town of 250. San Andreas Theatre, San Andreas, California.

COVERED WAGON. Star cast. An excellent production that more than doubled all previous attendance records. Showed this picture to one thousand paid admissions in spite of snow and cold weather. For a thinly settled county this is a record, I claim. Tone excellent. Sunday, yes. Audience appeal very good. Country and town class, town of 455. Admission 10-25-30. A. F. Schriever, Onida Theatre (225 seats), Onida, South Dakota.

COVERED WAGON. Star cast. This is as good a picture as the name. Did good business two days. Tone good. Sunday, yes. Audience appeal one hundred per cent. All classes, town of 806. Admission 25-50. W. C. Herndon, Liberty Theatre (250 seats), Valliant, Oklahoma.

COVERED WAGON. Star cast. A great picture, already sold to your patrons. It's a great picture, being historical and educational, and with plenty of action from start to finish to please anyone. Good audience appeal. Patrons all said that it was well worth the money and time spent in seeing it. Even with a third return date, the picture went over well. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

COVERED WAGON. Star cast. I had an awful lot of luck on this picture. One reel was short through mistake, which caused us big loss, but when we did get the film complete we broke all records. Boys, it's a hummer. Town and rural class, town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

COVERED WAGON. Star, J. Warren Kerrigan. This is a great picture and everybody knows it now. We did well in spite of bad weather every night. Believe that every exhibitor ought to play it. After the show you can look your patrons in the face, perfectly assured that they got their fifty cents' worth. Tone good. Audience appeal one hundred per cent. Agricultural class, town of 1,255. Admission 10-20. Cannon & Trescott, Orpheum Theatre (300 seats), Elsberry, Missouri.

COVERED WAGON. (6 reels). Star cast. This went over fine for us. If anyone did not like it they did not tell us about it. Put this on with an orchestra and everyone was more than pleased, but the exchange got most of the money. Tone fine. Sunday, yes. Audience appeal one hundred per cent. Farmers and miners, town of 600. Admission 10-25, 15-30 for specials. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

COVERED WAGON. Star cast. Played to big business, but we made no money. Film company got it. Fine picture, but not the best ever. Tone good. Sunday, yes. Big attendance. All classes, town of 1,800. Admission 15-20, 15-25. J. Neal Lanigan, Colonial Theatre (450 seats), Moulton, Iowa.

COVERED WAGON. Star cast. Played this early in November and we've had gravy on our potatoes three times a day every day since. Tone okay. Sunday, yes. Great audience appeal. Rural and small town class, town of 400. Admission thirty cents. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

COVERED WAGON. Star, J. Warren Kerrigan. One wonderful production, but it did not do the business it should have. I think the price helped to kill it here. I ran it on percentage and the admission was fifty cents straight. Too much for this town. Tone okay. Sunday, yes. Audience appeal one hundred per cent. Mixed class, town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

COWBOY AND THE LADY. Star, Mary Miles Minter. Not much to this one. Would not advise booking. No tone. Sunday, no. No audience appeal. Family class, city of 65,000. Admission fifteen cents. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

DANGEROUS MONEY. (6,864 feet). Star cast. Program picture. Tone good. Sunday, yes. Audience appeal: gets by. Medium class, city of 16,000. Admission 10-30. S. A. Hayman, Lyda Theatre (360 seats), Grand Island, Nebraska.

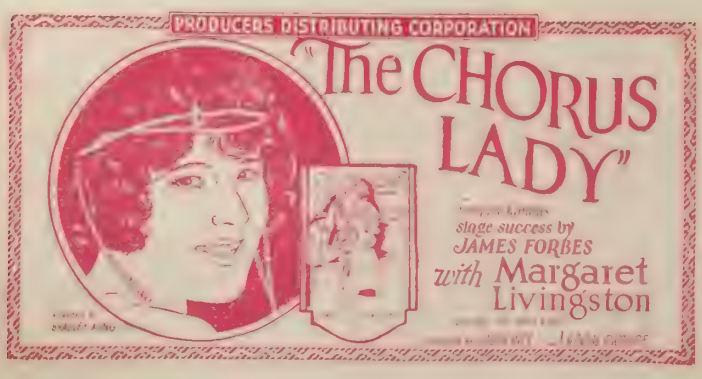
DANGEROUS MONEY. (6,864 feet). Star, Bebe Daniels. A fairly good picture that neither was given knocks nor boosts. Tone okay. Sunday, okay. Fair audience appeal. Howard Theatre, Alexandria, Minnesota.

DANGEROUS MONEY. (6,864 feet). Star, Bebe Daniels. Not up to expectations but fair picture. Pleased greater part of audience, however. Sunday, yes. Better class, city of 40,000. Admission 25-30. F. O. Slenker, Spencer Theatre (875 seats), Rock Island, Illinois.

EBB TIDE. Star cast. Another one with a lot of action. Ladies did not care for this one. However, nothing to offend. Good attendance. All classes, town of 1,800. Admission 15-20, 15-25. J. Neal Lanigan, Colonial Theatre (450 seats), Moulton, Iowa.

EBB TIDE. Star cast. Fair sea picture, with pretty island scenery. Too much drinking and drunken actions for an all-round audience picture. Tone fair. Sunday, no. Fair audience appeal. Small town class and farmers, town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

Now Booking



FAIR WEEK. (5 reels). Star, Walter Heirs. A nice little picture that most people will enjoy. It is not sold as a big special nor will it stand advanced admission, but the people who come in to see it will not leave before it is over, nor will they object to a thing in it. Safe, sane and satisfactory. Town of 3,200. Admission 10-20-30. Charles L. Hyde, Grand Theatre (500 seats), Pierre, South Dakota.

FAST SET. (6,965 feet). Star, Betty Compson. Good program picture that seemed to please. Adolphe Menjou steals the acting honors. Business average. Good audience appeal. Better class, city of 40,000. Admission 25-30. F. O. Slenker, Spencer Theatre (875 seats), Rock Island, Illinois.

FAST SET. (6,965 feet). Star, Betty Compson. A very satisfactory picture. The moral tone is all right and story is entertaining, being "Spring Cleaning." Town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

FOOTLIGHTS. (7,978 feet). Star, Elsie Ferguson. Good light story, well liked by all who saw it. Tone good. Sunday, yes. Fair audience appeal. Farmers, town of 800. Admission 10-25. Helen Drexler, Star Theatre (200 seats), Crofton, Nebraska.

HER LOVE STORY. (6,736 feet). Star, Gloria Swanson. A very good production for this star but not up to her standard set by "The Humming Bird." Full of prince and princess hokum. Tone fair. Sunday, no. Fair audience appeal. Oil and farm class, town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

HOLLYWOOD. (8,100 feet). Star cast. This one is interesting in spots, but take it all in all, don't think the small town audience will care for it. Some said it was the worst I ever ran. Tone good. Sunday, yes. Audience appeal perhaps thirty-five per cent. Small town class and farmers, town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

ICEBOUND. (6,471 feet). Star cast. Very good production but is too sombre to appeal to the average amusement seeker. Goes fine with a church or women's club tie-up. Tone fine. Sunday, yes. Town of 3,200. Admission 10-20-30. Charles L. Hyde, Grand Theatre (500 seats), Pierre, South Dakota.

MANHATTAN. (6 reels). Star, Richard Dix. A good picture, with comedy and action prevailing. It pleased all in attendance. Tone good. Sunday, good. Good audience appeal. Howard Theatre, Alexandria, Minnesota.

MAN WHO FIGHTS ALONE. (6,337 feet). Star, William Farnum. Personally I think this a good picture. My patrons were divided. The title indicated a real old-time Farnum picture, but such is not the case. We have no way of knowing how this would pull as we ran it on Thanksgiving and did a good business. Tone good. Sunday, yes. Good audience appeal. Town and rural class, town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

MARRIED FLIRTS. Star, Pauline Fredericks. This is not a sex picture, but it is a truthful story of every-day folks and their every-day lives. A magnificent production, faithfully depicting the lives of four people and "Mrs. Paramour," the best seller, which was written by that master story teller, Louis Joseph Vance. Co-stars are Mae Busch and Huntly Gordon. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

MERTON OF THE MOVIES. (7,655 feet). Star, Glenn Hunter. A fairly good picture in every way. Some might call it silly, but you can't expect to please one hundred per cent with anything nowadays. Tone okay. Sunday, yes. Audience appeal fair to good. Mixed class, town of 3,000. Admission 10-20-30. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

MERTON OF THE MOVIES. (7,655 feet). Star, Glenn Hunter. Pleased only a small portion of the patrons. Not a bad picture, however. Glenn Hunter is not known here and never will be. If he can act, why don't he do it on the stage and keep out of the movies? Any live wire could have eaten his part up. He got nothing out of it. Viola Dana put it over, not Hunter. City of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

To every one of the good fellows who has become a new subscriber—and they are many—

Guide your choice of pictures by studying the reports of men whose tips agree with your experience on pictures you both have played. . That way you will know his patrons and yours have similar tastes and his tips will benefit you most. Then—

JOIN "OUR GANG"—SEND TIPS!

MONSIEUR BEAUCAIRE. (9,932 feet). Star, Rudolph Valentino. A very fine picture that will please some greatly and others will be disappointed. Lovers of the book will not care for it, but the ladies will enthuse over Valentino, as ever. It is censor-proof. Tone good. Sunday, yes. Town of 3,200. Admission 10-20-30. Charles L. Hyde, Grand Theatre (500 seats), Pierre, South Dakota.

MONSIEUR BEAUCAIRE. (9,932 feet). Star, Rudolph Valentino. Must have been a good picture, so many other reports have so said, but it was a rare puzzle for me. None of my bunch had the least idea of what it was all about. It might have been good, we don't know, but we do know we have taken it off after the first day. Tone, haven't the least idea. Possibly suitable for Sunday. No audience appeal for us. Society class city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

MY AMERICAN WIFE. (6,061 feet). Star, Gloria Swanson. This picture is quite old but lots better than some of this new stuff. Print in good shape. Tone O. K. Sunday yes. Audience appeal 70 per cent. Town and rural class town of 800. Admission 15-30. C. O. Christ, Opera House (350 seats), Elgin, Iowa.

NORTH OF 36. (7,908 feet). Star cast. Very good but not equal to the "Covered Wagon." City of 10,000. H. V. Smoots, Vine Theatre (600 seats), Mt. Vernon, Ohio.

NORTH OF 36. (7,908 feet). Star, Jack Holt. Without question as great as "The Covered Wagon" in every respect. The work of Ernest Torrence is even better than any preceding role which he has portrayed. The entire cast is superb including Jack Holt, Noah Beery, and Lois Wilson. The direction on the part of Irving S. Willat is equal to that of Cruze in "Covered Wagon." Every exhibitor who played "The Wagon" to a success should have even better success with "North of 36." This picture is worthy of a rise in admission. Tone, okay. Sunday, yes. Audience appeal, one hundred percent, excellent. Suburban class town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

NORTH OF 36. (7,908 feet). Star, Lois Wilson. Blazing a trail of thrills, building the romantic history of Oklahoma and Texas. Here they come forty-five hundred cows, if ye don't mind calling 'em that, sixteen more or less human cow hands, nineteen kinds of rifles and six-shooters, a hundred and fifteen saddle ponies and the only red headed boss in Texas, which was a girl, and they are going to Abilene. And they are all north of 36. It is with this desperate adventure that "North of 36" deals. And through this great panorama one sees the group of ragged sinewy men, the glorious girl at their head, the oxcarts and sea of long horn cattle, accomplishing one of the greatest deeds of pioneer bravery and daring. Jack Holt and Noah Beery are in the cast. This picture is the biggest kind of a box office attraction and coin-of-the-realm getter, and exhibitors booking this truly great picture will make no mistake in doing so. Take our word for it. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

PIED PIPER MALONE. (7,264 feet). Star, Thomas Meighan. Nothing to rave over but as there are a lot of Meighan fans here I had a better crowd than usual and that is what we are after. Tone, good. Sunday, yes. Fair audience appeal. Small town class and farmers town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

SAINTED DEVIL. (8,633 feet). Star, Rudolph Valentino. Big business first day. No business balance of engagement. City of 10,000. H. V. Smoots, Vine Theatre (600 seats), Mt. Vernon, Ohio.

SAINTED DEVIL. (8,633 feet). Star, Rudolph Valentino. A South American story with Valentino doing Swanson clothes horse part. He gets rough in a part of it but never spoils his appearance. The story could be better, the acting is excellent and it drew big business at increased admissions with few kicks. General class city of 15,000. Ben L. Morris, Temple and Elk Grand Theatres, Bellaire, Ohio.

SHADOWS OF PARIS. (6,549 feet). Star, Pola Negri. A very good picture which played to a very poor house. For some unknown reason Pola is rather a poor bet for us these days. Personally, I think she is a fine actress. Tone, okay. Sunday, yes. Good audience appeal. Mixed class town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

SIDE SHOW OF LIFE. (6,511 feet). Star, Ernest Torrence. Fair picture, but didn't draw. Poor attendance. Torrence is a wonderful actor but a very poor clown. Pleased fifty per cent. Sunday, no. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

SIDE SHOW OF LIFE. (7,511 feet). Star, Ernest Torrence. Picture pleased majority. Thought it was a little long and drawn out. Tone good. Sunday, yes. Mixed class, town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House Theatre (492 seats), Belvidere, New Jersey.

Now Booking



SIXTY CENTS AN HOUR. (5,632 feet). Star, Walter Hiers. Good reports from my patrons on this one. Pleased majority. Poor business. Tone, good. Sunday, yes. Fair audience appeal. General class town of 1,300. Admission 10-25. L. G. Tewksbury, Tewks Theatre (250 seats), Stonington, Maine.

TO HAVE AND TO HOLD. (8 reels). Star, Betty Compson. Old but good. Did not do much on this one. Tone okay. Sunday, yes. Audience appeal fair. Mixed class, town of 2,714. Admission 10-25-40. L. S. Goolsby, Rex Theatre (460 seats), Brinkley, Arkansas.

TRIUMPH. (8,297 feet). Star, Leatrice Joy. I, like the rest, can't say too much for this, although it pleased fairly well, but it isn't nearly up to Cecil B. DeMille's previous productions. Tone okay. Sunday, yes. Audience appeal fair. Town and country class, town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (240 seats), Correctionville, Iowa.

TRIUMPH. (8,297 feet). Star, Leatrice Joy. Wonderful cast with an impossible story. Not a special in any sense. DeMille sure is slipping if this is a typical DeMille. Tone, okay. Sunday, yes. Audience appeal, seventy-five per cent. Small town class town of 1,369. Admission 10-20-25-30-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

WANDERER OF THE WASTELAND. (6,700 feet). Star, Jack Holt. Good picture in colors. My print was damaged but the picture pleased. Was well acted. Would have been better had the clothes of the women been of modern times. Don't like the bustles and ruffles. Best class city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

Pathe

CHRONICLES OF AMERICA. (Pathe). Dandy educational as well as entertaining. Put on by our high school. Try them. Farmers, town of 800. Admission 10-25. Helen Drexler, Star Theatre (200 seats), Crofton, Nebraska.

DR. JACK. (4,700 feet). Star, Harold Lloyd. Great entertainment. Tone good. Sunday, yes. Audience appeal one hundred per cent. Town and rural class, town of 1,028 Admission 10-25 W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

KING OF WILD HORSES. (5 reels). Star, Rex. This is one of the best pictures for small town you can buy. Everybody pleased, including box office, and you can buy it right. Tone fine. Sunday, yes. Good audience appeal. Farming class, town of 360. Admission 10-25. E. L. Delano, Electric Theatre (225 seats), Agra, Kansas.

SAFETY LAST. (6,400 feet). Star, Harold Lloyd. A thriller that got the business and gave satisfaction. Tone good. Sunday, yes. Audience appeal ninety-five per cent. Town and rural class, town of 1,028. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

VINCENNES. (Pathe Chronicle Series). I am sorry to say I can't speak very highly of this picture as there is not much to it except some posing before the camera and a few long fadeouts and fadeins. Heaven help the fellow who depends on these for a feature. Tone good. Sunday, yes. Very poor audience appeal. Family and student class, city of 80,000. Admission 10-20. George W. Pettingill, Jr., Mirror Lake Theatre (1,000 seats), St. Petersburg, Florida.



FRANCES HOWARD

Who is playing the leading role opposite Richard Dix in "Too Many Kisses," a Paramount Picture, has her snow shoes even if there is no snow, except the artificial kind that is found around the Paramount Long Island Studio.

WHY WORRY? (6 reels). Star, Harold Lloyd. Audience very enthusiastic, but some said "Dr. Jack" was better. Tone good. Sunday, yes. Audience appeal ninety-six per cent. Town and rural class, town of 1,028. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

Preferred

BREATH OF SCANDAL. (6,940 feet). Star cast. A brilliantly staged society drama that will prove attractive where this class of pictures are popular as they are in our Grand. It did well at the box office and pleased nearly all. Tone okay. Sunday, yes. Good audience appeal. Better class, city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

Producers' Dist. Corp.

ANOTHER SCANDAL. (8 reels). Star cast. Everybody pleased. Good picture. W. L. Muhlenbeck, Majestic Theatre, West Frankfort, Illinois.

HOOSIER SCHOOLMASTER. (5,536 feet). Star cast. A western classic dating back to the early days of the midwest. Has plenty of action as well as some tense moments during the court room scene; also has plenty of comedy to relieve some of the heavy moments. Tone, good. Good audience appeal. General class town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit Theatre (250-700 seats), Union, Maine.

LIGHTNING RIDER. (6 reels). Star, Harry Carey. It will hold an audience mystified to the end. It is full of action. It has some tense situations. A very strong climax. Tone, good. Sunday, yes. Good audience appeal. Working class city of 100,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

LOVE'S WHIRLPOOL. (6,028). Star cast. This is a real box office picture Producers Distributing Corporation have some real pictures in their new production. Hy Barnes, Lyric Theatre, Coulterville, Illinois.

LOVE'S WHIRLPOOL. (6,028 feet). Star, James Kirkwood. This is one picture they raved about. I did not see it myself, so therefore cannot pass an opinion. Audience appeal, eighty per cent. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

MIAMI. (6,317 feet). Star cast. Very good picture, full of action. W. L. Muhlenbeck, Majestic Theatre, West Frankfort, Illinois.

NIGHT HAWK. (5,115 feet). Star cast. Real box office picture. Pleased one hundred per cent. Don't miss the new Harry Carey's. Hy Barnes, Lyric Theatre, Coulterville, Illinois.

ROARING RAILS. (5,753 feet). Star, Harry Carey. This fourth Carey for Producers is a genuine thriller. The more he makes for this company the better they get. R. M. Kennedy, Capitol Theatre, Birmingham, Alabama.

ROARING RAILS. (5,753 feet). Star, Harry Carey. Very good. Drew well Saturday business. George E. Scott, Palace Theatre, Trinidad, Colorado.

WANDERING HUSBANDS. (6 reels). Star cast. This is a picture that should please any audience, that will take society drama at all. It went over big in all our houses. Thomas E. Orr, Marshall County Enterprises, Inc., Albertville, Alabama.

WANDERING HUSBANDS. (6 reels). Star cast. Very good picture. Sunday, yes. Print and tone, okay. Kleeman and Roben, K-R Theatre, Ashton, Iowa.

WHAT SHALL I DO? Star cast. Excellent picture. Get behind it and boost it big. M. Slotkin, Olympic Theatre, Erie, Pennsylvania.

YOUTHFUL CHEATERS. (5,700 feet). Star, Glen Hunter. Could not see anything in this one. Film very dark except in spots. Would not advise for small town shows. Tone, fair. Sunday, no. No audience appeal. Small town and farmer class town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

Now Booking



United Artists

MARK OF ZORO. Star, Douglas Fairbanks. New print. Fine entertainment. Tone good. Sunday, yes. Audience appeal ninety-eight per cent. Town and rural class, town of 1,028. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

ORPHANS OF THE STORM. (12,400 feet). Star, Lillian Gish. We put this on with an orchestra and charged extra admission for it but it did not draw as well as we expected. Some people told us it was the best picture we had ever shown and others did not like it at all; but it is a wonderful picture and should please the majority. Tone fine. Sunday, yes. Good audience appeal. Farmers and miners, town of 600. Admission 10-25, 15-30 for specials. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

SHRIEK OF ARABY. Star, Ben Turpin. A five-reel comedy that would be better in two reels. It got by for us but that was all. Pleased the kids and some of the boys. Tone

good. Sunday, yes. Fair audience appeal. Farmers and miners, town of 600. Admission 10-25, 15-30 for specials. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

Universal

BROADWAY OR BUST. (5,272 feet). Star, Hoot Gibson. Gibson's pictures all do well for me but this one was exceptional. Did extra business and everyone went out smiling. Tone okay. Sunday, yes. Fine audience appeal. Farming class, town of 360. Admission 10-25. E. L. Delano, Electric Theatre (225 seats), Agra, Kansas.

FAST WORKER. (6,500 feet). Star, Reginald Denny. One hundred per cent entertainment. Patrons happy and smiling, but that is nothing unusual for Denny and Laura. This is as good and perhaps better than "Sporting Youth" and "Reckless Age." Frank Vesley, National Theatre, Stockton, California.

FAST WORKER. (6,500 feet). Star, Laura LaPlante. Denny is the ace of hearts. The man girls don't forget. The reason they leave home. A lesson in speed for bashful lovers. Don't miss this one. Book it and make money. William Noble, Liberty Theatre, Oklahoma City, Oklahoma.

FLIRT. (8 reels). Star cast. An old one but will always be a good entertainment. Drew well and satisfied the audience. Tone good. Sunday, yes. Good audience appeal. Town and rural class, town of 1,028. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

HIS MYSTERY GIRL. (4,487 feet). Star, Herbert Rawlinson. A good program picture that will please as this has quite a lot of comedy and action in it. Tone, fair. Sunday, no. Good audience appeal. Country and town class. Admission 10-20. W. F. Denny, Electric Theatre (250 seats), Lowry City, Missouri.

HIT AND RUN. (5,508 feet). Star, Hoot Gibson. One hundred per cent. better than "Broadway or Bust," or "Forty Horse Hawkins." A real show. Tone, good. Sunday, yes. Audience appeal, eighty-five per cent. R. M. Kennedy, Capitol Theatre, Birmingham, Alabama.

HOOK AND LADDER. (6 reels). Star, Hoot Gibson. Another fire picture that went over well, but some said they would prefer Hoot in western roles. Tone okay. Sunday, yes. Audience appeal eighty-five per cent. Town and rural class, town of 1,028. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

HOOK AND LADDER. (6 reels). Star, Hoot Gibson. Good lively melodrama that disappoints the star's friends who expect to see him in westerns. Tone, okay. Sunday, yes. Good audience appeal. All classes city of 14,000. Admission 10-35, 10-25. E. W. Collins, Grand and Liberty Theatres (500-700 seats), Jonesboro, Arkansas.

JACK OF CLUBS. (4,717 feet). Star, Herbert Rawlinson. A No. 1 picture. Very very good. Admission 15-25. E. E. Bays, Globe Theatre (250 seats), Buena Vista, Virginia.

LADY OF QUALITY. (8,640 feet). Star, Virginia Valli. Nothing to it. Costume picture with no story. Tone, good. Sunday, yes. No audience appeal. All classes town of 6,000. Admission 10-25. R. L. Cochran, Judia Theatre (402 seats), Cisco, Texas.

LOVE AND GLORY. Star, Madge Bellamy. A drama for the entire family and also the entire human race. The cast includes Charles DeRoche, Wallace McDonald, Ford Sterling and Gibson Cowling. William Noble, Liberty Theatre, Oklahoma City, Oklahoma.

SPORTING YOUTH. (6,712 feet). Star, Reginald Denny. A dandy production, with Denny at his best. We played this only one day to very good house. Patrons said "great." Tone good. Sunday, yes. Strong audience appeal. Town and rural class, town of 1,028. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

THRILL CHASER. (5,196 feet). Star, Hoot Gibson. Not the type of picture my people like Hoot best in, but nevertheless they came out strong to see it. Tone okay. Sunday, yes. Fair audience appeal. Town and rural class, town of 1,028. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.



BELLE BENNETT
One of the Ince stars in First National's "Playing With Souls."

THUNDERING DAWN. (6,600 feet). Star, J. Warren Kerrigan. Here is a jewel that we think should be sold as a program picture. Story weak. Has drawing power and we made a good profit but it did not satisfy our patrons. Tone ordinary. Sunday, no. Audience appeal very poor. Town and rural class, town of 1,028. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

TIMES HAVE CHANGED. (5,082 feet). Star, William Russell. A peppy comedy drama that gave very good satisfaction. Tone okay. Good audience appeal. Town and rural class, town of 1,028. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

WHERE IS THIS WEST? (4,532 feet). Star, Jack Hoxie. A fair western picture that did not draw for us. Hoxie unknown here. Tone okay. Audience appeal eighty-five per cent. Town and rural class, town of 1,028. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

WILD PARTY. (5,034 feet). Star, Gladys Walton. This is a good drama. Everyone pleased that saw it. Tone good. Sunday, yes. Audience appeal ninety per cent. All classes, town of 806. Admission 10-20. W. C. Herndon, Liberty Theatre (250 seats), Valliant, Oklahoma.

Vitagraph

BETWEEN FRIENDS. (6,900 feet). Star, Lou Tellegen. A very interesting problem picture that has players in it who know how to put over their parts. The theme may be classed as a sex one but it in no way offends and everything that is done is logical. General class city of 15,000. Ben. L. Morris, Temple and Elk Grand Theatres, Bellaire, Ohio.

CAPTAIN BLOOD. (10,680 feet). Star, J. Warren Kerrigan. Wonderful picture but failed to draw. Had to advance prices on account of high rental. Wouldn't pay too much. Tone, good. Sunday, yes. Audience appeal, good. All classes town of 6,000. Admission 10-25. R. L. Cochran, Judia Theatre (402 seats), Cisco, Texas.

CODE OF THE WILDERNESS. (7,000 feet). Star cast. This one is bunk. Lay off. Did not draw for me. Pleased about forty per cent of those who saw it. Too much killing. Print good when shown here. Tone, fair. Sunday, no. Fair attendance. Admission 10-20. R. P. Higginbotham, Pastime Theatre, Leeds, Alabama.

LEAVENWORTH CASE. (5,400 feet). Star cast. Nothing big but still good. Better than program for me. Tone, okay. Sunday, yes. Good audience appeal. Small town class town of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

LOVE BANDIT. (6 reels). Star, Cullen Landis. A very fair Wood's production but don't pay too much. No tone. Not suitable for Sunday. Fair audience appeal. Family class city of 65,000. Admission fifteen cents. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

MASTERS OF MEN. (6,800 feet). Star, Cullen Landis. Too bad the title is misleading and the picture hard to exploit. However, this ranks among the very best pictures of the day. An excellent Fourth of July or Memorial Day program. Tone, very good. Sunday, yes. Audience appeal, not so good. Country and town class town of 455. Admission 10-25-30. A. F. Schriever, Onida Theatre (225 seats), Onida, South Dakota.

ON THE BANKS OF THE WABASH. (7,156 feet). Star cast. Gave general satisfaction. Call it a good picture. Tone, good. Sunday, yes. Good audience appeal. All classes city of 14,000. Admisison 10-35, 10-25. E. W. Collins, Grand and Liberty Theatres (500-700 seats), Jonesboro, Arkansas.

ON THE BANKS OF THE WABASH. (7,156 feet). Star cast. Another very good picture and one that will please nearly one hundred per cent. You can buy it right, and every exhibitor owes it to his patrons to run this very fine picture. Tone, excellent. Sunday, yes. Audience appeal, very good. Country and rural class town of 455. Admission 10-25-30. A. F. Schriever, Onida Theatre (225 seats), Onida, South Dakota.

ON THE BANKS OF THE WABASH (7,156 feet). Star cast. Heart interest picture of everyday small town people with some real players. Good audience appeal. Small town class town of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

Warner Bros.

BROADWAY AFTER DARK. (6,300 feet). Star, Adolphe Menjou. A corking good pic-

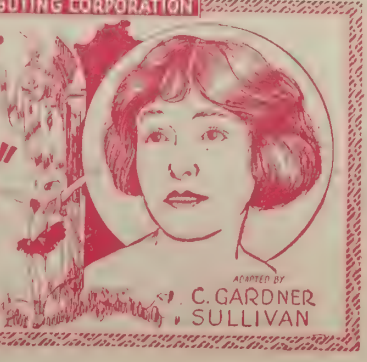
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Florence Vidor in "The MIRAGE"

from Edgar Selwyn's successful Broadway play

DIRECTED BY GEO. ARCHAINBAUD



ADAPTED BY C. GARDNER SULLIVAN

ture that pleased one hundred per cent and drew pretty well also. An excellent picture but at a moderate price. Tone good. Sunday, yes. Audience appeal very high. Better class, city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

CONDUCTOR 1492. (6,500 feet). Star, Johnny Hines. This picture is the cat's meow. Pleased one hundred per cent. Makes a good program for Saturdays. Mixed class, city of 10,000. Admission 10-30. N. Russell, Russell Theatre (500 seats), Barnesboro, Pennsylvania.

DADDIES. (6,800 feet). Star cast. Absolutely a fine picture, with only slight box office value, but, man, how it does please them. It is simply a good picture. Tone fine. Sunday, yes. Audience appeal very high. Better class, city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

HOW TO EDUCATE A WIFE. (6 reels). Star, Marie Prevost. Very good production. Should make good anywhere. Patrons very well pleased. Plenty of good comedy situations. Tone, good. Sunday, yes. Good audience appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

THREE WOMEN. (8,000 feet). Star cast. Very good picture. Acting and everything good but flopped at box office. Tone, fair. Sunday, no. Farmers and business class town of 2,200. Admission 10-25. A. F. Jenkins, Commuuity Theatre, David City, Nebraska.

Comedies

EDUCATIONAL COMEDIES. I think that these comedies as a group, are as good as any group on the market today. The Vernons, Conleys, Hamiltons and Neal Burns, are all fine. Mixed class town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Conn.

FIRE FIGHTERS. (Pathe). "Our Gang." One of the old "Our Gang" comedies not nearly as good as the latest ones and the print I got was a disgrace to the country. I spent an hour and fifteen minutes inspecting and repairing it. Tone, good. Sunday, yes. Fair audience appeal. Family and student class city of 80,000. Admission 10-20. George W. Pettingill Jr., Mirror Lake Theatre (1,000 seats), St. Petersburg, Florida.

EVERY MAN FOR HIMSELF. (Pathe). "Our Gang." Always good. Pleased them all. Business and farming class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

FLICKERING YOUTH. (Pathe). Star, Harry Langdon. This brought the laughs pretty well. A few elaborate, Mack Sennett slapstick stunts are employed, but Langdon's mug and posture are chiefly relied upon. Tone, okay. Sunday, okay. Audience appeal, okay. Rural and small town class town of 400. Admission thirty cents. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

INBAD THE SAILOR. (Sennett). A very good comedy. All laughs and no dull moments like some two reel comedies have. The laugh starts at the beginning of first reel and ends at the last of the second reel. Sunday, yes. Audience appeal, one hundred per cent. Factory class town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

If you get report blanks, fill 'em with dependable tips and rush 'em in.

If you don't get blanks, grab an old scrap of paper and use that to send in the tips that thousands of exhibitors depend on in picking their programs.

SEND TIPS TODAY.

JACK FROST. (Pathe). Star, Snub Pollard. They meant well, when they made this one, but it did not go over very good, only a few laughs. Sunday, yes. Factory class town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

JUST PASSIN' THRU. (Pathe). Star, Will Rogers. I felt like "passin' out" the back door very quietly when I saw this one. These Rogers pictures may be comedy for some folks but they are tragedy for me. I am going to cut them out forever as soon as my present contract expires. George W. Pettingill, Jr., Mirror Lake Theatre (1,000 seats), St. Petersburg, Florida.

NIP AND TUCK. (Pathe). A good comic. Lots of laughs, will help bolster up a fair show. Sunday, yes. Factory class town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

ONE TERRIBLE DAY. (Pathe). "Our Gang." One of the first Gang comedies. While it is not as good as some of the new ones it is a good comedy and sure pulled the laughs. This is a 1922 release but I got a print that was in good condition. Tone, good. Sunday, yes. Fine audience appeal. Family and student class city of 80,000. Admission 10-20. George W. Pettingill Jr., Mirror Lake Theatre (1,000 seats), St. Petersburg, Florida.

WET AND WEARY. (Fox). Star, Clyde Cook. Very good slap stick. Cook can't claim all the honor, however, as considerable of the strength of the comedy is due to mechanical stunts such as we have come to expect from Semon, Keaton, etc. Tone, okay. Sunday, yes. Audience appeal, slapstick. Rural and small town class town of 400. Admission thirty cents. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

Serials

IRON MAN. NO. 15. (Universal). A lot of studio stuff. If you are going to buy this serial series better look at entire fifteen episodes. Thank the Lord, I am through with it. Sunday, no. Audience appeal, thirty per cent. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

Short Subjects

FIGHTING BLOOD. (F. B. O.) Fine shorts. Makes them all laugh and yell. Tone, good. Sunday, no. Fine audience appeal. Farmers town of 800. Admission 10-25. Helen Drexler, Star Theatre (200 seats), Crofton, Nebraska.

FIGHTING BLOOD. (F. B. O.) Star, George O'Hara. These "Fighting Blood" pictures are the medicine for dull nights. Book them on your dullest nights. Sunday, no. Mixed class of 10,000. Admission 10-30. P. Russell, Russell Theatre (500 seats), Barnesboro, Pennsylvania.

FROGLAND. (Fox). They soaked me an awful price for this piece of cheese. If they want to sell it to you offer them the butt of your best cigar. Print punk. Sunday, no. No audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

GO GETTERS NO. 1. (F. B. O.) This is my first of this series and it is very good and if the balance of this series are as good I am due for some real mony. Stars can't be beat for comedy. Sunday, yes. Audience appeal, ninety per cent. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

RECRUITING FILM. (United States Film). We ran two reels of film government stuff, in interest of Navy for recruiting officers. It was very interesting showing water scenes, gun practice, King Tut's tomb, and many other scenes. Business and farming class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

Miscellaneous

ACE OF THE LAW. (State Right). Star, Bill Patton. A good western picture. Lots of action and comedy. Should please western fans. Print new. Tone, okay. Sunday, no. Audience appeal, eighty-five per cent. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

GIRLS MEN FORGET. (State Right). Star, Patsy Ruth Miller. This is A-1. Everybody liked it. Played it Friday and Saturday. Good comments. Tone, fair. Sunday, no. Audience appeal, one hundred per cent. Business and farming class town of 2,200. Admission 10-25. A. F. Jenkins Community Theatre, David City, Nebraska.

OUT OF THE DUST. (Liberty). Star cast. Fair western that went over okay with a good Educational comedy "Three Strikes." Tone, good. Sunday, no. Audience appeal, seventy-five per cent. Small town class town of 1,369. Admission 10-15-20-25-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

POT LUCK PARDS. (State Right). Star, Pete Morrison. A very good western picture with lots of comedy and action. Star improving. Supporting cast very good. Milburn Moranti in this keeps them laughing. Print new, Tone, okay. Sunday, yes. Audience appeal, eighty-five per cent. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

VIRGINIAN OUTCAST. (State Right). Star, Jack Perrin. Another pleasing program picture. Story of secret service and counterfeiting star and supporting cast good. Should please western fans. Print, fair. Tone, good. Sunday, no. Audience appeal, eighty per cent. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

WHIRLWIND RANGER. (State Right). Star, Dick Hatton. Fair program western. Fair audience appeal. Small town class town of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.





A Producers Distributing Release

ROWLAND AND CLARK PERSONALLY ENDORSE CHALK MARKS

That panel in front of the box office at the State Theatre, Pittsburgh, is a signed statement as to the value of Chalk Marks. This is an unusual tribute to a play for Rowland and Clark seldom given personal endorsement.

(This Department Continued from Page 34)

Made a Setting

A miniature of the Mayflower was the closest James S. Helsdon could come to the galleons of The Sea Hawk, but he made that do when he exploited the picture at the Arcade Theatre, Ann Arbor.

He set the model inside a gilt frame, with cloth backing and waves, two shades of blue being used to suggest sky and water. This was lighted from behind and entirely masked in with heavy drapes in a store window.

Flapper Fashions

A sort of flapper fashion show was staged at the Pavilion Theatre, Cardiff, when The Perfect Flapper came to that Welsh house. It was offered in the form of a skit in which the perfect flapper and a more or less masculine trailer were shown awaiting the coming of a party.

Eight other girls formed the remainder of the cast, each wearing a gown supplied from the stock of a local merchant, who also contributed £25 to the cost of the production in return for the advertising he received.

Backed by such minor stunts as the distribution of 60,000 throwaways, Colleen Moore did considerable business in Wales.

Statistical

If all of the life savers given out to advertise Buster Keaton in The Navigator were placed end to end, they would completely encircle the globe and have enough left over to reach from St. Paul to Minneapolis.

Returns Free

Because W. H. Youngblood, assistant manager of the Majestic Theatre, Johnson City, Tenn., stood well with the townfolks, he got a special wire for the election returns, and it did not cost the theatre a penny. It pays to be friendly.

Here's a Niftie

Credit D. Roscoe Faunce, of the Strand Theatre, Birmingham, Ala., for a better than usual stunt. He made up an open book cutout and on this he neatly lettered the synopsis of Her Love Story. This was good, but it was just the starter. He illustrated the story with the stills—ten of them, and got something that suggested class in every inch. The book stands about five feet high which gives plenty or room for the story.

The Real Thing

Most theatres have used cutout semaphores for The Signal Tower, but in Lynn, Mass., Roy Frazer, aided by Phil Kahn, Universal exploiteer, got the loan of an actual railroad semaphore and set it up in the town square, with a locomotive bell to get additional attention to the fact that the play was showing at the Strand.

Indian Chiefs Help Tell of North of 36

Putting over North of 36 at McVickers Theatre, Chicago, Ed Olmstead loafed like the busy little bee.

The best bet was importing a number of Indians to work in a prologue: four chiefs, two squaws and a papoose. The visitors all wore their regalia and went down to the theatre three or four times a day "for rehearsal," stopping traffic every trip. They visited a different restaurant each meal time and were "guests" at various stores. They also visited the radio show and broadcasted a war dance. Olmstead and Russell Moore, Paramounteers, spelled each other with the Indians and kept the Braves on the jump. When the picture opened they took part in a prologue, which was the ostensible reason for their presence and removed them from the taint of the ballyhoo.

Olmstead also arranged with the Evening American for a number of stunts, including a Thanksgiving showing to the 2,000 inmates of the Cook County Infirmary. The paper broadcasted the music for the production and the showing of the film at the institution was synchronized with that at McVickers, giving the full musical program with no cost for an orchestra. Arrangements were made with the morning edition, the Herald and Examiner, for a newsboys' treat, and that got a lot more talk, while there was a heavy play-up in the store windows for the photoplay edition of the book.

As a result of all this publicity, North of 36 was given the support so fine a picture deserved in spite of the fact that Chicago has been overfed with frontier pictures lately.

Big Cities Helped

Using only straight lithos and newspaper advertising, the Dreamland Theatre, Lorrain, Ohio, put over The Sea Hawk to the largest business in its history.

No special advertising was required, for the Hawk was running in Cleveland the same week and the Cleveland newspapers did most of the selling for Lorrain.

Marion, Sandusky, Findlay, Fostoria and other northern Ohio towns all ran on the advertising done in Cleveland and Toledo.



Universal Release

TWO IDEAS FROM THE NATIONAL THEATRE, AKRON

One is the repetition of the large cutout in a smaller size over the banner. The other is the clock face with a card stating that "The voice of Big Ben is the voice of Thundering Dawn."

Marines Once More Rally for Torment

There were only a few members of the Recruiting Service of the U. S. Marines in Nashville, Tenn., but they were willing to do all they could to help put over Torment, at the Strand Theatre, because the Marines figure prominently in the big scenes. They donated their A boards for a 50-50 split.

Then W. R. Arnold, a First National exploiteer, scouted around and through Col. George H. Morgan, of the R. O. T. C., arranged for the boys' band of the Hume-Fogg high school. With a lot of small boys carrying banners and one sheets and innumerable other small boys who just went along to march to the music, they engineered a very respectable parade.

Arnold also arranged a souvenir matinee at which the gifts were donated by local merchants, balloons, rulers, matches, chewing gum and other trifles, and most of the donors threw in a window display to advertise the picture and the matinee.

The marquise display was a cutout from the 24-sheet with red tissue and flashers to make the volcano erupt.



A First National Release

THERE WERE NOT MANY MARINES BUT PLENTY OF BAND

The band belongs to a high school in Nashville, Tenn., and volunteered through Col. Morgan, of the R. C. T. C., to help the Marines tell about Torment at the Strand Theatre and Marines the world over. Small boys augmented the turnout into a real parade.

Cloth Signs

It cost George Brown $11 to have printed up banners for autos to advertise The Border Legion, but he shot the receipts away up. There was to be a four day automobile meet in Charlotte, N. C., and he printed his signs "Take this car to speedway. Then see Zane Grey's The Border Legion, Imperial, Thursday."

He might have saved money by putting the signs on cards, but he used cloth and they lasted all four days. He figured that in the hustle the card signs might be torn off.

They were supplied all public vehicles.

Worked Two Ways

Raymond B. Jones, of the Old Mill Theatre, Dallas, Texas, not only arranged for 25,000 heralds on Bread to be put into the Saturday baking of a large concern, but they gave him 15,000 miniature loaves to be handed to patrons during the run.

Girls Are Best

Out in Des Moines they are using girls to pass heralds at the football games because Charles Simpson, the Metro-Goldwyn exploiteer, has been experimenting and finds that people are far more apt to read a herald handed out by a girl than by a man.

He used girls for Little Robinson Crusoe with a kid matinee the Saturday before the picture formally opened. Four cops were required to handle the crowd of youngsters.

An old clothes matinee was worked the other end of the week, so most of the kids saw the picture at least twice. The clothing was distributed locally.

Shipped a Lobby

For the run of The Sea Hawk the Orpheum Theatre, Allentown, Pa., transformed the lobby into the suggestion of the deck of a ship, with the box office transformed into a cabin.

If you have seen Pinafore you can get an idea as to how this was staged.

A Two-piece Stunt for K, the Unknown

Two-piece advertisements are useful only where both come into the same hands, but out in Kansas City Bob Gary, Universal exploiteer, made certain that his first shot would create a demand for the second.

He planned the distribution of a four page newspaper-style herald, and a couple of days before these were put out he issued a circular signed by "K, the Unknown," and asking if Kansas City wanted a scandalmonging yellow sheet. He added that such a one was announced for first publication of Saturday and hinted that it might be a K. K. K. organ.

The result was that when his Liberty News came out with a screamer headline, "Wanted for Murder," the issue was snapped up, especially as it was offered without cost.

As luck would have it the Fall Clinical Conference was to sit the week of the showing, so Gary won medical interest by printing in the sheet the program of the conference.

The circular greatly increased the value of the herald, since it had people already sold on the idea of looking for it. We think, however, that the signature was a tactical error. K already had been widely advertised, and the use of this signature suggested a stinger where some other form would have made for even greater interest in the new issue.



A Metro-Goldwyn Release

HOW SCARAMOUCHE TRAVELS ON THE SMALL TIME

They did not have any French rigs in Kirksville, Mo., so they sent him around town in the best they could get, and it made as much of a stir as the Princess Theatre could ask for. It had the same relative value.

A Record

The largest single distribution of an advertising accessory was made in New York recently when half a million—more or less—Buster Keaton hats were folded into copies of the New York Mirror during the run of The Navigator at the Loew Theatres.

Leaned on Lo

Because an educated Indian is one of the chief characters in The Mine With the Iron Door, the members of the Carlisle Football Team, in town for a game, were made the guests of the Beacon Theatre, Boston.

Keaton Comedy Has Big Chicago Space

Celebrating their twentieth anniversary, Jones, Linick & Schaefer took 150 lines by 4 for McVicker's Theatre, to put over Buster Keaton in The Navigator. Not very much is said about the play. The figure that Keaton's name plus the absurd cut with the trade mark hat atop the diver's helmet will draw. This cut seems to have caught on, for it has been largely used in the displays all over the country. Six hundred lines at



A Metro-Goldwyn Release

THE CHICAGO SUNDAY AD

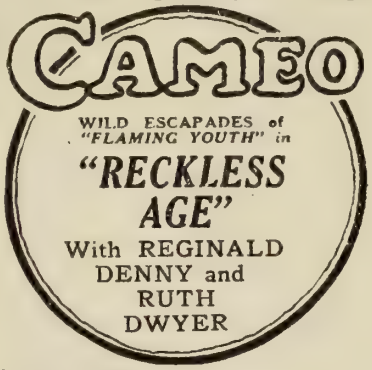
around 75 cents a line is pretty fancy, but this is Buster's best picture and he probably paid for the extra advertising and a great deal more. We particularly like this space for its simplicity. There is much they could have told in the large space, but they did not try to put over an itemized statement. They figured that Buster would be his own guarantee, so they put the star and title in large, legible letters and held the rest to three lines of eight point in one of the panels. It's so easy to buy a large space and then kill it off with too much talk that this big one is noteworthy.

Large Display Is Mostly Criticism

Using a seven twelves for the big splash on The Sea Hawk, the Orpheum Theatre, Easton, Pa., used a capital cut and then let the critics of the big city papers write the selling talk. This is all right where the public accepts criticism at face value, but in most places the New York notices do not carry the weight they once did when it was worth while to take a loss on the New York run for the sake of the comment. The same space with a twelve point personal guarantee by the manager would have carried greater weight, and The Sea Hawk is a play that no manager would hesitate to get behind. The chief sales value of this space is its size and the vigor of the cut. The latter sells you the idea of an action play, in case you have not read the novel, and that means more than press comment to the average ticket buyer. The entire layout suggests a play of distinction, for it is not cluttered up with a lot of heavy face lines that seem to be put in just to fill up. The white space is well handled, and gives full suggestion of the merit of the production. We think more might have been made of the reservation of seats, though probably this was looked after in the earlier announcements.

Single Column Is Large Enough

This is the size of the daily display of the Cameo Theatre, Pittsburgh, on Reckless Age. It is a two-inch single and yet it manages to



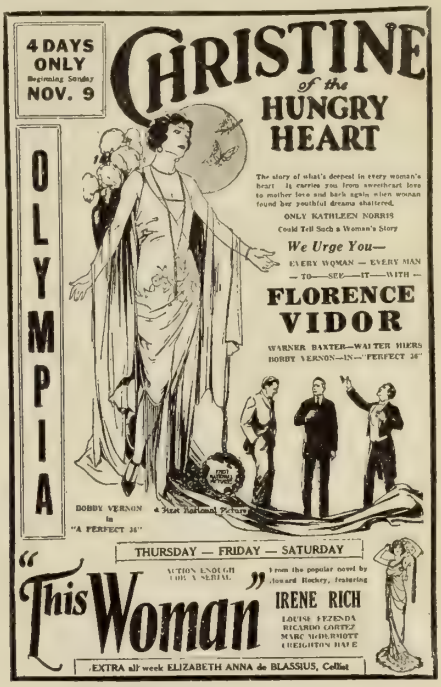
A Universal Release

JUST THIS SIZE

add a little selling talk to the title. Lem Stewart's flock of managers never did any better.

Cut Doesn't Show Christine Hungry

This three tens is from Tod Browning, of the Olympia Theatre, New Haven. It is largely a plan book cut on Christina of the Hungry Heart. Christine does not look very hungry with three men at her feet, but that's a detail. The central figure suggests the well-dressed play, and that always sells tickets. And the cut is true to the play in this regard, for Miss Vidor wears elaborate costumes in addition to doing some mighty good acting. We do not like the vertical



A First National Release

CHRISTINE'S BANQUET

signature. It does not show up well, but the Olympia is too well known to be hurt by an indifferent signature, though a better one might help. Mr. Browning sends in a throwaway paper, the Shopping News, in which he offers an advertisement cut of Barthelmess in Classmates, First National trademark and all. Another contribution is a small blotter with a diagram of the Yale Stadium and the copy, "You might find it pretty hard



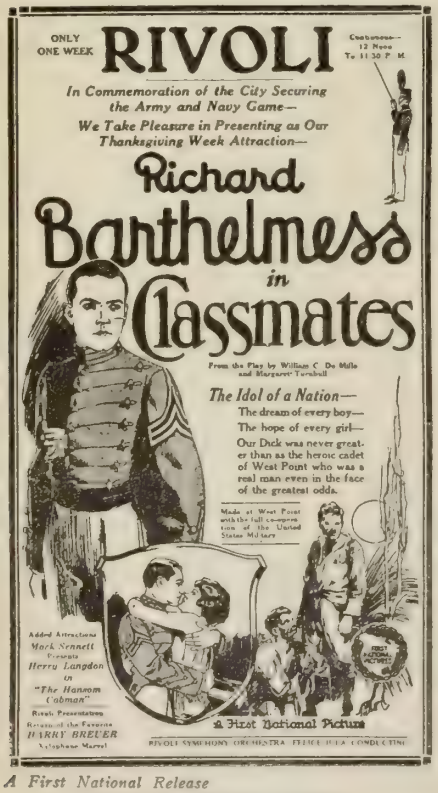
A First National Release

A NICE HANDLING OF WHITE SPACE FROM EASTON, PA.

to secure a ticket for the Yale-Harvard game, but you will enjoy pictures of the Yale-Harvard game as presented by the Kinograms at the Olympic Theatre." He follows with the dates, the first day being that following the game. This is on white in red and blue, with "Yale" in blue and "Harvard" in the red. He goes rather light on the red ink and so he gets more out of it than if he used the red and blue in equal measure. A two-color job always looks better if the brighter color is used to point up the other, but generally the temptation is to use the brighter color to excess, which means a loss in value.

Classmates Gives The Cadet Appeal

There is a glamor to the prospective shavetails of the United States Military Academy at West Point that even the Annapolis middies lack, and the First National drawings for Barthelmess in Classmates capitalizes the cadet idea to the full. This example comes from the Rivoli Theatre, Baltimore, and makes very good use of the supplied cut. There is a local angle in the fact that Baltimore landed the Army and Navy football contest, which explains the top lines. They had the picture booked, and would have used



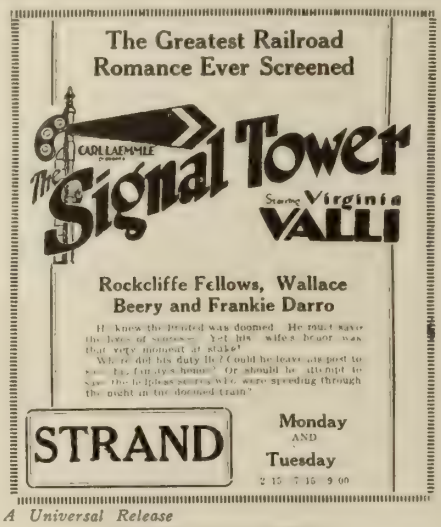
A First National Release

THE UNIFORM WINS

it anyway, but this appeal to local pride gives added interest to the picture, even though Baltimore is more favorably inclined toward the Naval Academy. There is a rather awkward line which states that the picture has been made "with the full co-operation of the United States Military." It would be better to say the War Department or the military authorities. It's a small matter, at best, but it can be corrected. The cut very nicely fills a three elevens, and gives room for the added attractions in the notch. The uniform is going to sell the picture.

Makes Strip Cut Serve Big Space

This title signature on The Signal Tower was not intended to be used as the main cut, but was supplied to supplement the scene cuts. The Strand Theatre, Crawfordsville, Ind.,



A Universal Release

MAKING IT WORK

makes it serve a two fives, and gets a really nice display. Keeping everything else down, this title dominates the space and gives as strong an effect as most managers could get out of a much larger drawing. Most of the effect comes from the strips of rule on either side. They seem unimportant, but if you can visualize this same space set out to the edges, you will realize that those strips of rule do as much as the cut to put over the general impression of something big. Rule and all the space taken is only half an inch on either side, and yet that margin almost doubles the display value of the space. This is an exceptionally nice piece of work.

Gets Idea Over in Very Few Phrases

Taking only a two fours the Alhambra Theatre, Los Angeles, puts over The Red Lily very nicely with a small campaign book cut and a couple of well-phrased lines. The



A Metro-Goldwyn Release

SMALL, BUT GOOD

entire story is comprehended in the "From Fate's scarlet depths grew a lily," with "In the haunts of the Paris Apache" to make the locale definite. We don't quite get the significance of the fasces at the left, though it must mean something since the other cut was cropped to get it in. It's a nice display in small space with a large pull. It is not always the size which counts.

Half Tone Design Inferior to Line

This illustration from the New Theatre, Baltimore, on The Fast Set would be better were it in line instead of halftone. It does not stand out as well in the stipple, but it does serve to get attention to some better-than-usual copy, and so it performs its office. We would like better the use of upper and lower case for the supporting players. The



A Paramount Release

BETTER IN LINE

use of all capitals is seldom good and where single words are used the effect is worse than when the full name appears on a single line. Smaller letters might not fill the space, but white space would give added distinction to the smaller letters, and it is possible to get more with white space than with larger types. Generally speaking, this space is very well set, but you rather expect that from Baltimore.

Kadow's Guests

Francis M. Kadow, of the Mikadow Theatre, Manitowoc, Wis., gets out a six-page railroad style program, large enough to permit him to make a real display of his wares. To make certain it is read, he lists the names of five persons who are invited to be his guests each day. And he cuts out identifications. In the language of the program, you "just underline your name and had the program to the cashier. No questions asked." Now and then he finds two or three extra programs, btu he figures that this is better than fighting the real owners of the names in the matter of identification.

Mr. Kadow has a nice line on a recent issue. It runs: "It is now common knowledge that the Mikadow has the best pictures." He has for the week Valentino in The Sainted Devil, Dix in Manhattan, The Fighting Coward and Her Love Story. That ought to prove the point. We'll say he does.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"So This Is Marriage"

Metro-Goldwyn Comedy-Drama of Newly Married Life Provides Thoroughly Enjoyable Entertainment

Reviewed by C. S. Sewell

Hobart Henley's newest production for Metro-Goldwyn "So This is Marriage" based on a story by Carey Wilson and featuring Eleanor Boardman and Conrad Nagel, is a bright comedy-drama of newly married life into which has been interpolated an effective and spectacular biblical sequence filmed in natural colors by the Technicolor process.

From the opening scene until the final subtitle, this picture is clever and amusing and we believe it will provide thoroughly enjoyable entertainment for the big majority of patrons and appeal especially to the married ones or those contemplating matrimony. Starting out with the courtship of the young couple there follows a series of true-to-life scenes leading up to marriage that are decidedly entertaining. Among these are the picturization of the extravagant dreams of the fellow and girl regarding their future, just after their engagement is announced. He dreams of wealth and power, private cars and a big family of boys, while she dreams of clothes.

The extravagance of the young wife and her desire for a good time, and the efforts of the husband to reason with her without avail furnish the backbone of the theme. It is all treated in a good natured light comedy vein that will get a lot of smiles and chuckles for the situations are unusually realistic and are made decidedly human by the naturalness of Eleanor Boardman and Conrad Nagel. Of course, the tiffs between husband and wife lead to complications, a philanderer endeavors to win the wife, this precipitates a real row and she leaves him, going to the other fellow, but he is not such a bad sort after all and tells her the story of David and Bath-Sheba and she goes back to her husband.

Possibly the action of the wife in going to the other man is not entirely consistent, but she is absolutely innocent, and his treatment of her is a refreshing innovation to heavy villainy, especially since Lew Cody has the role of the other man and is seldom called upon for this kind of a portrayal.

The biblical sequence is not just dragged in, but made vital to the story. It is lavish, spectacular, and beautiful in natural color and well handled. The subtitles are clever and amusing as for example when the villain says his specialty is understanding misunderstood women, and the final remark of the maid after the reconciliation, "Everything will be all right now until the first of the month." While Director Henley has shown subtlety in handling some of the situations and the treatment of the theme is somewhat sophisticated, it is all in a good-humored vein and there is nothing that the average patron will not understand and appreciate, and in addition it is clean all through.

This picture was very favorably received at the Capitol Theatre, New York, getting many laughs and some applause. We believe it will provide enjoyable entertainment for the majority and prove a good box office attraction.

Cast

Peter Marsh	Conrad Nagel
Beth Marsh	Eleanor Boardman
Daniel Rankin	Lew Cody
Nathan	Edward Connelly
Uriah	John Boles
King David	Warner Oland
Beth Sheba	Mabel Julienne Scott
Augustus Sharp	John Patrick
Bobbie	Jack Edwards
Maid	Estelle Clark

Story by Carey Wilson.
A Hobart Henley Production.
Length, 6,300 Feet.

Story

Peter Marsh marries Beth and then their troubles begin, for Beth is so extravagant that Peter becomes irritated and they have frequent rows. Peter prospers in business but has a hard time meeting his bills. Rankin, a connoisseur of women sees Beth and frames-up an accident to her car so that he can come to her assistance. Finally he invites her to a dance and Peter who has chided her for this acquaintance orders her not to go. She goes and they have a terrible row. Beth leaves and goes to Rankin who finding that she still loves her husband tells her the story of the woe that befell David and Beth-Sheba because of their forbidden love. Beth sees the point and goes back to Peter and their baby and Rankin prepares for other conquests.

FEATURES REVIEWED IN THIS ISSUE

Argentine Love (Paramount)
Hurricane Kid, The (Universal)
In Love With Love (Fox)
Silk Stocking Sal (F. B. O.)
So This Is Marriage (Metro-Goldwyn)
Tomboy, The (Chadwick)

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"Argentine Love"

Paramount Offers Bebe Daniels and Ricardo Cortez in Ibanez's Story Written for the Screen

Reviewed by C. S. Sewell

Due to the success of a number of his stories, both as novels and motion pictures, especial interest attaches to the Paramount production, "Argentine Love," which is an original story written directly for the screen by the celebrated Spanish novelist, Vicente Blasco Ibanez.

Characteristic of his works, this story, with all of the scenes laid in the Argentine, has a Spanish background and all of the characters are Spanish with the exception of the hero, an American. Mr. Ibanez is on familiar ground, but it cannot be said that "Argentine Love" reaches the height of "The Four Horsemen," "Blood and Sand" or "Enemies of Women." Noticeably absent is the powerful underlying note which dominated the theme of these stories, and as an Ibanez creation this picture is a distinct disappointment.

In endeavoring to write directly for the motion picture public he has fashioned a story that, while containing moments of good drama, as is to be expected from a man of his ability, and some excellent characterization, with interesting twists to the story, the picture in the main is a conventional story of the troublesome love affairs of an Argentine girl who loves an American and refuses to be stampeded into a marriage with one of her countrymen arranged by her guardians in accordance with custom.

Director Alan Dwan has given this story a colorful production, with a lot of excellent atmospheric touches, and Bebe Daniels as well as many of the supporting cast give effective performances, but the story is slow in getting under way and developing real interest and the actions of the players seem to have been moulded more for dramatic effect than to be due to the logical outcome of character and situations. With a melodramatic climax in which, without reason, the girl is blamed for causing the death of an admirer and bound to a cart and beaten, the arrival of the hero at the psychological moment to rescue her, her readiness to deny her love and even marry her compatriot to save his life without giving him the opportunity to defend himself, the hero's willing-

ness to face death masquerading as the villain, and the abrupt change of heart of the villain who unflinchingly goes to his death to prove that an Argentino is not to be outdone in honor and gallantry by a Yankee, the action does not carry conviction.

Bebe Daniels is a good type for the role and handled her scenes with undoubted ability. Ricardo Cortez, suited for his part by race and personality, gives a good performance as the Argentino, and in the colorful costume makes a handsome picture, even though he does not always register the desired emotions by facial expression. As the hero, James Rennie has a role that has been distinctly subordinated to that of Cortez and he does not suggest the vigorous Yankee that one would expect under the circumstances.

"Argentine Love," in our opinion, will probably prove only fairly satisfying to the majority of theatregoers.

Cast

Consuelo Garcia ..... **Bebe Daniels**
Juan Martin ..... **Ricardo Cortez**
Philip Sears ..... **James Rennie**
Senator Cornejo ..... **Mario Majeroni**
Emanuel Garcia ..... **Russ Whital**
Mme. Garcia ..... **Alice Chapin**
La Mosca ..... **Julia Hurley**
Rafael Cornejo ..... **Mark Gonzales**

Story by Vicente Blasco Ibanez.
Scenario by Gerald Duffy.
An Allan Dwan production.
Length, 5,970 feet.

Story

During a two years' absence in the United States Consuelo Garcia's guardians arrange her betrothal to Juan Martin, who lives in the same town in the Argentine, but Consuelo is in love with an American, Philip Sears, who is coming to her country to complete a bridge, and she turns Juan down. Juan is furious and vows to kill anyone who comes between them, and does kill Rafael, the son of a Senator, who tries to flirt with her. Juan sends a warning to Philip, who comes immediately. In the meantime the populace vent their spite on Consuelo and start to beat her while tied to the end of a cart. Philip rescues her. To save his life she pretends love for Juan and Philip puts on Juan's cloak and hat to aid them to escape. Consuelo tells Juan she will marry him but does not love him. Juan returns to the house and, saying an Argentino is not to be outdone in gallantry by an American, starts to give himself up and is shot by the murdered boy's father. Philip and Consuelo then find their path to happiness unobstructed.

"The Tomboy"

Dorothy Devore and Herbert Rawlinson in Chadwick Melodrama-Comedy With Bootlegging Theme

Reviewed by C. S. Sewell

Chadwick Pictures Corporation's newest picture, "The Tomboy," which is being distributed on the independent market, is really a comedy-melodrama in which the dramatic interest centers in the romance of a revenue agent with a country girl as a means to round up a gang of bootleggers.

The story interest is slight and it seems as if the director and scenario writer have introduced just about every device they could think of to build up audience interest and provide amusement and dramatic punch. Starting out with the heroine in a comic tomboy situation, this is soon dropped and she appears as a girl thirsting for romance. As the keeper of a boarding house, the girl is shown as using several labor-saving devices which are more ingenious than convincing. An allegorical sequence has been introduced in which the hero and heroine mount "sky horses" and in their imagination travel over news reel scenes representing some of the world's biggest cities. There is also a dream sequence that provides a thrill but is not followed up, and also a mystery angle, first in the person of the hero and then in throwing suspicion upon the heroine's father as being a bootlegger. Many spectators, however, will probably guess the real identity of these players.

While these situations will register in varying degrees with different spectators, they give to the picture an air of artificiality and striving for effect that weaken the force of the story, which has some conventionally effective comedy and melodramatic punch situations. As a whole the picture will probably be ranked as fairly entertaining by the bulk of patrons of the average house.

Dorothy Devore is vivacious and attractive and not only effectively handles the comedy angle of her role but introduces considerable heart interest and gets your sympathy. Herbert Rawlinson's performance as the hero will please his followers. Lee Moran introduces comedy as a rube sheriff.

Cast

Tommy Smith ..... **Dorothy Devore**
Alden Farwell ..... **Herbert Rawlinson**
Henry Smith ..... **James Barrows**
Sheriff ..... **Lee Moran**
Sweetie ..... **Helen Lynch**
Mrs. Higgins ..... **Lottie Williams**
Rugby Blood ..... **Harry Gribbon**
Mrs. Smith ..... **Virginia True Boardman**

Story by Frank Dazey.
Directed by David Kirkland.
Length, six reels.

Story

Tommy Smith, the village tomboy, runs a boarding house as her mother is dead and her father is lazy. A stranger appears and begins making love to Tommy. Coincident with her discovery of liquor in the barn, and the fact that the stranger, Farwell, is a revenue agent, she is led to believe that her father is a bootlegger. The Sheriff is killed and her father is accused of the murder. Bootleggers make way with a truck and Farwell and Tommy join in the chase. When captured it develops that Blood, posing as an invalid is the leader and has been disguising as Tommy's father, and that her father has been working on the case with Farwell. Tommy discovers that Farwell's love for her is real.

"The Hurricane Kid"

Hoot Gibson Stars in Vigorous Universal Western Production

Reviewed by Sumner Smith.

"The Hurricane Kid," a Universal production starring Hoot Gibson, is a western built along conventional lines and possessing entertainment values for the type of audiences to which it caters. It may be said that romance, hard riding and fist fights feature this subject. With Marian Nixon in the chief feminine role, the romance end develops to a satisfactory climax. She is dainty and appealing at all times.

Hard riding is furnished by several expert horsemen, notably the star. The highlight in this respect is a race between Gibson and William Steele that is about as well done as any we have ever seen in a western. The fist fighters also are Gibson and Steele, and their set-tos are vigorous and realistic. Harry Todd and Arthur Mackley offer mild characterizations as ranch owners and Violet La Plante has a bit as one of the girls with whom the hero so readily falls in love.

This Universal feature does not always manage to move smoothly and thus realism suffers, but the story though conventional, is logical and dramatic and ought to hold the attention of fans liking westerns. The acting is satisfactory and featured by Gibson's naivete as an impressionable cowboy.

Cast

The Hurricane Kid ..... **Hoot Gibson**
Joan Langdon ..... **Marian Nixon**
Lafe Baxter ..... **William Steele**
Hezekiah Potts ..... **Harry Todd**
Col. Langdon ..... **Arthur Mackley**
Joan's friend ..... **Violet La Plante**
Jed Hawks ..... **Fred Humes**

Story by Will Lambert.
Scenario by E. Richard Schayer.
Directed by Edward Sedgwick.
Length, 5,296 feet.

Story

The Hurricane Kid falls in love with one girl after another. One day he breaks his arm and Joan Langdon takes him to her father's ranch. Lafe Baxter, the foreman, is jealous. The Kid whips him for insulting Joan. Col. Langdon and Hezekiah Potts, ranchmen, stage a horse race and bet their ranches. The Kid recovers a wild horse of great speed which Col. Langdon had captured and he had turned loose, and wins the race for Longdon. The girl, who has mocked him because of his playing the gallant, relents.

"In Love With Love"

Bright Lines and Cleverly Devised Situations Make Fox Adaptation of Stage Play Pleasing

Reviewed by C. S. Sewell

A stage play of the same title by Vincent Lawrence furnishes the basis for the William Fox production, "In Love With Love," in which Marguerite De La Motte and Allan Forrest have the leading roles.

This picture is described as a comedy drama adapted from a stage fantasy, and while for the greater part of the footage it follows straight comedy lines, considerable farce has been introduced in a fight scene and the actions of the characters have been developed more with the idea of furnishing entertainment than to make them plausible, although each type in a milder form is met in everyday life.

The story centers in a girl who is very flirtatiously inclined and continually becomes engaged because she is in love with love, as is epitomized in a subtitle when the father, congratulating a new prospective son-in-law, remarks it is about the thirteenth time he has done the same thing. The action deals mostly with two suitors, one egotistical and blustering and the other spineless. A rank outsider who fights against her wiles but finally succumbs is the winner.

Marguerite De La Motte is satisfying as the girl, bringing a lot of pep to this role. Harold Goodwin is well cast as the backward suitor and Allan Sears is excellent as the officious one, with Allan Forrest capable as the "dark horse." Will Walling gives a good portrayal of the girl's father.

A number of the lines and situations are clever and amusing even though they are not entirely convincing, and the farce comedy fight will get some laughs. While there is nothing really striking about this picture, it will probably afford a pleasing hour's entertainment, especially for the better class of patrons.

Cast

Ann Jordon ..... **Marguerite De La Motte**
Jack Gardner ..... **Allan Forrest**
Robert Metcalf ..... **Harold Goodwin**
George Sears ..... **William Austin**
Julia ..... **Mary Warren**
Mr. Jordon ..... **Will Walling**
Frank Oakes ..... **Allan Sears**

Based on stage play by Vincent Lawrence.
Scenario by Robert N. Lee.
Directed by Rowland V. Lee.
Length, 5,567 feet.

(Continued on Page 60)

CONSOLIDATED CERTIFIED PRINTS

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The CONSOLIDATED FILM INDUSTRIES, Inc.
NEW YORK LOS ANGELES

(Continued from page 58)

Story

Ann Jordon, the flirtatious and pampered daughter of a wealty contractor, is inclined to favor easy-going Bob, but breezy and conceited Frank sweeps her off her feet and she becomes engaged to him, her father remarking that he is the thirteenth man he has congratulated for the same reason. Bob's friend Jack, an engineer, is preparing a design for a bridge competition. Ann's father becomes interested and invites him to the house and copies his ideas. Ann falls in love with him and sweeps him off his feet, although he realizes she is a flirt. Father congratulates him and declares that he was responsible for Jack losing the competition, as he wanted the design for a bigger proposition.

"Silk Stocking Sal"

Good Handling Develops Fine Suspense and Punch in F. B. O. Crook Story

Starring Evelyn Brent

Reviewed by C. S. Sewell

As suggested by the title, "Silk Stocking Sal," which serves as a vehicle for the newest F. B. O. star, Evelyn Brent, is a story of crooks and the underworld, of a girl who decided to go straight and indirectly came very near causing disaster to the man who helped her.

While the dramatic punch grows out of a murder, the identity of the murderer is a mystery only to the players. No attempt is made to keep the spectators in doubt, the force of the drama being concentrated on the efforts of the heroine to secure a confession from the guilty party in time to save the hero.

Starting off with quite a lot of crook stuff that follows along familiar lines, including the heroine being caught robbing a safe and accusing the owner of being a crook, there is developed a dramatic scene in which the gang leader tries to prevent her from reforming and endeavors to secure the jewels. There is good suspense in this scene.

Naturally, the big climax is built on the confession episode, and there is not only considerable action but real hair-trigger suspense developed because of the good work of the players, excellent direction and the clever manner in which the heroine uses all of her feminine wiles to taunt the crook into making the desired confession. Although you are sure of the denouement your interest is nevertheless held tensely, and an interesting angle with probably more punch than plausibility is the fact that you even see the switch that controls the electric chair closed before the confession arrives. A short circuit caused by an attempted escape prevents the current from doing its work.

Evelyn Brent is attractive and earnest and entirely satisfactory as the heroine, Robert Ellis is a capable hero and Earle Metcalfe is exceedingly forceful as the crook. John Gough and Alice Browning are effective in character roles as two of the gang.

"Silk Stocking Sal" should provide good entertainment for patrons who like plenty of punch and suspense.

Cast

Sal ..... **Evelyn Brent**
Bob Cooper ..... **Robert Ellis**
Bull Regan ..... **Earle Metcalfe**
Gina ..... **Alice Browning**
Mrs. Cooper ..... **Virginia Madison**

Story and scenario by E. Richard Schayer.
Directed by Tod Browning.
Length, 5,367 feet.

Story

Sal, while robbing a house, is surprised by the owner, Bob Cooper, who falls for her story and gives her money with which to go straight. She laughs at him, but his mother's sympathy makes an impression on her and she accepts a job in Bob's office. Bob's partner is murdered and Bob convicted and sentenced to death on circumstantial evidence. Sal is so sure Reagan, the leader of the gang, is guilty that she again joins the gang, and at the last minute she taunts a confession out of him. Bob is saved and finds happiness with Sal.

"Step Lightly"

(Educational—Comedy—Two Reels)

Lige Conley is featured in this two reel Mermaid Comedy directed by Norman Tuarog and distributed by Educational. The action concerns the kidnapping of a pretty country girl by a cafe owner who forces her to dance for his patrons. Her sweetheart, an amateur correspondence school detective trails her, gets into several mix-ups with the hangers on of the place, but of course in the end rescues the damsel. The theme it will be seen is a familiar slapstick comedy type, but Taurog has shown considerable ingenuity in devising the gags and amusing situations. Not much of the material is new, but it is the kind that usually proves surefire with the slap-stick patrons and "Step Lightly" should prove of average entertainment value with patrons to whom comedies of this class appeal.—C. S. S.

"The Sea Squawk"

(Pathe—Comedy—Two Reels)

"The Sea Squawk" is a Mack Sennett comedy, the title of which burlesques that of a well known production. The action, however, follows the outline of a comedy-mystery story. Harry Langdon has a good supporting cast composed of Euginia Gilbert, Christian Frank, Charlotte Mineau, Bud Rose and Leo Sulky. As a comedy "The Sea Squawk" should go over big in the average theatre. It is one of the funiest of its kind that Langdon has ever made for Sennett. The action is all on board ship, with Langdon being forced to swallow an alleged ruby in order that the real culprit may be saved from curious detectives. It turns out that the "stone" is only paste and that the girl with whom Langdon has immediately fallen in love has the real stone.—T. W.

"West of Hot Dog"

(F. B. O.—Comedy—Two Reels)

This Joe Rock Production featuring Stan Laurel and directed by Percy Pembroke depicts the adventures of a tenderfoot in the West. The hero is introduced as one of the victims of a stage coach holdup. Next he appears as joint heir to a saloon with the same holdup men. Their attempts to get rid of him are futile. When they start shooting they only succeed in killing each other off. The hero thus gets credit for bravery, the town believing he killed them all in fair fight, and he becomes the sole heir to the saloon and wins the sheriff's daughter. The subject has fair entertainment value. Slapstick fans should like it.—S. S.

"On the Ice"

(Pathe—Cartoon—One Reel)

The zoo on skates and sleighs is the first class entertainment provided in Cartoonist Paul Terry's latest pen endeavor for Pathe. Shoes and bath tubs are used by the mice for their conveyances over the ice and snow. —T. W.

"Alice Cans the Cannibals"

(Winkler—Cartoon—One Reel)

Each one of these Walt Disney cartoons which are being distributed on the independent market by M. J. Winkler appears to be more imaginative and clever than the preceding, and this one is a corker. A real little girl portrays Alice, and she is pictured in various experiences with cartoon characters. This combination of photography and cartoon work is exceedingly well done. In this number, Alice and her pal the cat land on a cannibal isle and finally through the ingenuity of the cat they finally succeed in killing off all of the tribe of cannibals who attack them.—C. S. S.

"The Red Age"

(Universal—Drama—Two Reels)

This film features Billy Sullivan and tells the dramatic story of a youth who could not control his hot temper. His sweetheart is wearing valuable pearls at a party and is lured by a crook to his apartment. A friend intervenes and is locked in another room with the girl. Billy shows up and is told that the girl is untrue to him. He opens the door and shoots his best friend while in a rage. Repentence comes immediately afterward and Billy leaves for foreign parts to learn self-control, with the knowledge that the girl will be awaiting his return. This subject has a good theme and is fairly well acted. In its present form, however, it is a little too long and should be condensed. There are rough spots in the continuity, but Universal probably will smooth them over before the picture is released, as they are very apparent.—S. S.

"Hi-Fliers"

(Educational—Hodge-Podge—One Reel)

A high-flying bird of the cormorant family, native of Peru, furnishes the title for this Lyman H. Howe Hodge-Podge distributed through Educational, and there are interesting scenes showing what appears to be millions of them on a rocky island off the coast. Other Peruvian "hi-fliers," aviators, are shown flying over the principal city, Lima. Then follows several other interesting items and some clever and amusing cartoon work.—C. S. S.

"Roaring Lions at Home"

(Fox—Comedy—Two Reels)

The lions which have appeared in a number of Fox Sunshine comedies are again used to furnish the fun and excitement in this two-reeler. The action hinges on a visit to the circus by a little girl who loses her dog and in error brings back a little lion cub. The mother lioness, missing her young, trails it and comes to the childs home. During its wanderings all over the place it manages to create all sorts of confusion and to badly scare the negro coachman and his pal the negro butler. There is a lot of chasing from one room to the other in the efforts of this pair to capture or elude the lion. The action is exciting and amusing and it should prove a good attraction.—C. S. S.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"Galloping Hoofs"

Pathe's Newest George Seitz Serial, a Story of the Race Tracks, Looks Like A Real Winner

Reviewed by C. S. Sewell

Pathe's newest serial, "Galloping Hoofs," is a story of the race tracks in ten episodes, and judging by the first three which were screened for review it certainly should prove a winner with devotees of chapter-plays.

"Galloping Hoofs" follows the general outline of serial construction, with plenty of action, villainy, melodrama, heroism and a big climax in each episode, with the suspense being carried over to the next. But the story seems not only entirely possible but a lot more plausible than is often the case.

The action hinges on the possession of a treasure box which is to be opened at a certain time. The heroine is the rightful owner and two crooks are continually endeavoring to get possession of it. Through the efforts of the hero, however, she continues to outwit them. This girl has inherited a stock farm and race horses, but her father's death left financial affairs in bad shape.

In the first episode the climax is a horse-race in which if the heroine's horse, Gold Blaze, wins she can satisfy an attachment on the horse. There are also several good fights and no dearth of thrills and action.

The second episode concerns further attempts of the crooks to secure the box, which has been hidden in a sack of oats that is taken away to the race track. The heroine is kidnapped and imprisoned in a moonshiner's shack which is set on fire.

With the beginning of the third episode things certainly begin to hum, with three lines of action and suspense being worked up at once. The hero and villains are struggling for possession of the box, the estate is being sold at auction and Gold Blaze is in a race as the chapter ends.

This serial has been exceptionally well directed, and in addition to the familiar serial thrills and punch there is the lure of the race track. The race scenes are unusually well handled.

Allene Ray and Johnny Walker capably portray the leading roles, with Armand Cortez and William Nally as the villains and J. Barney Sherry as a mysterious financier whose relations with the plot has not been disclosed.

"Galloping Hoofs" stands well up in the front as a serial attraction.

"Uncommon Clay"

(Fox—Instructive—One Reel)

The making of artistic vases at the Rookwood pottery furnishes the material for this Fox Educational Entertainment. The entire process from the mixing of the clay, including moulding into shape, painting of designs by artists, glazing and finally the crucial process, firing for several days, are pictured in detail. This number is interesting and instructive and will prove enlightening to those who admire beautiful pottery.—C. S. S.

"SHORTS" REVIEWED IN THIS ISSUE

Alice Cans the Cannibals (Winkler)
Animated Hair Cartoons (Red Seal)
Galloping Hoofs (Pathe)
Hi-Fliers (Educational)
On the Ice (Pathe)
Pathe Review No. 1 (Pathe)
Ponce De Leon (Universal)
Prehistoric Man (Universal)
Red Age, The (Universal)
Roaring Lions at Home (Fox)
Step Lightly (Educational)
Sea Squawk, The (Pathe)
Uncommon Clay (Fox)
Up on the Farm (Fox)
Wages of Tin, The (Pathe)
West of Hot Dog (F. B. O.)

"The Wages of Tin"

(Pathe—Comedy—Two Reels)

One of the funniest depictations of what the "four-wheel-Betty" can do is unfolded in "The Wages of Tin," in which Glenn Tryon is featured. Blanche Mehaffey, Noah Young, Jack Gavin, Billy Engle, Jimmy Kelly and Helen Gilmore are some of those supporting Tryon. The comedy was directed by Roy Clements. Tryon rents a Ford from an agency conducted by a couple of roughnecks. His "time" is two hours and he starts off to get his girl. Blanche, in that role, gets the joy ride of her life. The flivver flivs back and across city streets, barely missing cops, pedestrians, trucks and office fronts. It then starts to fall apart. Glenn and Blanche, however, manage to save what is left.—T. W.

"Pathe Review No. 1"

(Pathe—Magazine—One Reel)

"Pathe Review Number 1" is comprised of three very entertaining subjects. Under the title of "The Wise Men of the East," elephants in Indian are shown piling up teakwood logs. "Visiting Our Own America" this week deals with some striking scenes of Asheville, N. C., which are in Pathecolor. "The Phantom of the Ballet" is a novelty in camera photography.—T. W.

The House of FEATURETTES

Week of Dec. 28th

Rivoli and Rialto, N. Y., Play day and date, Max Fleischer's latest "Out-of-the-Inkwell," entitled "The Storm," with Famous Players' Christmas specialty, "Peter Pan."

Stanley, Philadelphia, Plays "Peeps in Puzzleland" (A Gem of the Screen).

Fox, Philadelphia, Plays "Animated Hair Cartoon," Subject "LL."

120 First Run Novelties 1924-1925

RED SEAL PICTURES CORP.

Edwin Miles Fadman, Pres.

1600 BROADWAY NEW YORK CITY

"Up on the Farm"

(Fox—Comedy—Two Reels)

There is an unusually clever idea back of this Fox comedy in which Lee Moran has the principal role. Lee is a city chap who loves to go the pace and is chagrined when an uncle leaves him his money provided he engages in farming. He has an inspiration and starts a farm on the roof of his apartment house, with a barn, farm vehicles, a donkey, a goat and a lot of chickens. Not only does this give good opportunities for situations that get laughs, but allows for novel handling of thrill stuff at the edge of the roof, as, for instance, where Lee starts to use a mowing machine and the mule "advances backward" until Lee is hanging out over the roof. In endeavoring to get back the machine teeters up and down, with the mule being lifted off his feet. The plotting of the villain, who enlists the aid of an aviator to help do away with the hero, also complicates the situation.—C. S. S.

"Ponce De Leon"

(Universal—Comedy—One Reel)

Ponce De Leon's search for the Fountain of Youth is amusingly burlesqued in this number of Universal's Hysterical History series. The old chap is shown as a ladies' man who realizes the approach of age when he is laughted at in a jazz contest. He sets out in a rowboat for Florida and tackles an Indian who refers him to his grandfather. This Indian in turn refers him to his grandfather, and so on, and finally he finds the fountain. The characters, after bathing, renew their youth, but when Ponce is held under the water too long he comes out as a monkey.—C. S. S.

"Prehistoric Man"

(Universal—Comedy—One Reel)

This Hysterical History comedy opens with scenes of a primitive barber shop and shows Fearnot Flinthatchet carrying off Cutie Cuticle to his cave. Faintheart Lovejoy, who loves her, appeals to Ala Gazem, a magician, who, looking into the future, sees how Faintheart, in civilized society, could battle for the girl and win. Faintheart then tries tapping Fearnot on the head with a club, but fails to make an impression. Fearnot keels Faintheart over with one nonchalant blow. Caveman stuff wins. The sets in this subject are extremely well done and asa whole it is amusing.—S. S.

"Animated Hair Cartoon"

(Red Seal—Cartoon—One Reel)

Subject W of this series shows Charles Chaplin, Buster Keaton, Admiral Sims and Thomas Meighan. Subject Y shows Irene Castle, King Alfonso and Olga Petrova. They are, as usual, well drawn.—S. S.

Vitagraph's "Captain Blood" Bookings Cover the Country Like a Blanket

EVERY section of the United States, Canada and England is represented in the bookings of Rafael Sabatini's "Captain Blood," the big David Smith production, according to information obtained from the Vitagraph general offices in Brooklyn this week.

An extraordinary number of exhibitors retained this special for longer runs than were scheduled originally, so popular an attraction did it prove, and the Vitagraph branch offices in all parts of the country are now being besieged with demands for return engagements. In England also, starting with a London premiere which was a veritable triumph, the picture is proving a great hit, while it was booked from coast to coast in Canada through Famous Players' Canadian Corporation, Ltd.

Big City Runs

On Broadway "Captain Blood" appeared first at the Astor Theatre, where the run was so successful as to demand an extension beyond the time limit first set. There followed soon after runs of a week each at the Rivoli and the Rialto, both Famous Players-Lasky houses, after which it was booked for the entire Loew circuit in Greater New York and the Meyer & Schneider circuit of theatres.

Chicagoans saw "Captain Blood" at Jones, Linick & Schaefer's Orpheum, where it remained four weeks, and then at the houses of the Lubliner & Trinz, Ascher Bros. and Schoenstadt circuits. Besides the Orpheum, the Randolph Theatre, also in the loop district, ran the picture, and Balaban & Katz procured it for their circuit in Illinois and Indiana.

In Philadelphia, "Captain Blood" played the Globe Theatre and throughout the Stanley-Mastbaum circuit. In Boston it had runs at Gordon's Olympia and the Scollay Square. Among the myriad of other early booking were:

Grauman's Rialto, Los Angeles; New Grand Central and other Skouras Bros.' houses, St. Louis; Alamo, Louisville; Strand, Cincinnati; Loew's Stillman and the entire Loew circuit, Cleveland; Capitol, Dallas; Colorado, Denver; Broadway Strand, Detroit; Mainstreet, Kansas City; New Garrick, St. Paul; Liberty, New Orleans; Central, State and Tivoli, Jersey City; State, Pittsburgh; American, Salt Lake City; California, San Francisco; Rivoli, Portland, Ore.; and Liberty, Seattle, both Jenson & Von Herberg theatres; Loew's Palace, Washington; Shea's Hippodrome, Buffalo; Metropolitan, Baltimore; Royal, Wilmington, N. C.; Rialto, Tacoma; Garrick, Minneapolis; Columbia, Dayton; Metropolitan, Atlanta; Plaza, San Diego, Sun, Omaha.

Among the Massachusetts houses to arrange runs were the Empire, New Bedford; Olympia, Lynn; Olympia, Worcester; Capitol, Springfield; Strond, Haverhill, all in Massachusetts; Lyric, Bridgeport; Palace and Regent, Norwich; Capitol, Danbury; Majestic, Hartford; Strand, Stamford, and Lyceum, Ne wBritain, Strand, Stamford, and Lyceum, New Britain, Providence, R. I.

Just a few of a host of New York State bookings were those of the Mark Strand, Albany; Eastman, Rochester; Lemberg, Niagara Falls; Eckle, Syracuse; Playhouse, Mount Vernon; Rialto, Jamaica; Hamilton, Yonkers. Illinois bookings included, among many others, Fischer, Danville; Apollo, Peoria; Palm, Rockford; Princess, Joliet; Crocker, Elgin; Fox, Aurora; Irwin, Bloomington; Lincoln Square, Decatur; Colonial, Galesburg; Majestic, Kankakee; Orpheum, Quincy; Rialto, Jacksonville; Hippodrome, Alton.



JOHN B. ROCK

General Manager of Vitagraph, Inc., reports exceptional bookings sold by his hustling sales staff on Sabatini's "Captain Blood."

Some of the Indiana bookings were: Allen, Fort Wayne; Liberty, Peru; Oliver, South Bend; Victory, Kokomo; Columbia, Muncie; Strand, Evansville; Pantheon, Vincennes. From Ohio's long list these few are cited: Grand, Newark; Grand, Columbus; Orpheum, Akron; Mozart, Canton; Temple, Toledo; Opera House, Mansfield; Liberty, Zanesville; Lincoln, Massillon; Temple, Lorrain; Ideal, Alliance; Duchess, Warren; Temple, Bellaire; Liberty, Youngstown; Marion, Marion; Lyric, Lima; Shade, Sandusky.

Booking in Keystone State

A few culled from Pennsylvania's long list: Star, Easton; Washington, Chester; Aldine, Lancaster; Orpheum, York; Lyric, Allentown; Orpheum, Reading; Lorenz, Bethlehem; Main, Uniontown; Columbia, Sharon; Strand, Erie; Victoria, Altoona; Globe, McKeesport; Cambria, Johnstown; Nixon, New Castle; Majestic, Butler.

Michigan's list included these, among others: Weurth, Ann Harbor; Post, Battle Creek; Regent, Muskegon; Majestic Gardens, Grand Rapids; Majestic, Jackson; Rialto, Wyandotte; Elite, Kalamazoo; Oakland, Pontiac; Regent, Flint; Strand, Lansing; Majestic, Port Huron; Regent, Bay City; Mecca Palace, Saginaw; Delft, Marquette; Delft, Escanaba. Among the many Wisconsin bookers the following houses are representative: Bijou, Racine; Majestic, Beloit; Strand, Madison; Peoples, Superior; Rivoli, La Crosse; Majestic, Steven's Point; Academy, Waukegon.

A few theatres in the Iowa list are: Garden, Iowa City; Strand, Ottumwa; Legion, Marshalltown; Tivoli, Sioux City; Strand, Des Moines; Princess, Boone; Rialto, Cedar Rapids. Yet others from the Mississippi and Missouri Valley region are: Strand, Emporia; Grand, Salina; Empress, Fort Scott, and Beldorf, Independence, all in Kansas. The Park, Austin, Garrick, Duluth and the Auditorium, Stillwater, are from the Minnesota list. Yet others are: Ellinge, Bismarck; New Grand, Grand Forks, and Orpheum, Fargo, in North Dakota; Liberty, Sioux Falls, and Orpheum, Aberdeen, S. D.; Wilma, Missoula, Liberty, Great Falls, and Broadway, Butte, Mont. Among the Colorado bookings are Empress, Fort Collins; American, Colorado Springs; Star, Walsenburg. Also from the mountain district came orders for the Pastime, Albuquerque, N. M.; and Opera House, Tuscon, and Lyric, Bisbee, Ariz.; Egyptian, Ogden, Utah and Wigwam, Reno, Nev.

West Coast Contracts

Typical of the many Pacific Coast bookings were: Liberty, San Jose; Goddard, Sacramento; Kinema, Fresno; National, Stockton; T. & D., Oakland; Virginia, Vallejo; Rubidoux, Riverside; Temple, Alhambra; Granada, Santa Barbara; Temple, San Bernardino; Majestic, Redlands; Watkins, Santa Ana, and Opera House, Bakersfield, in California; Oregon, Salem, Ore.; Hippodrome, Spokane; Liberty, Yakima; Arcade, Walla Walla, and Society, Vancouver, Wash.

Some of the many southern cities which have shown or are soon to run "Captain Blood" are: Temple, Birmingham, Ala.; Broadway, Charlotte, N. C.; Strand, Nashville; Kearse, Charleston, W. Va.; Strand, Huntington, W. Va.; Carmichael Opera House, Clarksburg, W. Va.; Crystal, Waco; Hancock Opera House, Austin; Cameo, Port Arthur; Ideal, Corsicana; Rialto, Fort Worth; Washington, Sherman; Tivoli, Beaumont, in Texas; Gem, Texarkana, Ark.; New, Little Rock, Ark.; Opera House, Shreveport, La.; Crown, Mobile, Ala.; Princess, Meridian, Miss.; Saenger, Alexandria, La.; Peoples, Baton Rouge, La.; Palace, Fort Smith, Ark.; Empress, Oklohoma City; America, Enid, Okla.; Broadway, Muskogee, Okla.; Virginia, Fairmount, W. Va.; Liberty, Wheeling, W. Va.; Metropolitan, Morgantown, W. Va.; National, Richmond; Broadway, Danville, Va.; Paris, Durham, N. C.; National, Greensboro, N. C.; Majestic, Tulsa, Okla.

Among the New Jersey bookings were: Branford, Newark; Montauk, Passaic; Lincoln, Union Hill; United States Photoplay, Paterson; United States, Hoboken; Stacy, Trenton; Grand, Camden; Virginia, Atlantic City, in New Jersey; Savoy, Wilmington, Delaware.

Circuits Represented

Among the important circuits, whose bookers, recognizing the unparalleled drawing qualities of "Captain Blood," procured it for their wide range of houses, were: Tony Sudikim's, covering Alabama and Tennessee; Piedmont, South Carolina; Saenger Amusement Company, Louisiana and Mississippi; Gordon, Massachusetts; Smalley's, New York State; Saxe Amusement Company, Wisconsin; S. J. Gregory, Indiana; Finkelstein & Ruben, Minnesota; Hostetter, Iowa and Nebraska; Haring & Blumenthal, New Jersey; Wilbur & Vincent, Pennsylvania and New Jersey; Rowland & Clark, Pennsylvania; Jensen & Von Herberg, Washington and Oregon; West Coast Theatres, Inc., California.



Vivid moments in Vitagraph's "The Redeeming Sin" with Nazimova.

Fox's January Releases Include Giant Specials

FOX FILM CORPORATION releases for January include two giant special productions, two of the most important and ambitious specials of the 1924-25 program, two star series pictures, two Educational one-reelers, William Farnum re-issue and the usual semi-weekly issues of Fox News.

The giant specials are "The Dancers" and "Hunting Wild Animals in Hollywood." The specials are "Dick Turpin" and "The Hunted Woman." Buck Jones and Edmund Lowe will each contribute one picture to the star series releases. The Jones picture is titled "The Arizona Romeo" and the Lowe film "Ports of Call." The Educational subjects are "Hell Roaring Range" and "Corsica, the Beautiful." The William Farnum re-issue is "Rough and Ready."

"The Dancers" attained the rank of giant special in the course of production. "The Hunted Woman" is an adaption from James Oliver Curwood's novel of the same name. "Dick Turpin" is Tom Mix' first appearance in a costume picture.

The first print of "The Dancers' has arrived in New York. The cast includes George O'Brien, Alma Rubens, Madge Bellamy and Walter McGrail.

"Dick Turpin" has just been completed at the Fox West Coast Studios but the prints have not arrived in the East. Tom Mix has the title role of the celebrated English highwayman who holds a unique place in song and story.

For once Tom has to get along without the valiant aid of his wonder horse, Tony. This beautiful stallion refused to become a female impersonator and Tom will be seen in this picture performing his daring feats of horsemanship mounted on a mare named "Black Bess" after the original horse of the English outlaw. To make up for the absence of Tony, Buck Jones, Fox star, was drafted to play a part which called for some daring riding.

Another feature of "Dick Turpin" is the appearance of Kathleen Myers, a Fox discovery, in the leading feminine role. It is claimed for Miss Myers that she is the most distinguished looking woman on the screen. Alan Hale, Philo McCullough, James Marcus, Lucile Hutton and Bull Montana have important roles, Jack Blystone directed.

"The Hunted Woman" is in the course of production at the Fox West Coast Studios with Seena Owens and Earl Schenk in the leading roles.

"Hunting Wild Animals in Hollywood" is being held for special release during Fox Anniversary Week, beginning January 25. It is a Thomas Buckingham Production.

"The Arizona Romeo" is a western comedy-drama starring Buck Jones. "Ports of Call" is an adventure film.

Schedule Changed

Number of Changes are Announced in Fox Release Plans

A number of important changes have been made in the 1924-25 release schedule of Fox Film Corporation. The two specials for Christmas week, "Gold Heels" and "Folly of Vanity" have been put back to January 4. The Shirley Mason production, "The Stardust Trail" originally scheduled for December 28, has been put back until February 8.

This has the effect of setting back for a week or more every special on the company's schedule. For instance, "The Dancers," scheduled for January 4, is set back until the week of January 11, and "Dick Turpin," Tom Mix' first costume picture, scheduled for the second week of January, has been set back until the third week of that month. The screen version of James Oliver Curwood's novel, "The Hunted Woman," which should have been released on January 18 has been held up until January 25.

"Hunting Wild Animals in Hollywood," set for special release during Fox Anniversary Week, beginning January 25, has been put back to some time in February, the exact date to be decided later.

"Free to Love"

Clara Bow and Raymond McKee, two young players who made their first big hits in "Down to the Sea in Ships," and subsequently have built big names for themselves, are reunited as the leads in B. P. Schulberg's new Preferred Picture, "Free to Love," which Frank O'Connor is now directing. Hallam Cooley, Winter Hall and Francis Feeney are in the supporting cast.



Scenes from "Argentine Love," starring Bebe Daniels and Ricardo Cortez. A Paramount picture.

Theatre Owners "Shopping" for Films, Says Eschmann

"A RECENT trip to the Mid-West confirmed an opinion which I had formed relative to the buying of pictures by exhibitors for the new year; they are proceeding cautiously in the filling of their playing time," said E. A. Eschmann, head of distribution for First National Pictures, in a statement to Moving Picture World, this week. "They have come to realize, I believe, more seriously than ever before, that their playing time is the only commodity which they have to sell, and that if they sell it unwisely they will have to pocket a loss which may place them on the wrong side of the ledger when the year's business is totaled.

"The proof that my opinion is correct was found on my trip in the fact that exhibitors are going slow in their bookings and are shopping for pictures to fill in their playing time. They are not snapping up a block of pictures just because they are offered by a distributor from whom they are accustomed to buy, but are examining, sifting and correlating the information which they have on hand as to the quality of the new product—also as to the result obtained through showing product of the various companies during the past season.

"Exhibitors are no longer willing to lose on one part of the season, or on a certain group of pictures, what they make on another part of the season or another group. The public, some exhibitors have found to their cost, have been educated to appreciate and demand the highest quality in their screen entertainment. Exhibitors are determined to sell their playing time to the public at a profit to themselves. To do so they must shop for the pictures which they wish to sell to their patrons.

"This simplifies in a way the selling problem for the distributor, if he has a list of pictures which excel in quality, but stiffens it in another way—competition is stronger unless the quality of his product is known from past performances and not from future promises only.

"Speaking for First National, I can say that the prospectus of our releases which appeared in recent issues of the trade journals, has awakened an unusually keen interest among exhibitors, which they proved to me by their desire for every scrap of information as to plans, directors, casts and approximate release dates that I could give them. This interest has already taken a more tangible aspect in several important instances, and First National looks forward with confidence to the coming season as the best in its history."

Bungalow for Marion Constance

Marion Constance, scenarist for Vitagraph specials produced by J. Stuart Blackton, has just been especially honored. Heretofore, though working at top speed and with gratifying results, Miss Constance has been handicapped, without a real office. Now, a bungalow, isolated from the rest of the studio, and ideal for continuity-writing, has been built and turned over to her. Besides boasting of privacy and freedom from studio noises, the bungalow is without a telephone or a speaking-tube.

"Dangerous Innocence"

William A. Seiter has completed the filming of "Dangerous Innocence," the new Universal-Jewel production starring Laura La Plante and Eugene O'Brien, adapted from Pamela Wynn's "Ann's An Idiot," a popular novel.



Scene from Pathe's "A Mysterious Mystery," a two-reel comedy featuring the prominent "Our Gang" players and produced by Hal Roach.

Is the Movie Editor a Necessary Evil?

(Continued from Page 17)

fellow is getting more than him and that he advertises as much and sometimes more than the other fellow. And the row goes on.

We know of one instance where the dramatic editor was giving the exhibitors short features on their current or future attractions. One manager failed to see the posibilities and failed even to send in anything outside of his regular reader. Instead, he went to the advertising department and complained. Result—the dramatic editor soon received orders not to give any extra readers unless exhibitors increased their advertising. This shortsighted exhibitor not only ruined his own but every other exhibitor's chances for some valuable free publicity.

One exhibitor solved the problem. Always he was having trouble in getting his wants satisfied. The movie editors suffered from his contributions as the writer has suffered from those mentioned above. Finally, the movie editor went to the managing editor and the advertising manager and explained the kind of publicity the exhibitor was furnishing And, likewise, finally, the exhibitor went to these men and wanted some kind of satisfaction.

The situation was gone over and explained and the exhibitor in the end turned over his newspaper publicity to the movie editor and agreed to pay him so much per week for getting it out right. It was stipulated by the managing editor that the movie editor must hand his publicity to the city editor before publication, in order that there would be a check on the editor and that the desk would not be commercialized.

Thereafter, that movie house began to get worthwhile publicity, stories that had a news value and did the exhibitor some box office good. The editor would take in the pre-views and in the theatre's publicity would play up the salient features. When the picture was released and shown to the public the editor wrote his usual review. Whenever the manager booked a new picture of note or a series of pictures there were stories for all the papers on the booking. The names of the theatre was constantly before the public.

This is not a plea that exhibitors turn over their publicity to the motion picture editors. The editors usually have enough to do as it is. But these same exhibitors could talk with the editors, find out what stories had news values, furnish them with sufficient information about their pictures, let them in on a pre-view occasionally and find out what photos make the best newspaper cuts. And, ten to one, the movie editors would be tickled to death to help the exhibitors out.

We know of one case where a good picture was falling down at the box office for some unexplainable reason. The manager came over to the movie editor, told him that his picture was flopping and asked him to give him some help. As a result the manager received extra, worthwhile publicity during the week. We will not say that the business showed a tremendous improvement, but it did improve and proved one fact—that the editors are more than willing to cooperate. They want better pages. And they know better publicity will help them to better pages and better news mean more interest in pictures—and that is what every exhibitor wants.



JAMES C. BRADFORD

Mr. Bradford, of the Cameo Music Company, makers of the Thematic Music Cue Sheets, wrote the score for the Johnny Hines feature, "The Early Bird," and directed the orchestra for the special preview showing of this riotous comedy in the grand ball room at the Hotel Astor.

Mae Carroll Signed

Century Roof Beauty Will Return to Films Under M. H. Karper

Mae Carroll, vivacious stage and screen beauty, the original "Century Roof Girl," has been placed under a three-year contract by M. H. Karper, stage and screen impresario and head of Karper Productions, 1480 Broadway, who will exploit and feature Miss Carroll exclusively for the pictures.

Mr. Karper first met Miss Carroll during a performance on the Century Roof, where the now famous screen stars, Nita Naldi and Dorothy MacKail, were "discovered." He was so impressed with Miss Carroll's work that he immediately offered her a contract to star in "The Japanese Honeymoon," his own musical extravaganza, in which Miss Carroll toured the B. F. Keith circuit.

Following two successful seasons in "The Japanese Honeymoon," Miss Carroll left the Karper management to accept an offer to join Eddie Cantor's Midnight Rounders, in which she appeared with Mr. Cantor until she entered the pictures.

Immediately after Miss Carroll's return to New York from Hollywood, where she played in comedies, negotiations for her return under Mr. Karper's management were taken up.

Barthelmess Completes "New Toys"

Richard Barthelmess has completed for First National distribution his new Inspiration production, "New Toys," from the stage play by Oscar Hammerstein II and Milton Herbert Gropper. It is in this picture that Mrs. Barthelmess (Mary Hay) makes her reappearance in films as leading woman. After a business trip to the Pacific Coast, Mr. Barthelmess will start his new production for the First National program on February 14. This is an adaptation of Martin Brown's new play, "Great Music," retitled for the screen. It will be released as "Soul-Fire."

Hudson Adds to Scenario Staff of First National

EARL HUDSON, who recently advanced the theory that newspaper reporters are the best class of writers from which to develop scenario writers, is giving his theory the benefit of a thorough test. Hudson yesterday added two more newspaper veterans to his scenario departments with First National Pictures.

They are Jack Jungmeyer, former Los Angeles correspondent and feature writer for the Newspaper Enterprise Association, and Raymond S. Harris, New York and San Francisco veteran.

The new members will collaborate with Joseph Franklin Poland and Earl Snell, former reporters who have achieved distinction by their recent adaptations for First National of Colleen Moore's hits, "The Perfect Flapper" and "Flirting With Love."

Poland and Snell will be separated, the former collaborating with Harris on "The Eternal Lamps," scheduled for early production with Doris Kenyon in the featured role. Jungmeyer will work with Snell on the continuity of Stephen Vincent Benet's magazine tale, "Uriah's Son."

Hudson, himself a former newspaper editor, voiced the belief that men of wide newspaper experience are best qualified for the work of adapting books and stories to the screen, because of their broad contact with life in all its dramatic phases, its richness of detail and variety of experience.

Jungmeyer is well known to the film industry through his connection for many years as a reviewer of films and writer of film topics. Harris has had several years experience in scenario work, having been scenario editor of C. C. Burr productions. His latest effort was the continuity of "The Speed Spook," in which Johnny Hines was featured.

With the engaging of Marion Orth and Elaine Sterne, well-known scenario and magazine writers, Mr. Hudson's First National units now have a formidable staff to carry out the literary phases of the Eastern production program arranged by General Manager R. A. Rowland.

Miss Orth is to prepare the adaptation of "Chickie." Elinor Meherin's sensational novel which has been appearing serially in newspapers throughout the country. Miss Sterne is adapting "Uriah's Son," in which Ben Lyon is to be featured, from a magazine story by Stephen Vincent Benet.

Hudson's staff now contains four women, including Marion Fairfax, who is chief of the editorial staff, and Alice Scully. Miss Fairfax is editing "The Lost World," which First National and Watterson R. Rothacker are producing from Conan Doyle's adventurous novel. This spectacle is expected to be completed in about a month.

Arthur Statter and Alice Scully have completed the continuity of "One Way Street," which John Francis Dillon has started filming with Ben Lyon and Anna Q. Nilsson in the featured roles.

"Desert Flower"

First National Pictures, Inc., announces the purchase of the screen rights to "The Desert Flower," the new play by Don Mullally, author of "Conscience," now current on Broadway, for future production. "The Desert Flower" is a play of primitive love and passion.



Scene from "Peter Pan" which Herbert Brenon produced for Paramount.

New Comedies Under Way For Educational's Program

MANY new comedies are under way for Educational under the supervision of the Christie Studio producing organizations.

The Bobby Vernon unit has just returned from Catalina Island where ten days were spent making a part of Bobby's new picture. The company left San Diego harbor with the Sea Bee, a sixty-four-foot schooner, the Apache, a barge, Al. Christie's speedboat, the Miss Sunset, a squad of carpenters and property men and several actors. Harold Beaudine, the director, was nearly given up as lost the first night when he was driving the runabout, the Bluejacket, following the schooner on which the company was going to location. Beaudine, lost in the fog west of Catalina, went entirely around the island, a distance of about fifty miles, before he found his bearings.

The Walter Hiers Company has finished Hiers' third picture, which will be called "Good Spirits." The comedy will revolve around a house in which a fake spiritualist medium holds forth. Hiers will be supported by Duane Thompson, Jack Duffy, William Blaisdell and Jack McHugh, who has been featured in educational-Juvenile comedies.

Two Christie companies are working on new pictures. Jimmie Adams will be in "Smoked Out." While Neal Burns will appear in a comedy probably titled "Sea Legs." Vera Steadman will be seen as his leading lady. The Burns comedy is being made on the steamer Ruth Alexander, which plies up and down the coast between Alaskan ports and San Diego. The balance of the picture will be shot in the studio where a realistic set of the interior of the ship has been erected.

Kathleen Myers, one of the Christie leading ladies, has just finished an engagement in drama as leading lady to Tom Mix in his big production, "Dick Turpin," which the Fox Company will release as a special next year. Miss Myers is back again at the Christie Studios and will be Jimmie Adams' leading lady in the new comedy to be put in production after Adams finishes "Smoked Out."

Educational's on Broadway

Broadway is dotted with Educational Comedies this week. At the Rialto the Educational-Larry Semon Special Comedy, "Kid Speed," is on the bill. At the Strand, the Cameo Comedy, "Watch Your Pep," is an item on the program, while at the new Piccadilly, Kinograms, Educational's news reel, is showing in its entirety.



NAZIMOVA

Featured in First National's "My Son," and shortly to be seen in other First National features.

Educational Starts 1925 with Rare List of Shorts

EDUCATIONAL is starting off the new year with a representative program of one and two-reel comedies. The January schedule calls for four two-reel comedies and four single-reel subjects of comedy and novelty.

The two-reel releases will comprise one each of the Bobby Vernon Comedies, Mermaid Comedies, Christie Comedies and a Walter Hiers Comedy, while the single reel releases will consist of two Cameo Comedies and one release each of the Earl Hurd Pen and Ink Vaudeville series and the Lyman H. Howe Hodge-Podge series.

The first week of the new year will present Bobby Vernon in "French Pastry," a two-reel Bobby Vernon Comedy with the World War as a background. Vernon will be supported by Anne Cornwall. The single-reel comedy for the week will be "Have Mercy," a Cameo Comedy with Cliff Bowes, Virginia Vance and Phil Dunham.

The week of January 11 has for its two-reel release the Mermaid Comedy "Low Tide" with Ned Sparks in the leading role supported by Peg O'Neill and the Mermaid cast. Sparks is a newcomer to the Marmaid ranks but has previously appeared on the Educational program in Tuxedo Comedies. "Broadcasting" will be the single-reel subject for the week. This is an Earl Hurd Cartoon Comedy with the popular radio craze as a foundation for the comedy.

A Christie Comedy, as yet untitled, is scheduled for release the week starting January 18. This is said to be one of the funniest and fastest comedies in which Jimmie Adams has yet appeared. "The Mad Rush" is the single-reel release of the week, a Cameo Comedy with Cliff Bowes, Virginia Vance and Phil Dunham.

Walter Hiers will be seen in his third Walter Hiers Comedy on the last week of the month in "Good Spirits," a comedy with spooks and spiritualism as the basis of many funny gags. The week is completed with the Lyman H. Howe Hodge-Podge subject, "Topsy Turvy Travel."

Kinograms, Educational's news reel, will continue its twice-a-week issue of up-to-the-minute news and views.



Scene from "Desert Blues," an Educational Cameo Comedy with Cliff Bowes and Virginia Vance.



RAYMOND HATTON
In "The Devil's Cargo," a Paramount Picture.

"Ten Commandments" Begins Second Year on Broadway

LAST SUNDAY Cecil B. DeMille's production, "The Ten Commandments" entered its second year of a Broadway engagement. This is the second motion picture in history of the industry to accomplish the feat. The first was "The Covered Wagon," which ran continuously at the Criterion Theatre for fifty-nine weeks. "The Ten Commandments" is now in its fifty-third week on Broadway, showing at the Criterion, although it opened at the George M. Cohan Theatre.

A second opening night was celebrated Monday at the Criterion Theatre with Richard Dix as host. He received his friends during the intermission. Throughout the week souvenir calendars in three colors, suspended by silk cords, and bronze watch charms inscribed with the Ten Commandments were distributed to the audience.

Approximately 1,000,000 persons have paid admissions of 50 cents, $1.00 and $1.50 to see "The Ten Commandments" on Broadway. It is estimated that another million have paid the same admissions to see the production exhibited by ten road companies which have had engagements in most of the principal cities in the United States. Those who are familiar with the average time that a big attraction can play in key points of the United States can get a good idea of the drawing power of "The Ten Commandments" from the fact that it played San Francisco, and Cleveland for eight weeks; Detroit, Washington and Cincinnati for five weeks, and Kansas City and St. Louis for four weeks.

In Europe the production has had several long runs in the capital cities. It played sixteen weeks in London, ten weeks in Melbourne, and six weeks in Sydney and Berlin.

"The Ten Commandments" has not been shown anywhere at popular prices and will not be seen at less than the present prices during 1925.

"Dressmaker From Paris" to Feature Leatrice Joy

LEATRICE JOY will return to the screen after an absence of more than eight months and will play in "The Dressmaker from Paris." The popular Paramount player, who was to have been elevated to stardom when her retirement was announced last Spring, corroborated Mr. Lasky's announcement, and took possession of her old dressing room at the Lasky Studio where most of her film successes have been made.

Miss Joy's return to her old dressing room was a signal for a series of congratulatory welcomes from scores of players who were associated with her in many of her former triumphs, notably, "Manslaughter," "Triumph," and "The Ten Commandments."

Mr. Lasky expressed satisfaction in once again adding Miss Joy to the list of brilliant players now appearing in Paramount pictures.

"Miss Joy is one of the brightest personalities of the screen," stated the executive. "Plans for her elevation to stardom, interrupted by her retirement, will now be renewed."

Miss Joy also expressed delight at being able to resume her work. "There was a time when I thought it would be necessary to abandon my career in order to devote my entire time to my baby, but happily I find this will not be required," said the actress, who was busily engaged in rearranging her dressing room perched above the giant stages of the Lasky Studio. "I am delighted beyond words with the plans which Mr. Lasky has for me and I am especially happy over the picture that marks the close of my temporary retirement."

"The Dressmaker from Paris" will be produced by Paul Bern, and will be started in Hollywood early in January. It will be one of the most lavishly staged productions in the history of the screen and will present the most elaborate array of fashion which the vast wardrobe department in the Paramount studio is capable of attending to.

Ernest Torrence has been cast in this production and will play chief character role.

Stromberg Supervising

Jacqueline Logan will next be seen on the Producers Distributing Corporation program under Hunt Stromberg's supervision, according to an announcement made this week upon the arrival of the star in Los Angeles. Stromberg has started supervision of "Off The Highway," with Miss Logan in the stellar role, at the Ince studio, for release by Producers Distributing Corporation on January 25th.

"His Supreme Moment"

The title of the next Samuel Goldwyn-George Fitzmaurice production for First National release will be "His Supreme Moment." This is the production previously announced under the title which the author, May Edginton, gave to her story, "World Without End." Two of the three leading players have been selected. They are Blanche Sweet and Ron-



Prod. Dist. Corp. Executives See "Big Business" for 1925

THE FOUR executives of Producers Distributing Corporation, F. C. Munroe, Raymond Pawley, Paul C. Mooney and John C. Flinn, who have been away on active company business, returned to New York this week, intensely enthusiastic over present conditions and inspiringly optimistic on immediate prospects.

F. C. Munroe and Raymond Pawley came direct from Los Angeles, where they consummated deals with several big producers that will add many exceptionally important pictures to the Pro-Dis-Co program during the coming year. The details of these deals are not yet ready for publication, but it is understood that the plans call for names in each story, director, and cast that will make each production a combination of box-office assets.

On the way East, Munroe and Pawley were joined by Mooney and Flinn at Chicago, where they had held the last of the series of Sales Conventions, and after personal contact with the salesmen in the field as well as the branch managers, Paul Mooney felt justified in predicting an even greater success in 1925 than the company enjoyed in 1924.

"In heart-to-heart talks with our sales force," said Mr. Mooney, "they told me the exhibitors are expressing general satisfaction with the product we supplied during the current year, and with this friendly disposition backing us in 1925, plus the bigger and better pistures that we will distribute, we cannot fail to have a great year.

"When we announced the list of pictures for the first period between February 2nd and July 15th, the men assembled at each convention rose to their feet and actually shouted their expressions of approval and confidence that their respective territories would show big increases with the coming product.

"I have attended many sales conferences but I have never come from any that filled me with as much enthusiasm as the ones we have just held in New York, Cleveland and Chicago."

The second and third of the Anniversary Sales Conferences of Producers Distributing Corporation, held last week at Cleveland and Chicago, were, like the New York Conference, marked by displays of exceptional enthusiasm when Paul C. Mooney in charge of distribution read the official reports of the splendid accomplishments of the company in the first year of its existence, and John C. Flinn announced the titles and described the pictures that the sales force will have to sell during the coming season.

Following the first sales conference held at the Commodore Hotel in New York on December 12th and 13th, Paul Mooney and John Flinn went to Cleveland where the Central Division managers and salesmen assembled at the Hollenden Hotel for a two day session last Monday and Tuesday, (Dec. 15th and 16th) followed by a third conference with the Mid-Western division at the Congress Hotel in Chicago on Wednesday and Thursday (Dec. 17th and 18th).

Those attending the Cleveland Convention were Vice President Paul C. Mooney; Vice President John C. Flinn; Central Division Manager Robert Cotton; Western Division Manager L. W. Weir; J. J. Mooney, Cleveland Manager; R. E. Peckham, Detroit Manager; Dudley Williston, Indianapolis Manager; N. G. Shafer, Cincinnati Manager; Charles W. Tyler, Indianapolis salesman; R. Mochrie and F. G. Schram, Cleveland salesmen; W. L. Schmidt, J. C. DeWalt and Joseph P. Hamilton, Cincinnati salesmen; Arthur Richardson, C. A. Gordon and E. H. Shalitt, Detroit salesmen.

The third convention at the Congress Hotel, Chicago was attended by Mid-West Division Manager Cecil Maberry; Western Division Manager L. W. Weir; Branch Managers: H. S. Lorch, Chicago; C. H. Feldman, Minneapolis; C. D. Hill, St. Louis; Charles Knickerbocker, Kansas City; Truly Wildman, Omaha; G. C. Brown, New Orleans; R. A. Morrow, Dallas. Salesmen: Clarence Phillips, Thomas Greenwood, Sig Decker, J. M. Hickey, W. Van Gelder, Charles Lundgren, Chicago; Frank Owens, Minneapolis; L. W. Brown, W. S. Haynes, G. I. Bradford, J. H. Bradford, of St. Louis; L. W. Nathanson and George Naylor, Kansas City; Milton Frank, of Omaha.

Complete Gibson Film

Arthur Rosson has completed Hoot Gibson's latest Universal vehicle, "The Taming of the West," adapted from B. M. Bowers' "The Range Dwellers," and Gibson is preparing to start work again with Clifford Smith as his director in "Dark Rosaleen."



VERA REYNOLDS
In "The Golden Bed," a Paramount Picture.

Rin-Tin-Tin's Latest

"Tracked in the Snow Country" Goes Into Work For Warner Bros.

"Tracked in the Snow Country" is the title of the famous Rin-Tin-Tin's latest starring picture for Warner Bros. As the picture opens, Rin-Tin-Tin is introduced as quite a young puppy, and for the first time in the history of dog pictures, Rin-Tin-Tin's own offspring will play this part, "Rinty" having only recently become the proud father of seven police puppies.

Herman Raymaker, long known for his direction of hazardous and dangerous stunts, is handling the megaphone in this latest canine production. The company leaves shortly for Truckee to make the snow scenes, and will take with them the entire cast, including Rin-Tin-Tin, June Marlowe, David Butler, Charles Sellon and Mitchell Lewis.

Warners Take the Dome

The Dome Theatre in Youngstown, Ohio, is now in the possession of Warner Bros., the property having been turned over to the firm on Saturday December 13, and is the first of a chain which the company intends to establish throughout that state. Sam Warner went out to Youngstown to close the deal and formally take ovér the house. Harold Lloyd in "Hot Water" was the opening attraction under the new management, and the company intends to immediately put in one of its best recently released pictures to be followed by the firm's output of 20 Screen Classics.



Scenes from Paramount's "Wages of Virtue," starring Gloria Swanson.



DOUGLAS FAIRBANKS, JR.
n "The Air Mail," a Paramount Picture.

Gerson Pictures to Renown

w York State and Northern New Jersey Rights Disposed of

Prior to leaving New York, General Mana- Berger of Gerson Pictures, producing a ies of Richard Holt productions and dis- uting them under franchise on the inde- ndent market, closed a deal with Manager k Bellman of Renown Exchange New York, ereby Renown will handle the entire series eight pictures in the territory comprising entire State of New York, Long Island, d Northern New Jersey.

After completing this transaction, which gives nown two pictures already completed, "Ten ys" and "Too Much Youth," Mr. Berger t for Chicago and Milwaukee, and thence to n Francisco, to consult with the production icials of Gerson Pictures. Berger will then to Los Angeles and Seattle to close for e West Coast franchises to this series.

Sales Manager Charles Schwerin who has ft New York on a sales trip will go to ston, Philadelphia Washington, Pittsburgh, eveland, Detroit, and then to St.. Louis, maha, Atlanta and Dallas.

The Gerson Studios in San Francisco are now work on "It Can Be Done," starring Richard olt, which will be followed by "The Canvas- isser," "Once in a Lifetime" and "Going the mit." This series will be directed by Duke orne.

Leightons Back from Honolulu

A cablegram received this week anounces at Hope Loring and Louis Leighton, popular arner Bros. writers. who have been vacation- g in Honolulu for the last four weeks, ll arrive at the studio next week. The cable- am stated further that "Eve's Lover," which ey have been adapting during their absence, completed and practically ready to go into oduction.

Australian Beauty Engaged

Trilby Clark, an Australian beauty of con- derable prominence in that country, has en engaged by Julius Stern, president of ntury Comedies, to play the part of the tist's model in "It's All Wrong," latest ntury production featuring Hilliard Karr

Vitagraph's "Redeeming Sin" Stars Dazzling Nazimova

VITAGRAPH executives at the main offices in Brooklyn had their first view this week of "The Redeeming Sin," the first of the Nazimova specials made for that organization. The showing caused wild elation, the officials declaring that this photoplay is assured a high place in the current Vitagraph schedule, already acclaimed by reviewers and exhibitors as the best these producers and distributors have ever offered.

The performance of Nazimova is said to be a revelation, the world celebrated star rising to heights of artistry she never had attained before. This is a broad assertion, the Vitagraph officials admit in an official statement, but they express entire confidence that the public will confirm their judgment once it has seen the picture.

Lou Tellegen, in the role of a fearless, roughneck Apache leader, also is declared to give a characterization which should heighten his prestige materially, even with the staunchest of Tellegen fans—who include nearly everybody who sees motion pictures. The remainder of the cast, including Carl Miller, Otis Harlan, Rositta Marstini, William Dunn, Rose Tapley and Violet Virginia, also was carefully-selected, and every player is thoroughly adequate to his part.

"The Redeeming Sin" is an adaptation of L. V. Jefferson's colorful story. Every scene is laid in "old" Paris, and J. Stuart Blackton, the producer, has pictured the weather-beaten, age-worn buildings, the tortuous passageways, the haunts of the Apaches, studios in the Parisian Bohemia, and, perhaps most striking high light of all, the famous Paris sewers, so graphically described by Victor Hugo, with remarkable fidelity. A fight among Apaches, one of whom has been marked for death as a traitor, provides a rare scene on the screen.

Nazimova, as the reckless, carefree, seductive "Joan of the Sewers, Queen of the Apaches," is a constant object of contention, and the center of a romance which tempers the seamy life of the ruffians and reveals their human tenderness.

Assignments for Directors

Three Metro - Goldwyn - Mayer Pictures Designated, With Stars

"Proud Flesh," Lawrence Rising's novel, will provide King Vidor's next Metro-Goldwyn-Mayer production. Pat O'Malley has been engaged for the male lead. Vidor recently completed "Wife of the Centaur," Cyril Hume's novel. "Women and Wives," Harvy Ferguson's novel, is also scheduled for Vidor.

"Confessions of a Queen" has been decided upon as the title under which Victor Seastrom's next Metro-Goldwyn-Mayer production will reach the screen. The production, which has Alice Terry, Lewis Stone, and John Bowers in leading roles, is an adaptation by Agnes Christine Johnston of Alphonse Daudet's novel, "Kings in Exile," and it has been filmed under the original title.

"The Way of a Girl" will be the name of Robert G. Vignola's next Metro-Goldwyn-Mayer production, which has been made under the title of "The Summons," from the story of that name by Katherine Newlin Burt. Eleanor Boardman is the "girl" of the title, and Matt Moore and William Russell have leading roles.



New Chadwick Pictures

"Romance of an Actress" and "Sunshine of Paradise Alley" to Go Into Production

Chadwick Pictures Corporation announced that it has completed arrangements to put into production two more of the Chadwick 9 series—"The Romance of an Actress" and "Sunshine of Paradise Alley." Both will be made on the coast.

"The Romance of an Actress" is a Hunt Stromberg production and will be directed by Stromberg personally. The scenario is now in preparation by Harvey Gates. It is taken from the famous play by Langdon McCormack, famous author of "The Storm" and other celebrated plays.

"Sunshine of Paradise Alley" is taken from the play by Denman Thompson, author of "The Old Homestead." It will be directed by Colin Campbell from the scenario by J. Grubb Alexander.

"The Romance of an Actress" and "Sunshine of Paradise Alley" are eighth and ninth in the Chadwick series. "The Street Singer" is soon to go into production in New York under the direction of John Gorman, and the new Lionel Barrymore special, also soon to go into production, will complete the Chadwick program for this season. Pictures already released are "The Fire Patrol," "The Painted Flapper," the two Lionel Barrymore pictures, "Meddling Women" and "I am the Man" and "The Tom Boy."

Bookings on "Inez"

First National's distribution department reports the Sam Rork production of "Inez From Hollywood," with Anna Q. Nilsson and Lewis Stone in the feature roles, as being booked heavily in a large number of cities for New Year's Week. Many of these bookings are in key point cities and many others in smaller towns.

Fox Purchases "Lazybones," Current Broadway Success

WITH the announcement of the purchase of the screen rights of "Lazybones," the Sam H. Harris stage play written by Owen Davis, Fox Film Corporation has nearly completed its plans for its 1925-26 program of film productions.

All decks are cleared at the Fox West Coast studios preparatory for the beginning of immediate production of the first of next season's special productions, and it is probable that "Lazybones" will be among those that will be started shortly. The play contains the right kind of stuff for a screen production.

It was also announced by Fox that contracts have just been signed for the immediate screening of "Havoc," the London stage success about the war. Edmund Goulding has just completed the scenario for this production.

In addition to these two attractions, arrangements are being made for early production of all the John Golden stage successes, contracts for which were sensat ally signed some time ago whereby Fox F Corporation and John Golden jointly stage these great plays for the screen.

It is probable that "Lightnin'," in wh the beloved Frank Bacon scored such a mendous success, will be the first to re the screen. The one knotty problem c nected with screening this play is the se tion of an actor to play the title role.

Among the names that have predomina in the suggestions are Will Rogers, Cla Gillingwater, Tom Wise, Alec Francis, Ha Beresford, John Barrymore, Charles Cobt David Warfield and Raymond Hitchcock.

However, the subject is still an open and suggestions are just as welcome now ever and exhibitors are invited to come ward with a choice for "Lightnin' Bill."

The other Golden successes to be produ at the Fox studios include: "Seventh Heave one of the greatest stage successes of last ten years; "Thank-U," "Chicken Fee "The Wheel" and "Howdy Folks."

The scenario for "Loyalties," the J Galsworthy play, has been completed week and was submitted to the author Mr. Golden for their recommendation and proval. This production will be started the Fox West Coast studios some time winter.

The Fox Film Corporation 1925-26 ser of special attractions will be headed w "The Iron Horse," that sensational epic p ture of the linking of the East and West rail, now playing to capacity audiences New York and Chicago and which will be shown elsewhere until next September

"The Fool," the screen translation of Cha ning Pollock's great stage hit, which was cently completed at the Fox East studi will be another of the giant special prod tions to be released by Fox next season. was for his excellent work in the title r of this production that Edmund Lowe w created a star.

As a fitting stablemate to "The Iron Hors and "The Fool" there is "The Man Withc a Country," which in the opinion of the of cials of Fox Film Corporation is one of t organization's greatest triumphs. The p turization of Edward Everett Hale's just celebrated story was done under the directi of Rowland V. Lee, with Edward Hearn a Pauline Starke in the leading roles.

Negotiations are now in progress for hig class popular stories in which Tom M whose productions will be included in ne season's list of special photoplays, will starred. In all probability Mix will make s pictures during the coming year to be r leased under the Fox banner.

Including the Tom Mix specials, this mak a grand total of eighteen attractions alrea contracted for to be released by Fox Fil Corporation during next season, beginni September 1. It is probable that announc ments will be forthcoming shortly of t twelve additional attractions which Mr. F intends to produce to complete his schedu for thirty special productions for 1925-26.

"Crossed Words" Hoffman's Next

The title of the second production in the forthcoming Renaud Hoffman series on the Producers Distributing Corp. program will be "Crossed Words." This title, while tying up with the present cross-word puzzle fad, is also well suited to the story which deals with a package of missing letters that alters the lives of several people and causes complications that range from the sublime to the ridiculous.



James Kirkwood and Pauline Garon in "The Painted Flapper," which Chadwick Pictures Corp. is distributing.

Joe Brandt Discusses 1925 Outlook for Independents

JOE BRANDT, of C. B. C. Film Sales Corporation, in a statement to Moving Picture World this week, says the independent situation is constantly improving, and he looks forward to "big business" during 1925. In his statement Mr. Brandt says:

"In going about to the exchanges in the various territories I found a different sentiment prevailing from that which so alarmed the independent producers and exhibitors during the early part of the summer.

"There seemed to be unrest in the air. There was much talk of big talk of big consolidations in the field of exhibitors as well as producers. The recent concern of all producers, exhibitors and even the public over the merger of the United Artists and the Joseph Schenck interests has now passed. The air is somewhat cleared. The block booking which caused so much worry to the independent producers and exhibitors has been greatly offset by the response of the exhibitors to the appeal of the independent producers for support. The appeal was a genuine one and in the face of real danger. The response has been very excellent. Exhibitors all over are now reporting better business and producers are reporting better bookings and play dates. The recently announced sales of the C. B. C.'s Columbia and Perfection series have been duplicated in independent offices throughout the producing field.

Results Are Surprising

"The elections over, the country is settling down to an era of prosperity. The public knows at least in part, what the trend of business and events will be for another four years. With renewed public confidence and activity the exhibitor can see results for himself. Then, too, the advertising campaigns and plans for production entered upon by the independent producers in the early part of the producing year have been in a large part completed and the exhibitor can see for himself whether or not the results are as advertised. The results have really been surprising. Exchange men have stopped crying for good product, they have it, and what is more they are selling it continuously and for good prices. The 'live and let live' policy has redounded to the independent producers' credit as well as their benefit. A flood of good, pleasing program pictures and the absolute assurance of their ability to produce many more of the same has been the mark of the independent producers' activities.

"Pictures well made, without waste of money and sold at reasonable prices, are all the exhibitor needs. His booking sheets and his box office report tell the tale of his response.

"The stress of competition forced the independent producers to stand together in their fight for room to play their good pictures and it is to be hoped that the movement will not stop here just because a momentary feeling of safety may have been experienced. Modern competitive methods require that men with similar viewpoints stand together. Organization and group action are the order of the day. The independent producers must do just that; not sporadically, but consistently, so that they may follow a definite plan of action and derive the benefits of their labors accordingly. A movement has recently been put under way to appoint a dictator over the activities of the independent field and to serve that field just as Mr. Hays serves his organization. The arbitration of disputes and their settlement out of court has been tried and proven to be of inestimable value in the saving of time and money. Then, too, such a dictator is alone able to direct the efforts of a group of producers in such a way that they are all working together and not against each other.

"Let's all get behind the load and push for all we are worth. We can not lose that way."

"Classmates" Sweeps Albany

First National Feature, Starring Richard Barthelmess, Held Over Second Week—Getting Excellent Reviews

For the first time in the history of Oscar Perrin's popular Clinton Square Theatre in Albany, N. Y., a photoplay has been held over for a second week. This honor goes to First National's new Richard Barthelmess picture, made by Inspiration, "Classmates," recently released, and shown in 125 theatres during its first release week.

Mr. Perrin reported to First National that "Classmates," in addition to being the only picture ever held there for two consecutive weeks, is the best picture Barthelmess has ever made from every viewpoint—box-office receipts and audience approval.

"Classmates" has been receiving fine reviews from all parts of the country, First National reports, and it has proved its right to stand right along with the best pictures in First National's Pace Maker group of releases for the current half year.

Chadwick Signs Theda Bara For Series of Big Pictures

CHADWICK PICTURES CORPORATION announced recently that it had signed Theda Bara to a contract whereby this well-known screen vampire will come out of her retirement to star in a group of big productions.

Miss Bara's first vehicle will be "The Unchastened Woman" from the play by Louis K. Anspacher, which was presented in New York and all through the country with great success several years ago, with Emily Stevens in the title role, and which is considered among the best American plays written. Featured with Miss Bara in this production will be George Walsh.

No information as to the director, who will make "The Unchastened Woman," nor the cast, that will surround the star was forthcoming from the Chadwick offices at this time, but it was indicated that negotiations are now in progress with a well-known director.



Noah Beery, Lois Wilson, Ernest Torrence in Paramount's "North of '36."



Scenes from "Bad Company," the initial St. Regis-Associated Exhibitors release.

"Bad Company" Is New Title for St. Regis' "Ultimate Good"

THE importance of the title of a picture is so significant that St. Regis Pictures Corporation which has completed the filming of J. C. Brownell's novelette, "The Ultimate Good," put the decision up to one thousand patrons of motion pictures and exhibitors.

All the officers and personnel of St. Regis Pictures were enlisted in this detailed effort to obtain a name for their first picture which would have a drawing power with both the public and the theatre, a power that would get them into the theatres, because St. Regis is then prepared to leave the outcome of their first effort in the hands of the public, feeling certain that they have obtained what will be one of the most remembered pictures of the year.

Each of those called upon for an opinion as to the title of this St. Regis picture, were furnished with a slip upon which to vote, first and second choice. Five titles were listed as possibilities for the production and the results were grouped in two classes, first, the Public, and second, Exhibitors, and besides this the public was subdivided into "male" and "female."

The result of this wide-spread balloting decided St. Regis, and Associated Exhibitors which is distributing this series of productions, upon the name of the first picture. A resume of the ballots tells the story.

Accordingly the title of the picture will be "Bad Company." Starred in this picture are Conway Tearle and Madge Kennedy with such well-known players as Lucille Lee Stewart. Charles Emmett Mack, Bigelow Cooper and William A. Bechtel in the supporting cast. It was directed by E. H. Griffith.

Some unusual departures in the film are the inclusion of an entire act from Earl Carroll's Vanities of 1924, "Counting the Hours," including Kathryn Ray the Pendelum Girl, and the chorus of the Greenwich Village Follies in another portion of the picture.

Suggested Titles	Public Male		Public Female		Exhibitors	
	1st	2nd	1st	2nd	1st	2nd
Bad Company	184	96	102	203	175	109
Compromised	62	188	87	39	35	145
Good Women and Bad	89	12	22	..	42	4
Youth Beware	16	21	35	11	43	15
The Ultimate Good	3	32	50	38	14	22

Dudley Williston Appointed

Paul C. Mooney, vice-president of Producers Distributing Corporation, announced this week the appointment of Dudley Williston as Branch Manager at Indianapolis, where he will fill the vacancy caused by the transfer of C. R. Lundgren to the Chicago Branch. Dudley Williston is known to every exhibitor in the Indianapolis territory through his previous associations with the old World Film Corporation and Selznick. Before his affiliation with the selling end of the industry, Williston was a theatre owner and at one time controlled four houses.

Old Short-Reels in Demand

When J. Stuart Blackton resurrected that pioneer one-reeler, "The Haunted Hotel" and showed it in connection with the run of Vitagraph's "Between Friends" at the Forum Theatre, Los Angeles, he "started something." He has since been so deluged with requests for prints made nearly a generation ago that he has started to prepare a reel measuring 967 feet, on which thirty-three subjects, each a sensation when it first appeared, will be shown. This reel will serve as a standard by which to demonstrate the advance made in motion picture art.

Lawlor Turns to Writing

Production Technician Takes Up Editing and Original Work

Hoey Lawlor, production technician, is now devoting his entire time to writing and editing pictures. Following his early literary work for the leading magazines and newspapers, Lawlor undertook a long career in technical work, and became a recognized expert. He has worked on some of the biggest pictures, and demonstrated the value of specializing.

Among the latest attractions he has edited are "The Circus Maniac," featuring Max Linder; "The Ancient Law," "When Dreams Come True," and a new version of "William Tell," recently completed in Switzerland by an American producer.

Mr. Lawlor will be remembered for his work on "School Days" and "Why Girls Leave Home."

Keese Succeeds Risinger

Appointment of Alex Keese, associate conductor, as musical director of the Howard theatre orchestra, Atlanta, Ga., to succeed the late Mr. Buel B. Risinger, was announced by Howard Price Kingsmore, director of the Howard. The appointment was made by Harold B. Franklin, director of theatres for the Famous Players-Lasky Corporation in New York, and will take effect immediately. Mr. Keese, born in Georgia, gained his musical education in Chattanooga. He was assistant conductor at the Tivoli, in Chattanooga, for some time, and went to Atlanta as assistant conductor under Enrici Liede.

Nazimova at the Broom

Nazimova, who has just finished her work as the star in "The Redeeming Sin" for Vitagraph, proved while production was in progress that she is thoroughly capable of handling a broom and a dust brush, as well as dramatic roles. Voluntarily, willingly and personally, she "house-cleaned one of the elaborate interior sets before "shooting" began one day, with results that could not have been so satisfactory but for the feminine touch.

Miss Adoree in "Parisian Nights"

Having recovered from her recent illness, Renee Adoree has returned to Hollywood to undertake a leading role in "Parisian Nights," made by Gothic Pictures Corporation at the F. B. O. lot.

"Lincoln" Takes Atlanta

Rockett-First National Special Has Splendid Premiere at Metropolitan

"Abraham Lincoln" opened at the Metropolitan Theatre, Atlanta, last week, and won the motion picture public of that city just as it did the city officials, educators, clergy and others at its invitation showing there a few weeks previously.

The picture opened to a big business, which has continued. It went beyond the rosiest expectations of all of those concerned in the Atlanta showing. Col. Willard M. Patterson gave the picture an exceptionally thorough and brilliant exploitation campaign.

The audience that witnessed the first regular showing of "Abraham Lincoln" at the Metropolitan was the most representative ever gathered in the history of that theatre. It included the Governor of the State, the Mayor of Atlanta and leaders in State, municipal, social and civic life.

The reviewers on the Atlanta newspapers were unanimous in their praise of the picture and the individual comment was of a highly commendatory nature.

Havez Back with Lloyd

Jean Havez, one of the foremost story writers and "gag" men in the motion picture comedy field, has returned to the fold of the Harold Lloyd Corporation to assist in the making of the new college comedy for Pathe. Lloyd's production staff now consists of Sam Taylor and Fred Newmeyer, directors; and John Gray, Tim Whelan and Ted Wilde as title writers and gagmen.

Boston Office of P. D. C. Wins Sales Contest; St. Louis Next

THE FIRST selling and booking contests between the branches and territorial divisions of Producers Distributing Corporation were brought to a close last week with the exchanges in the Eastern Division topping the Central, Mid-Western and Western divison even though every branch in the defeated divisions exceeded its sales quota.

Paul C. Mooney, vice-president in charge of distribution, says that it was the hardest fought sales competition he ever witnessed and that while congratulating the winners he felt called upon to compliment the entire sales force.

The first prize in the sales contest was won by L. J. Hacking, manager of the Boston Branch; C. D. Hill, of St. Louis, was second, and G. R. Ainsworth, of Pittsburgh was third.

With the Boston and Pittsburgh offices winning first and third places, the prize for the Division Manager making the best showing went to W. F. Seymour, eastern division manager.

Two prizes were offered to the individual salesman making the best personal sales record. First prize in this contest went to G. Solomon, while the second prize was won by E. M. Schnitzer, both of whom are well known salesmen in the New York territory.

During the period of the sales contests, prizes were offered the bookers making the best record in each division, with a National Bookers Prize for the booker making the best record of all bookers in the organization. These contests were divided into two periods of four weeks each.

The contests in the first period were won by W. I. Cowan of Boston in the Eastern Division, William Skerrett of Detroit in the Central Division, L. A. LaPlante of St. Louis in the Mid-West Division and M. Hossfeld of Los Angeles in the Western Division.

The National Prize for this period was won by W. I. Cowan of Boston.

In the bookers contest for the second period, the same bookers were again returned winners in their respective division, but M. Hossfeld of Los Angeles won the National prize.

"Ten Commandments" in Rome

Cecil B. DeMille's "The Ten Commandments" opened in Rome, Dec. 13. Paramount representatives who attended the opening report that the DeMille masterpiece received the most cordial welcome ever given an American motion picture.

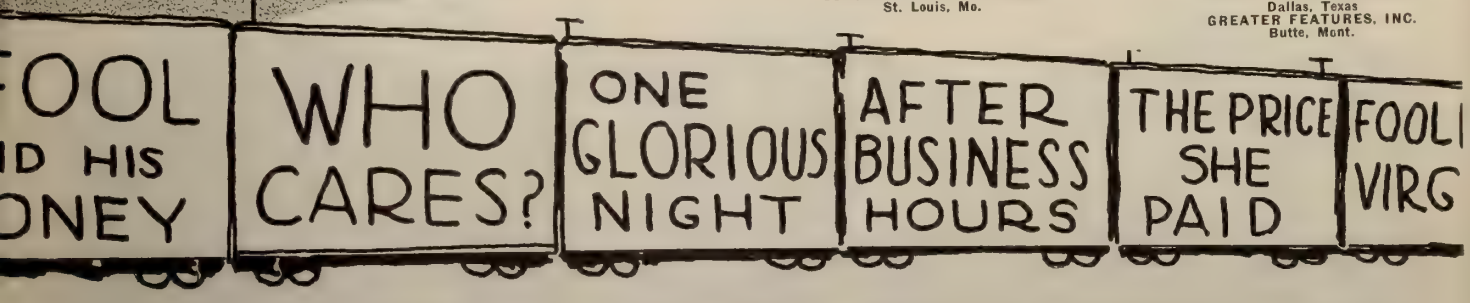
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COLUMBIA PICTURES 1600 BROADWAY NEW YORK CITY.



COLLEEN MOORE
Star of First National's forthcoming special "So Big," a January release.

Exhibitor Reports "Tornado" as Greater Than "The Storm"

"THE TORNADO," the latest House Peters picture, a Universal Jewel production adapted from Lincoln J. Carter's celebrated stage melodrama, the last of Universal Fall releases, will have its New York premiere this week in the new Piccadilly Theatre, Fifty-second street and Broadway.

An indication of the exceptional success "The Tornado" is meeting in various sections of the country may be had from the following comment of Jules Levy, sales director of the Eastern Division of Universal's sales force.

"We have just received a wonderful report from Morris Fitzer of the Empire Theatre, Syracuse, N. Y.," said Levy. "Fitzer originally booked the picture for showing next June without having seen it. Two weeks ago he had an opportunity of looking at the production. He immediately changed his mind of play dates and asked to show it right away.

"He showed the picture in the Empire on the week of November 29th and broke all house records with it. Here is what he wired in on his showing:

"'Opened Saturday in the face of a terrific snowstorm to wonderful business with greater business on Sunday. It will undoubtedly break all house records before the week is over. 'The Tornado' is far superior to 'The Storm.' I made a personal canvass of my audiences and found their criticisms unanimous as to the picture being a perfect production. The work of House Peters and his supporting cast unexcelled.'

"This remarkable report," continued Levy, "was unsolicited by us. As good as it is, however, it is matched by another report we received from E. L. McEvoy, manager of the Palace Theatre, Norwich, Conn. Here is what McEvoy had to say about 'The Tornado':

"'Tornado' opened to biggest Thursday house has ever had. Topped Lloyd, which held the record, by six dollars. It's a great picture.'

"In the face of reports such as these we are bound to be convinced that we have a great screen offering. If it does as well as 'The Storm' it will be one in a thousand. 'The Storm' had done more for Universal in good will and for House Peters in popularity than any picture on record. Think of a picture playing in 8,000 houses! We expect 'The Tornado' to equal 'The Storm' because many people have told us it is even greater than 'The Storm.'"

Critics Lavish Praise on Metro-Goldwyn's "Greed"

ERICH VON STROHEIM'S "Greed" has been hailed as an epoch-making screen masterpiece by the Manhattan critics, by the brilliant array of notables who attended its premiere at the Cosmopolitan Theatre, and by the public, which has demonstrated its enthusiasm in a manner which indicates this Metro-Goldwyn-Mayer production will be one of the greatest box-office successes known in the industry.

"Von Stroheim has taken Frank Norris's powerful story, 'McTeague'," writes Rose Pelswick in the New York Journal, "and with a dynamic touch transformed it into an epic of almost ruthless realism. Character brought out by contrast; details that any other director might have overlooked swept into drama; emotions bared and trivial occurrences made significant. *Continuity, direction and acting are developed with sledgehammer force.* It is a remarkable picture. I have never seen such a portrayal of human conflict. It is forceful, gripping, colossal. Von Stroheim's strength of direction is tremendous and the acting of the leading players is a revelation. The entire action and characterization an extraordinary achievement."

"I have seen 'Greed'," states Mildred Spain in the New York Daily News. "I have seen Erich von Stroheim's 'Greed' that took millions of dollars and a couple of years and one broken heart to make. I have seen and I am conquered. Frank Norris's story, 'McTeague,' has been made into one of the most conspicuous pictures of all times."

"It is *undeniably a dramatic story,*" testifies Mordaunt Hall in the New York Times. "The three principals deliver splendid performances in their respective roles. Gibson Gowland is unusually fine as McTeague. Mr. Gowland slides into the character and stays with it. He is clever in his exhibition of temper and wonderfully effective in the desert scenes."

"*'Greed' is a masterpiece,*" declares Dorothy Herzog in the New York Daily Mirror. "The photoplay is superb and the acting excels any on the screen in many a day."

Says George Gerhard in the New York Evening World: "It must be admitted that Erich von Stroheim is probably the foremost exponent in motion picture production. 'Greed' is truly a great picture. Movie fans will find in 'Greed' the acme of motion picture artistry."

Begin "Thundering Herd"

Zane Gray's "The Thundering Herd," one of Paramount's Second Famous Forty, has gone into production at Calabasas, Cal., a location personally selected by the author. It will be directed by William K. Howard. Its cast of featured players includes Jack Holt, Lois Wilson, Noah Beery, Raymond Hatton and Charles Ogle. The story is written around the making of the West. One of the big scenes will be the stampede of a herd of 5,000 buffalo.



James Kirkwood and Pauline Garon in "The Painted Flapper," a Chadwick picture.

CURRENT and ADVANCE FILM RELEASES

Containing in compact, comprehensive form, the title, star, kind of picture, date of review in Moving Picture World, and footage on past, present and future releases

ALLIED PRODUCERS AND DISTRIBUTORS

	Kind of Picture	Review.	Feet
Loving Lies (Monte Blue)	Drama	Feb. 2..	6,526
No More Women (Moore-Bellamy)	Comedy-drama	Feb. 2..	6,186
Hill Billy (Jack Pickford)	Drama	Mar. 22..	5,734
End of the World (J. Pickford)	Comedy-drama		6,500

ARROW

Western Fate (Hatton-Gerber)			
Whirlwind Ranger (Hatton-Gerber)			
Notch No. One (Ben Wilson)	Western drama		4,746
Models and Artists (B. Dunn)			
Oh, Billy (West)			
Come On, Cowboys (Hatton)	Western drama	May 24..	4,700
Mysteries of Mah Jong	Novelty	May 24..	2,000
Two After One (West)	Comedy	May 24..	2,000
Western Feuds	Western drama	July 26..	4,908
Riders of the Plains	Western serial		
Lash of the Whip (Dearholt)	Stunt drama		4,820
Cowboy Prince (Dearholt)	Stunt drama		4,410
Diamond Bandit (Dearholt)	Stunt drama		4,698
Lash of Pinto Pete (Dearholt)	Stunt drama		4.437
Two Fisted Sheriff (Canutt)	Western drama	Dec. 6..	4,625
Sell 'em Cowboy (Hatton)	Western drama		4.821
Ridin' Mad (Canutt)	Western drama		4,927
Desert Hawk	Western drama		4,828
Horse Sense (Hatton)	Western drama		4.648
His Majesty the Outlaw (Wilson)	Western drama		4,069
Romance and Rustlers (Canutt)	Western drama	Nov. 15..	4,939
Rip Snorter (Hatton)	Western	Nov. 22..	4,998
The Fugitive (Ben Wilson)	Western dr.	Nov. 29..	4.920
Lost Chord (Powell-Lake-Binney)	Heart interest dr.	Dec. 20..	6,300

ASSOCIATED EXHIBITORS

Yankee Consul (MacLean)	Feature comedy	Feb. 23..	6,148
When A Girl Loves (all-star)	Modern drama	May 3..	5,876
Lone Wolf (Holt-Dalton)	Crook drama	May 10..	6,000
Cheechahcos (all-star)	Northern epic	May 17..	7,000
Spitfire (all-star)	Modern drama	July 5..	6,109
Racing Luck (Monty Banks)	Comedy-drama	July 26..	6,000
Never Say Die (MacLean)	Feature comedy	Sep. 13..	5,891
East of Broadway (O. Moore)	Police drama	Nov. 22..	5,785
Sixth Commandment (all-star)	Modern drama		5,214
Price of a Party (H. Ford)	Modern drama	Oct. 18..	5,500
Barriers Burned Away	Spectacle	Dec. 27..	6,474
Is Love Everything?	Sex melo.	Nov. 15..	6,000
Sky High (MacLean)	Comedy		
Ultimate Good (Tearle)	Society drama		
Adventurous Sex (C. Bow)	Flapper drama		
Greatest Thing (T. Moore-Bellamy)	Outdoor drama		
Children of the Whirlwind			
Great Air Mail Robbery			
Why Women Sin			
Battling Bunyan (Barry)	Comedy-dr.	Dec. 27..	4,900

EDUCATIONAL FILM CORP.

The New Sheriff	Tuxedo comedy	Mar. 8..	2,000
Under Orders	Clyde Cook	Mar. 15..	2,000
Midnight Blues	Lige Conley	Mar. 22..	2,000
Family Life	Jack White prod.	Mar. 29..	2,000
Bargain Day	Sid Smith	Mar. 29..	1,000
Barnum Jr.	Juvenile comedy	Mar. 29..	2,000
The Fly	Scientific	Apr. 5..	1,000
Killing Time	Lloyd Hamilton	Apr. 5..	2,000
Dusty Dollars	Cameo comedy	Apr. 5..	1,000
Dandy Lions	Neal Burns	Apr. 12..	2,000
Safe and Sane	Jimmie Adams	Apr. 12..	2,000
There He Goes	Mermaid comedy	Apr. 19..	2,000
Heart Throbs	"Sing Them Again"	Apr. 19..	2,000
Realm of Sport	Hodge-Podge	Apr. 19..	1.000
Fold Up	Cameo comedy	Apr. 19..	1.000
Going East	Lloyd Hamilton	Apr. 26..	2.000
The Fun Shop	Humor reel	Apr. 26..	1,000

How to Use This Chart

First—Booking! Get accurate footage and look up date review appeared in Moving Picture World. Then you can decide if the picture will suit your audience.

Second—Play date! When you set your play date, consult this Chart to set the picture on a date that will not conflict with preceding and following pictures; avoid a sequence of similar type of story; space out your specials.

Third—Laying Out Program! This chart shows star and kind of story as well as accurate length; you can lay out a balanced program easily, avoid over—and under-length program.

Fourth—Exploitation! Through this chart find the review in Moving Picture World; this will give a good synopsis, the all-important cast and a fine line on exploitation possibilities as well as the things you'll want to soft-pedal.

Always! Turn to this Chart when you want accurate information in simple form and easy to get at a glance. AND—

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Many exhibitors tell us that Moving Picture World Guide to Releases is the most accurate available to them. We know it is the most complete in that it is the only chart containing names of stars, type of picture, and all necessary information to the exhibitor.

We want it to be absolutely accurate—Moving Picture World recognizes the importance of accurate footage information, etc.

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Moving Picture World is willing to back up its complete confidence in the accuracy of its chart with its money.

We can't do more. No one else does as much. We thank you.

	Kind of Picture	Review.	Feet
The Trader Keeps Moving	Bruce scenic	Apr. 26..	1,000
The Lady-Bird	Instructive	Apr. 26..	1,000
Cornfed	Bobby Vernon	May 3..	2,000
Out Bound	Cliff Bowes	May 3..	1,000
The Fun Shop	Humor reel	May 3..	1,000
Powder Marks	Cliff Bowes	May 3..	1,000
Lost Chords	"Sing Them Again"	May 3..	1,000
The Junior Partner	Juvenile comedy	May 10..	2,000
The Bonehead	Tuxedo comedy	May 10..	2,000
Flowers of Hate	Wilderness Tale	May 17..	1,000
Nerve Tonic	Christie comedy	May 17..	2,000
Tiny Tour of U. S. A.	Hodge-Podge	May 17..	1,000
Air Pockets	Mermaid comedy	May 17..	2,000
Lunch Brigade	Lige Conley	May 24..	1,000
Dizzy Daisy	Mermaid comedy	May 24..	2,000
Good Morning	Lloyd Hamilton	May 24..	2,000
Tootsie-Wootsie	Christie comedy	May 31..	2,000
Just Waiting	Robert Bruce series	May 31..	1,000
Echoes of Youth	"Sing Them Again"	May 31..	1,000
Hot Air	Lee Moran	June 7..	2,000
In a Drop of Water	"Secrets of Life"	June 14..	1,000
Grandpa's Girl	Kathleen Clifford	June 21..	2,000
The Chase	Alps Novelty	June 21..	2,000
Snapshots of the Universe	Hodge-Podge	June 21..	1,000
The Farewell	Bruce Scenic	June 21..	1,000
Wedding Showers	Jack White prod.	June 28..	2,000
The Ex-Bartender Retires	Bruce scenic	June 28..	1,000
Family Fits	Cameo comedy	June 28..	1,000
His First Car	Tuxedo comedy	July 5..	2,000
Pardon Us	Cameo comedy	July 5..	1,000
Melodious Moments	"Sing Them Again"	July 5..	1,000
Pigskin	Mermaid comedy	July 12..	2,000
Heads On	Cliff Bowes	July 12..	1,000
Jumble in the Jungle	Hodge-Podge	July 12..	1,000
Never Again	Tuxedo comedy	Aug. 2..	2,000
Turn About	Cameo comedy	Aug. 2..	1,000
Frozen Water	Novelty	Aug. 9..	1,000
Savage Love	Jimmie Adams	Aug. 9..	2,000
Good News	Cliff Bowes	Aug. 9..	1,000
Oh, Teacher	Juvenile comedy	Aug. 23..	2,000
Boneyard Blues	Earl Hurd cartoon	Aug. 23..	1,000
Drenched	Cliff Bowes	Aug. 23..	1,000
Wild Game	Mermaid comedy	Aug. 30..	2,000
Don't Fail	Cameo comedy	Aug. 30..	1,000
Jonah Jones	Lloyd Hamilton	Sep. 6..	2,000
Hazardous Hunting	Hodge-Podge	Sep. 6..	1,000
Rough and Ready	Lige Conley	Sep. 13..	2,000
Cheer Up	Cliff Bowes	Sep. 13..	1,000
Stupid but Brave	Al St. John	Sep. 20..	2,000
Dirty Hands	Juvenile comedy	Sep. 20..	2,000
Short Change	Hiers comedy	Sep. 27..	2,000
Bright Lights	Vernon comedy	Sep. 27..	2,000
Her Boy Friend	Larry Semon	Sep. 27..	2,000
Court Plaster	Neal Burns	Oct. 4..	2,000
The Hoboken Nightingale	Hurd cartoon	Oct. 4..	1,000
Crazy-Quilt of Travel	Hodge Podge	Oct. 4..	1,000
Fast and Furious (Conley)	Comedy	Oct. 11..	2,000
No Foolin' (Bowes)	Comedy	Oct. 11..	2,000
Sawmill Four	Hurd cartoon	Oct. 18..	1,000
Why Hurry? (Adams)	Comedy	Oct. 18..	2,000
Kid Speed (L. Semon)	Comedy	Oct. 25..	2,000
Crushed (L. Hamilton)	Comedy	Oct. 25..	2,000
Empty Heads (Bowes)	Comedy	Oct. 25..	1,000
High Gear (Vernon)	Comedy	Nov. 1..	2,000
The Mosquito	Instructive	Nov. 1..	1,000
Artist's Model	Hurd cartoon	Nov. 15..	1,000
Poor Butterfly	Mermaid comedy	Nov. 15..	2,000
Watch Your Pep (Bowes)	Cameo comedy	Nov. 15..	1,000
Easy Pickin's	Christie com.	Nov. 22..	2,000
Cut Loose (Dynham-Vance)	Cameo comedy	Nov. 22..	1,000
A Fat Chance (W. Hiers)	Comedy	Nov. 29..	1,000
Go Easy (Bowes)	Cameo com.	Nov. 29..	2,000

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Low Tide (J. White prod.)	Comedy	Dec. 6..	2,000
Little People of the Garden	Instructive	Dec 6..	1,000
Earth's Oddities	Hodge-Podge	Dec. 13..	1,000
Goat Getters	Juvenile com.	Dec. 13..	2,000
French Pastry (Vernon)	Christie com.	Dec. 20..	2,000
Broadcasting	Hurd cartoon	Dec. 20..	1,000
Lovemania (St. John)	Tuxedo comedy	Dec. 27..	2,000
Mad Rush (Bowes)	Cameo comedy ..	Dec. 27..	1,000

FILM BOOKING OFFICES OF AMERICA

Week-end Husbands (Rubens)	Society drama	Feb. 9.	6,700
White Sin (Bellamy)	Rural drama	Feb. 23..	6,237
Telephone Girl (Vaughn)	Series	Feb. 23..	2,000
Damaged Hearts (all-star)	Florida drama	Mar. 3..	6,154
When Knighthood Was in Tower (Vaughn).	Tel. Girl	Mar. 8..	2,000
North of Nevada (F. Thomson)	Western	Mar. 15..	5,000
Galloping Gallagher (F. Thomson)	Western	Mar. 22..	4,700
Money to Burns	Tel. Girl	Mar. 29..	2,000
Sherlock's Home	Tel. Girl	Mar. 29..	2,000
Yankee Madness (all-star)	Thrill-com.-dr.	Apr. 5..	4,680
His Forgotten Wife (all-star)	Drama	Apr. 12..	6,500
Silent Stranger (Fred Thomson)	Western	Apr. 19..	5,000
Beloved Vagabond (Blackwell)	Romantic drama	Apr. 26..	6,217
William Tells	Tel. Girl	May 3..	2,000
Girl of the Limberlost (Grey)	Rural drama	May 10..	6,000
Untamed Youth (Lewis)	Gypsy drama	May 10..	5,000
For the Love of Mike	Tel. Girl	May 17..	2,000
Danger Line (Hayakawa)	Japan drama	May 24..	5,000
Spirit of the U. S. A. (Johnson prod.)	Patriotic drama	May 31..	8,312
Dangerous Coward (F. Thomson)	Western	May 31..	6,000
Napoleon and Josephine (all-star)	Hist. romance	June 7..	6,591
Fighting Sap (F. Thomson)	Western	June 14..	5,138
There's Millions In It (all-star)	Romantic thriller	June 28..	6,000
Bee's Knees	Tel. Girl	June 28..	2,000
Swords and the Woman (DeCordoba)	Romantic drama	July 12..	6,000
Fools in the Dark (Patsy R. Miller)	Melo. farce	July 26..	7,002
Neglected Women (Seena Owen)	Society drama	Aug. 9..	6,265
Messalina	Italian spectacle	Sep. 6..	8,473
American Manners (R. Talmadge)	Thrill-com.-dr.	Sep. 6..	5,200
Desert Sheik (Hawley)	Sheik picture	Sep. 20..	5,044
Vanity's Price (A. Q. Nilsson)	Society drama	Sep. 20..	6,124
Woman Who Sinned (Busch)	Society drama		6,102
Thundering Hoofs (F. Thomson)	Western	Dec. 6..	5,033
Stepping Lively (R. Talmadge)	Comedy drama		5,317
Life's Greatest Game (J. Walker)	Baseball epic	Oct. 11..	7,010
Millionaire Cowboy (M. B. Flynn)	Western		4,841
Broken Laws (Mrs. W. Reid)	Drama		
Dangerous Flirt (E. Brent)	Drama		
Quemado (F. Thomson)	Western		
Cheap Kisses (all-star)	Jazz-drama	Nov. 15..	6,538
Go-Getters Series	Thrill comedy	Oct. 18..	2,000
Dangerous Flirt (Evelyn Brent)	Drama	Dec. 6..	5,297
Miss in the Dark (Vaughn)	Go-getters	Dec. 6..	2,000
On The Stroke of Three (Harlan)	Drama	Dec. 13..	6,767
Trigger Fingers (Bob Custer)	Tex. Ranger	Dec. 13..	4,775
Going of Cumming	Go-Getters	Dec. 13..	2,000
Laughing at Danger (R. Talmadge)	Thrill drama	Dec. 20..	5,442
Air Hawk (Al Wilson)	Airplane dr.	Dec. 20..	5,000
Who's Hooligan?	Go-getters	Dec. 20..	2,000
Heebie Jeebies (Aubrey)	Comedy	Dec. 27..	2,000

FIRST NATIONAL

Song of Love (N. Talmadge)	Drama	Jan. 19..	8,000
Love Master (Strongheart)	Drama	Jan. 19..	6,779
Painted People (C. Moore)	Comedy	Feb. 9..	5,700
When a Man's a Man (J. Bowers)	Drama	Feb. 12..	6,910
Flowing Gold (all-star)	Drama	Mar. 1..	8,005
Lilies of the Field (C. Griffith)	Drama	Mar. 22..	8,510
Galloping Fish (Ince prod.)	Comedy	Mar. 22..	6,000
Secrets (N. Talmadge)	Drama	Apr. 5..	8,345
Enchanted Cottage (R. Barthelmess)	Drama	Apr. 19..	7,120
Abraham Lincoln (G. A. Billings)	Drama	Feb. 2..	12,000
Cytherea (all-star)	Society drama	May 21..	7,603
Why Men Leave Home (J. M. Stahl prod.).	Comedy-drama	May 3..	7,400
Woman on the Jury (all-star)	Drama	May 17..	7,145
Son of the Sahara (all-star)	Melodrama	May 24..	7,990
Sea Hawk (all-star)	Romantic drama	June 14..	12,045
Marriage Cheat (all-star)	Drama	June 14..	6,622
Those Who Dance (Ince prod.)	Drama	June 21..	7,312
White Moth (LaMarr)	Drama	June 21..	6,571
Perfect Flapper (C. Moore)	Comedy	June 28..	7,000
Self-Made Failure (B. Alexander)	Comedy	June 28..	7,345
For Sale (all-star)	Drama	July 5..	7,840
Born Rich (C. Windsor)	Society drama	Dec. 20..	
Single Wives (C. Griffith)	Society drama	Aug. 9.	7,526
Girl in the Limousine (Semon)	Farce comedy	Aug 30.	5,630
Flirting With Love (C. Moore)	Comedy	Sep. 6	6,920
In Hollywood With Potash and Perlmutter (all-star)	Comedy	Sep. 2.	6,700
Husbands and Lovers (all-star)	Dom. drama	Nov. 8..	7,882
Madonna of the Streets (Nazimova)	Drama	Oct. 25..	7,507
Tarnish (all-star)	Comedy-drama		6,907
Her Night of Romance (C. Talmadge)	Comedy	Dec. 6..	7,211
In Every Woman's Life (all-star)	Drama	Nov. 15..	6,256
Sandra (LaMarr)	Drama	Dec. 6..	7,794
Classmates (R. Barthelmess)	Drama	Nov. 29..	6,983
Christine of the Hungry Heart (Vidor)	Drama	Nov. 1..	7,500
Silent Watcher (Glenn Hunter)	Drama	Oct. 18.	7,526
Love's Wilderness (Griffith)	Drama	Dec. 20..	6,900
So Big (C. Moore)	Drama		
If I Marry Again (Doris Kenyon)	Drama		
Idle Tongues (Marmont)	Comedy-drama	Dec. 27..	5,300
Sundown (all-star)	Western epic	Oct. 25	9,000
The Only Woman (N. Tadmadge)	Domestic dr.	Nov. 8..	6,770
Inez from Hollywood (Nilsson-Stone-Astor)	Heart interest	Dec. 13..	6,919

FOX FILM CORP.

Just Off Broadway (Gilbert)	Drama	Feb. 2..	5,444
Not a Drum Was Heard (Jones)	Drama	Feb. 9..	4,323
The Net (Castleton)	Drama	Feb. 9..	6,000
Shadow of the East (all-star)	Drama	Feb. 16..	5,874
Ladies to Board (Mix)	Comedy-drama	Feb. 23..	6,112
Blizzard (all-star)	Northern drama	Mar. 1..	5,800
Frogland	Novelty	Mar. 1..	1,000
Love Letters (Mason)	Comedy-drama	Mar. 8..	4,749
Wolf Man (Gilbert)	Drama	Mar. 15..	5,145
Vagabond Trail (Jones)	Drama	Mar. 22..	4,562
Arizona Express (D. Butler)	Railroad drama	Mar. 29..	6,316
Plunderer (Mayo)	Drama	Apr. 5..	5,000
A Man's Mate (Gilbert)	Drama	Apr. 5..	5,812
New England Farm	Instructive	Apr. 12..	1,000
Circus Cowboy (Jones)	Western drama	May 3..	6,400
Slippery Decks	Card expose	May 3..	1,000
Trouble Shooter (Mix)	Western drama	May 17..	5,702
He's My Pal	Imperial comedy	May 17..	2,000
Lone Chance (Gilbert)	Western drama	May 24..	4,385
When Wise Ducks Meet	Comedy	May 24..	2,000
Western Luck (Jones)	Comedy-drama	June 28..	5,000
Magic Needle	"Etching"	June 28..	1,000
Romance Ranch (Gilbert)	Comedy-drama	July 12..	4,471
Heart Buster (Mix)	Comedy-drama	July 19..	4,500
Beaten Gold	Educational	July 19..	1,000
Against All Odds (Jones)	Comedy-drama	Aug. 9..	4,899
Pain as You Enter (Moran)	Comedy	Aug. 9..	2,000
That French Lady (Mason)	Comedy-drama	Aug. 16..	5,470
Man Who Came Back (special)	Drama	Sep. 6..	8,273
Desert Outlaw (Jones)	Drama		
Wolves of the Night (W. Farnum)	Drama		
It Is the Law (all-star)	Drama	Sep. 13..	6,895
Dante's Inferno (special)	Drama	Oct. 11..	5,480
Cyclone Rider (all-star)	Drama	Sep. 20..	6,672
Last of the Duanes (Mix)	Drama	Aug. 30..	6,942
Iron Horse (special)	Railway drama	Sep. 13..	11,400
The Hunt	Van Bibber com.		
Conquerer (W. Farnum)	Reissue		
The Fight (all-star)	Drama		
Oh, You Tony (Mix and Tony)	Comedy-drama	Sep. 27..	6,302
Winner Take All (Jones)	Comedy-drama	Oct. 25..	5,949
Hearts of Oak (all-star)	Drama	Oct. 11..	5,336
Great Diamond Mystery (Mason)	Comedy-drama	Nov. 1..	5,096
Warrens of Virginia (all-star)	Drama	Nov. 1..	6,535
The Race	Van Bibber com.		
End of the Trail (W. Farnum)	Drama		
Rambles of a Raindrop	Instructive	Sep. 27..	1,000
Daughters of the Night (all-star)	Modern drama		5,701
Painted Lady (Mackaill)	Modern drama	Oct. 4..	6,936
Jerusalem Today	Instructive	Oct. 4..	1,000
Last Man on Earth	Novelty special	Dec. 27..	
Gold Heels	Race track dr.		6,637
Flames of Desire	Love drama		5,438
The Dancers	Drama		
The Folly of Vanity	Dramatic fantasy		
Teeth (Mix-Tony Duke)	Western drama	Nov. 15..	6,190
Tainted Souls	Modern drama		
Darwin Was Right	Monkey novelty com.	Nov. 8..	4,992
Everyman's Wife	Modern mystery-drama		
In Love With Love	Comedy drama		5,677
Hunting Wild Animals in Hollywood	Novelty		
Honor Among Men (E. Lowe)	Romance-drama	Oct. 18..	4,960
Unreal News 4	Novelty	Oct. 11..	2,000
Van Bibber Series	Polite com.	Oct. 25..	2,000
Age of Oil	Educational	Nov. 1..	2,000
Deep Sea Panic (Parrott)	Comedy	Nov. 1..	2,000
Nickle Plated West	Sunshine comedy	Nov. 15..	2,000
The Bull Fight	Educational	Nov. 15..	1,000
My Husband's Wives (Mason-Washburn)	Comedy-dr.	Nov. 22..	4,509
Paul Jones, Jr.	Van Bibber com.	Nov. 22..	2,000
Finger Lakes	Instructive	Nov. 22..	1,000
Brass Bowl (Edmund Lowe)	Adventure dr.	Nov. 29..	5,861
Stolen Sweeties (Monkeys)	Comedy	Nov. 29..	2,000
Salt of the Earth	Educational	Nov. 29..	1,000
Gerald Cranston's Lady (James Kirkwood).	Domestic dr.	Dec. 6..	6,074
Masked Marvel (Parrott)	Comedy	Dec. 6..	2,000
The Roughneck (George O'Brien)	Melodrama	Dec. 13.	7,619
The Burglar	Van Bibber	Dec. 13..	2,000
Man Who Played Square (Jones)	Western drama	Dec. 20..	6,700
Deadwood Coach (Mix)	Western drama		6,346
Troubles of a Bride	Melodrama	Dec. 27..	4,915
Dick Turpin (Mix)	English drama		
Hunted Woman	Melodrama		
Arizona Romeo (Jones)	Western drama		
Curlytop (Mason)	Melodrama		5,828
Stardust Trail (Mason)	Melodrama		
Scuttlers (W.Farnum)	Western drama		4,686
Movie-Mad Maid (Babe London)	Slapstick	Dec. 20..	2,000

METRO-GOLDWYN

Through the Dark (Moore)	Drama	Jan. 29..	7,999
Yolanda (Davies)	Romance-dr.	Mar. 1..	10,125
Wild Oranges (all-star)	Drama	Mar. 15..	6,889
Nellie, Beautiful Cloak Model	Melodrama	Apr. 5..	6,598
Three Weeks (Pringle-Nagel)	Romantic dr.	Apr. 12..	7,483
Janice Meredith (Davies)	Romantic dr.	Aug. 23..	10,655
Rejected Woman (Rubens-Nagel)	Drama	May 3..	7,761
Heart Bandit (Dana)	Comedy-dr.	Jan. 19..	4,909
Fool's Awakening (Ford)	Drama	Feb. 16..	5,763
Man Life Passed By (Marmont)	Drama	Mar. 1..	6,459
Thy Name Is Woman (LaMarr)	Drama	Mar. 1..	9,087
Uninvited Guest (Tolley)	Drama	Mar. 8..	6,145
Happiness (L. Taylor)	Comedy-dr.	Mar. 8..	7,414
Women Who Give (all-star)	Sea drama	Mar. 22..	7,500
Boy of Flanders (Coogan)	Comedy-dr.	Apr. 5..	7,018
Shooting of Dan McGrew (all-star)	Drama	Apr. 12..	6,318
Mademoiselle Midnight (Murray)	Drama	May 17.	6,778
Sherlock, Jr. (Keaton)	Comedy	May 17..	4,065
Arab (Novarro-Terry)	Drama	July 12..	6,710
Bread (all-star)	Drama	Aug. 2.	6,726
Tess of D'Urbervilles (Sweet)	Drama	Aug. 9.	7,736
Little Robinson Crusoe (Coogan)	Comedy-dr.	Aug. 16..	6,126
Broken Barriers (all-star)	Drama	Aug. 16..	5,717
True As Steel (all-star)	Drama	Jan. 28..	6,454
Revelation (Dana)	Drama	July 5..	8,752
Recoil (Blythe-Hamilton)	Drama	July 12..	7,089
Wine of Youth (all star)	Drama	July 26..	6,805
Along Came Ruth (Dana)	Comedy-dr.	Aug. 2..	5,161
Red Lily (Bennett-Novarro)	Drama	Aug. 16..	6,975
Sinners in Silk (Menjou-Boardman)	Drama	Aug. 30..	5,750
Circe, The Enchantress (Murray)	Drama	Sep. 13..	6,882
His Hour (Pringle)	Drama	Sep. 20..	6,300
One Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27..	5,883
Navigator (Keaton)	Comedy	Sep. 13..	5,558
Bandolero (all star)	Drama	Oct. 11..	6,994
Great Divide (all star)	Drama		
The Snob (all star)	Drama	Nov. 8..	6,513
He Who Gets Slapped (Chaney)	Drama	Nov. 15..	6,613

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Rag Man (Coogan)	Comedy-dr.		
Silent Accuser (Peter, the Great)	Dog drama	Nov. 9..	5,883
So This Is Marriage (all star)	Comedy-dr.		6,300
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Ben Hur (special cast)	Drama		
Merry Widow (Murray)	Comedy-dr.		
The Scandal (Novarro)	Drama		
Seven Chances (Keaton)	Comedy		
Sporting Venus (Sweet)	Drama		
Married Flirts (all-star)	Drama	Oct. 25..	6,765
Temptress (Cosmopolitan)			
The Square Peg			
Zander, the Great (Cosmopolitan)			
Romola (Lillian Gish)	Famous novel	Dec. 13..	12,974
Greed (Von Stroheim prod.)	Special	Dec. 20..	10,067
Chu-Chin-Chow (B. Blythe)	Spectacle		
Wife of the Centaur	Drama		6,586
Dixie Handicap (Windsor-Keenan)	Drama		
Cheaper to Marry (All Star)	Drama		
A Man's World (Joyce-Marmont)	Drama		

PARAMOUNT

Ten Commandments (all star)	Spectacular dr.	Jan. 5..	12,000
Icebound (Dix-Wilson)	Rural dr.	Mar. 15..	6,471
Society Scandal (Swanson)	Society dr.	Mar. 22..	6,433
Fighting Coward (Cruze prod.)	Satirical dr.	Mar. 29..	6,433
Dawn of a To-morrow (Logan)	Slum dr.	Apr. 5..	6,084
Singer Jim McKee (W. S. Hart)	Western	Apr. 12..	7,008
Breaking Point (all star)	West-Metropolitan	Apr. 19..	6,664
Confidence Man (Meighan)	Romance dr.	Apr. 26..	6,500
Moral Sinner (Dalton)	Crook melo.	Apr. 26..	5,489
Triumph (C. DeMille prod.)	Theatrical dr.	May 3..	8,292
Bluff (Ayres-Moreno)	Drama	May 10..	6,504
Men (Negri)	Society dr.	May 17..	6,700
Wanderer of Wasteland (Holt-Technicolor)	Western	May 31..	6,086
Code of the Sea (LaRocque-Logan)	Sea melodr.	Jun. 7..	6,550
Bedroom Window (W. DeMille prod.)	Mystery dr.	Jun. 21..	6,550
Guilty One (Ayres)	Heavy mystery	Jun. 28..	5,365
Tiger Love (Melford prod.)	Modern dr.	Jun. 28..	5,325
Changing Husbands (Joy)	Dual role dr.	July 5..	6,799
Unguarded Women (Daniels-Dix)	Society dr.	July 5..	6,051
Enemy Sex (Compson)	Romantic dr.	July 12..	7,861
Side Show of Life (Torrence)	Clown dr.	Aug. 2..	7,511
Manhandled (Swanson)	Comedy-dr.	Aug. 9..	6,908
Man Who Fights Alone (W. Farnum)	Drama	Aug. 9..	6,337
Monsieur Beaucaure (Valentino)	Spectacle melo.	Aug. 23..	9,932
Empty Hands (Holt)	Forest Melo.	Aug. 30..	6,976
Lily of the Dust (Negri)	Drama	Sep. 6..	6,811
The Female (Compson)	Society dr.	Sep. 13..	6,167
Merton of the Movies (Hunter)	Travesty	Sep. 20..	7,655
Sinners in Heaven (Daniels-Dix)	Drama	Sep. 20..	6,621
Open All Night (all star)	Demestic dr.	Sep. 20..	6,881
Feet of Clay (C. DeMille prod.)	Drama	Oct. 4..	9,741
Alaskan (Meighan)	Drama	Sep. 27..	6,167
Her Love Story (Swanson)	Romance dr.	Oct. 11..	6,736
Story Without a Name (Ayres-Moreno)	Prize title	Oct. 18..	5,912
Dangerous Money (Daniels)	Comedy-dr.	Oct. 25..	6,864
Border Legion (Moreno)	Drama	Nov. 1..	7,048
Worldly Goods (Ayres)	Drama	Nov. 15—	6,055
Fast Set (Compson-Menjou)	Domestic dr.	Nov. 29..	6,574
Forbidden Paradise (Negri)	Drama	Nov. 29..	7,000
Sainted Devil (Valentino)	Drama	Dec. 6..	8,633
City That Never Sleeps (Cruze prod.)	Mother-love melo.	Oct. 11..	6,097
Manhattan (Dix)	Romantic com.	Nov. 8..	6,415
Garden of Weeds (Compson)	Drama	Nov. 15..	6,230
Wages of Virtue (Swanson)	Drama	Dec. 6..	7,093
Tongues of Flame (Meighan-Love)	Melodrama	Dec. 27..	6,763
North of 36 (Torrence-Holt-Wilson)	Historic romance	Dec. 13..	7,908
Argentine Love (Daniels-Cortez)	Spanish romance		5,970
Peter Pan (Betty Bronson)	Barrie classic		
Locked Doors (Compson)	Original story		6,221
Tomorrow's Love (Ayres)	Divorce com-dr.		
East of Suez (Negri)	Drama		
Miss Bluebeard (Daniels)	The stage success		
Golden Bed (LaRocque)	Drama of classes		
Man Must Live (Dix)	Newspaper romance		6,116
Coming Through (Meighan)	New type Meighan story		
The Devil's Cargo (Starke)	Drama of Old California		
Lord Chumley (Dana-Griffith-Roberts)	Stage success		
Top of the World (Nilsson-Kirkwood)	Africa and England		7,167
The Swan (Menjou-Howard)	Stage success		
Contraband (Wilson-Noah Beery)	Bootleg drama		
Madame Sans Gene (Swanson)	World Famous drama		
Thundering Herd (Holt-Wilson)	Buffalo stampede		

PATHE

Zeb Versus Paprika	Stan Laurel	Mar. 15..	2,000
Why Mice Leave Home	Terry cartoon	Mar. 15..	1,000
Wolfe and Mountain	Chronicles of America	Mar. 22..	3,000
Scarem Much	Sennett comedy	Mar. 22..	2,000
Fields of Glory	"Sportlight"	Mar. 22..	1,000
Hunters Bold	"Spat Family"	Mar. 22..	2,000
From Rags to Riches and Back Again	Terry cartoon	Mar. 22..	1,000
Don't Forget	Charles Chase	Mar. 22..	1,000
King of Wild Horses	Rex (horse)	Mar. 29..	5,000
Big Moments From Little Pictures	Will Rogers	Mar. 29..	2,000
Fraidy Cat	Charles Chase	Mar. 29..	1,000
Shanghaied Lovers	Harry Langdon	Mar. 29..	2,000
The Champion	Terry cartoon	Mar. 29..	1,000
Dirty Little Half Breed	Frontier series	Mar. 29..	2,000
Seein' Things	"Our Gang"	Apr. 5..	2,000
Birds of Passage	Bird Novelty	Apr. 5..	3,000
Running Wild	Terry cartoon	Apr. 5..	1,000
Friend Husband	Snub Pollard	Apr. 5..	1,000
The Swift and Strong	"Sportlight"	Apr. 5..	1,000
Girl-Shy	Harold Lloyd	Apr. 12..	7,457
Our Little Nell	"Dippy Doo Dads"	Apr. 12..	1,000
Medicine Hat	Frontier series	Apr. 12..	2,000
Brothers Under the Chin	Stan Laurel	Apr. 12..	2,000
Gateway of the West	8th Chronicle	Apr. 19..	3,000
The Hollywood Kid	Sennett comedy	Apr. 19..	2,000
Hit the High Spots	"Spat Family"	Apr. 19..	2,000
One at a Time	Earl Mohan	Apr. 19..	1,000
If Noah Lived Today	Terry cartoon	Apr. 19..	1,000
A Trip to the Pole	Terry cartoon	Apr. 26..	1,000
Sun and Snow	"Sportlight"	Apr. 26..	1,000
Get Busy	Snub Pollard	Apr. 26..	1,000
Highbrow Stuff	Will Rogers	Apr. 26..	2,000

	Kind of Picture	Review.	Feet
Flickering Youth	Sennett comedy	Apr. 26..	2,000
Commencement Day	"Our Gang"	May 3..	2,000
An Ideal Farm	Terry cartoon	May 3..	1,000
Homeless Pups	Terry cartoon	May 3..	1,000
Sporting Speed	"Sportlight"	May 3..	1,000
Publicity Pays	Charles Chase	May 3..	1,000
When Winter Comes	Terry cartoon	May 10..	1,000
Near Dublin	Stan Laurel	May 10..	2,000
North of 50-50	"Dippy Doo Dads"	May 10..	1,000
The Fortieth Door	Allene Ray—serial	May 17..	
April Fool	Charles Chase	May 17..	2,000
The Pilgrims	Chronicle series	May 17..	3,000
Fishin' Fever	"Sportlight"	May 17..	2,000
Black Oxfords	Sennett comedy	May 17..	2,000
Bottle Babies	"Spat Family"	May 17..	2,000
Going to Congress	Will Rogers	May 24..	2,000
Position Wanted	Charles Chase	May 24..	1,000
The Cat's Meow	Sennett comedy	May 24..	2,000
Cradle Robbers	"Our Gang"	May 31..	2,000
Building Winners	"Sportlight"	May 31..	1,000
Before Taking	Earl Mohan	May 31..	1,000
Rupert of Hee-Haw	Stan Laurel	June 7..	2,000
Yukon Jake	Ben Turpin	June 7..	2,000
Up and At 'Em	"Dippy Doo Dads"	June 7..	1,000
The Flying Carpet	Terry cartoon	June 7..	1,000
Declaration of Independence	"Chronicles"	June 14..	3,000
Fast Black	Mohan-Engle	June 14..	1,000
Lion and the Souse	Sennett comedy	June 14..	2,000
On Guard	"Sportlight"	June 14..	1,000
Suffering Shakespeare	"Spat Family"	June 14..	2,000
Young Oldfield	Charles Chase	June 21..	1,000
His New Mama	Sennett comedy	June 21..	2,000
Don't Park There	Will Rogers	June 21..	2,000
Her Memory	Will Nigh Miniature	June 21..	1,000
Solitude and Fame	"Sportlight"	June 28..	1,000
Stolen Goods	Charles Chase	June 28..	1,000
Jubilo, Jr.	"Our Gang"	June 28..	2,000
Jeffries, Jr.	Charles Chase	July 5..	1,000
The Wide Open Spaces	Stan Laurel	July 5..	2,000
The Body in the Bag	Terry cartoon	July 5..	1,000
Yorktown	Chronicles of America	July 12..	3,000
Why Husbands Go Mad	Charles Chase	July 12..	1,000
Desert Sheiks	Terry cartoon	July 12..	1,000
Radio Mad	"Spat Family"	July 12..	2,000
Maud Miller	Special	July 19..	2,000
Our Congressman	Will Rogers	July 19..	2,000
A Woman's Hour	Terry cartoon	July 19..	1,000
A Ten-Minute Egg	Charles Chase	July 19..	1,000
It's a Bear	"Our Gang"	July 26..	2,000
The Sport of Kings	Terry cartoon	July 26..	1,000
Our Defenders	"Sportlight"	July 26..	1,000
Seeing Nellie Home	Charles Chase	July 26..	1,000
Into the Net	Mulhall-Murphy serial	Aug. 2..	
Romeo and Juliet	Sennett comedy	Aug. 2..	2,000
Flying Fever	Terry cartoon	Aug. 2..	1,000
Short Kilts	Hal Roach comedy	Aug. 2..	2,000
A Hard Boiled Tenderfoot	"Spat Family"	Aug. 9..	2,000
The Puritans	"Chronicles" series	Aug. 9..	3,000
Amelia Comes Back	Terry cartoon	Aug. 9..	1,000
The First Hundred Years	Sennett comedy	Aug. 16..	2,000
A Truthful Liar	Will Rogers	Aug. 16..	2,000
The Battling Orioles	Special	Aug. 23..	5,000
East of the Water Plug	Sennett comedy	Aug. 23..	2,000
High Society	"Our Gang"	Aug. 23..	2,000
The Prodigal Pup	Terry cartoon	Aug. 23..	1,000
Hoofbeats	"Sportlight"	Aug. 23..	1,000
House Cleaning	Terry cartoon	Aug. 23..	1,000
Alexander Hamilton	"Chronicles" series	Sep. 6..	3,000
Lizzies of the Field	Sennett comedy	Sep. 6..	2,000
Barnyard Olympics	Terry cartoon	Sep. 6..	1,000
South of the North Pole	"Spat Family"	Sep. 6..	2,000
One Third Off	Cobb-Rice comedy	Sep. 6..	2,000
The Happy Years	"Sportlight"	Sep. 6..	1,000
Why Men Work	Charles Chase	Sep. 6..	1,000
Message From the Sea	Terry cartoon	Sep. 6..	1,000
Luck of the Foolish	Harry Langdon	Sep. 13..	2,000
Outdoor Pajamas	Charles Chase	Sep. 13..	2,000
Three Foolish Weeks	Ben Turpin	Sep. 13..	2,000
In Good Old Summertime	Terry cartoon	Sep. 13..	1,000
Danger Lure	Sportlight	Oct. 11..	1,000
Dixie	Chronicles	Oct. 11..	3,000
Goofy Age (Glenn Tryon)	Comedy	Oct. 11..	2,000
10 Scars Make a Man (Allene Ray)	Serial	Oct. 18..	
Black Magic	Terry cartoon	Oct. 18..	1,000
Sporting Rhythm	Sportlight	Oct. 18..	1,000
Riders of the Purple Cow	Sennett com.	Oct. 18..	2,000
Every Man for Himself	Our Gang	Oct. 18..	2,000
Hot Water (Harold Lloyd)	Feature com.	Oct. 18..	5,000
On Leave of Absence	Detective	Oct. 25..	2,000
Bungalow Boobs (Chase)	Comedy	Oct. 25..	1,000
Sky Plumber (Arthur Stone)	Comedy	Oct. 25..	2,000
Galloping Bungalows	Sennett com.	Nov. 1..	2,000
Stunts	Sportlight	Nov. 1..	1,000
Hot Stuff	Spat family	Nov. 1..	2,000
Cat and the Magnet	Terry cartoon	Nov. 1..	1,000
Fast Company	Our Gang	Nov. 15..	2,000
She Knew Her Man	Terry cartoon	Nov. 15..	1,000
Gridiron Glory	Sportlight	Nov. 15..	1,000
Love's Sweet Piffle (R. Graves)	Comedy	Nov. 22..	2,000
Are Blond Men Bashful? (Stone)	Comedy	Nov. 22..	2,000
Out of the Storm	Detective	Nov. 22..	2,000
Good Old Circus Days	Terry cartoon	Nov. 22..	1,000
All Wet (Chase)	Comedy	Nov. 29..	1,000
Deaf, Dumb and Daffy	Spat Family	Nov. 29..	2,000
Cannon-Ball Express	Sennett com.	Nov. 29..	2,000
Champions	Sportlight	Nov. 29..	1,000
Lumber Jacks	Terry cartoon	Nov. 29..	1,000
White Sheep (Glenn Tryon)	Special dr.	Dec. 6..	6,091
Feet of Mud (Sennett cast)	Comedy	Dec. 6..	2,000
Meet the Missus (Tryon)	Comedy	Dec. 6..	2,000
Bucking the Bucket Shop	Detective series	Dec. 6..	2,000
She's In Again	Terry cartoon	Dec. 6..	1,000
Mysterious Mystery	Our Gang	Dec. 13..	2,000
Off His Trolley (R. Graves)	Sennett com.	Dec. 13..	2,000
Noah's Athletic Club	Terry cartoon	Dec. 13..	1,000
Just a Good Guy (Stone)	Comedy	Dec. 20..	2,000
Royal Razz (Chase)	Comedy	Dec. 20..	1,000
Mysteries of Old Chinatown	Terry cartoon	Dec. 20..	1,000
Nature's Rouge	Sportlight	Dec. 20..	1,000
Rubber Neck	Spat Family	Dec. 27..	2,000
Bull and Sand	Sennett comedy	Dec. 27..	2,000

	Kind of Picture	Review.	Feet
Invaders	Sportlight	Dec. 27..	1,000
Down on the Farm	Terry cartoon	Dec. 27..	1,000

PRINCIPAL PICTURES

Listen Lester (all-star)	Comedy-drama	May 10..	6,242
Daring Youth (Daniels)	Comedy drama	May 17..	5,975
Daughters of Pleasure (Prevost)	Drama	May 24..	6,000
Masked Dancer (H. Chadwick)	Mystery drama	May 31..	4,987
Good Bad Boy (Joe Butterworth)	Comedy-drama	June 7..	5,198
Captain January (Baby Peggy)	Sea story	July 12..	6,194
Helen's Babies (Baby Peggy)	Comedy-drama		
Mine With Iron Door (all-star)	Adventure drama	Dec. 27..	7,800
Re-Creation of Brian Kent	Drama		
Resurrection	Tolstoi novel		

PRODUCERS DISTRIBUTING CORP.

Grit (G. Hunter)	Crook dr.	Jan. 12..	5,500
Love's Whirlpool (Lee-Kirkwood)	Drama	Mar. 22..	6,605
Hoosier Schoolmaster (Hull)	Drama	Mar. 29..	5,556
His Darker Self (L. Hamilton)	Comedy	Apr. 5..	5,000
Try and Get It (Washburn)	Comedy-dr.	Apr. 12..	5,607
Not One to Spare (all star)	Pathos dr.	Apr. 19..	5,000
Wandering Husbands (Lee-Kirkwood)	Drama	May 10..	6,300
Hold Your Breath (Devore)	Thrill com.	Jun. 7..	5,900
Miami (Compson)	Drama	Jun. 14..	6,317
Night Hawk (Carey)	Western	Jun. 14..	5,115
Lightning Rider (Carey)	Western	Jun. 21..	6,000
What Shall I Do? (Mackaill)	Drama	Jun. 28..	8,000
Legend of Hollywood (Marmont)	Drama		5,414
Wise Virgin (Miller)	Drama		5,951
Welcome Stranger (Vidor)	Comedy-dr.	Oct. 25..	6,618
Ramshackle House (Compson)	Comedy-dr.		6,257
Barbara Frietchie (Vidor)	Civ. War dr.	Oct. 11..	7,179
Chalk Marks (M. Snow)	Drama		
House of Youth (Logan)	Drama		6,669
Roaring Rails (Carey)	Railway dr.	Oct. 25..	5,753
Another Scandal (Lois Wilson)	Sex theme	Nov. 1..	7,000
Another Man's Wife (Lee-Kirkwood)	Drama		5,015
Trouping With Ellen (H. Chadwick)	Comedy-dr.		6,452
Reckless Romance	Comedy feature	Nov. 22..	5,530
Siren of Seville (Dean)	Drama	Nov. 29..	6,724
Girl on the Stairs (Miller)	Comedy-dr.		6,214
Chorus Lady (Livingston)	Comedy-dr.		6,020
Cafe in Cairo (Dean)	Drama		5,656
Flaming Forties (Carey)	Western		5,770
The Mirage (Vidor)	Drama		
Let Women Alone (O'Malley-Hawley)	Drama		
Soft Shoes (Carey)	Western		
Off the Highway (Logan)	Drama		

B. P. SCHULBERG PROD.

Breath of Scandal (Blythe)	Society drama		6,940
White Man (Joyce)	Jungle romance	Nov. 22..	6,370
Triflers (Busch-Mayo)	Paris soc. dr.	Dec. 27..	6,626
Capital Punishment (Clara Bow)	Modern dr.		
Boomerang (Clara Bow)	Comedy-dr.		

SELZNICK

(Through Associated Exhibitors)

Woman to Woman (Compson)	Drama	Apr. 26..	6,304
$20 a Week (Arliss)	Drama	Jun. 21..	5,900
White Shadow (Compson)	Drama		
Passionate Adventure (Joyce-Daw)	Society dr.		5,665
Bowery Bishop	Slum dr.		
Greatest Love of All (Beban)	Drama		

(Through F. B. O.)

Nell Shipman Little Dramas			
Featurettes			
Jimmy Aubrey Comedies			
Col. Heeza Liar Comedies			

UNITED ARTISTS

A Woman of Paris (Purviance)	Drama of fate	Oct. 13..	7,500
Dorothy Vernon of Haddon Hall (Pickford)	Romantic drama	May 17..	9,351
America (Griffith prod.)	Historical drama	Mar. 8..	11,442
Isn't Life Wonderful? (Dempster)	Realism	Dec. 13..	8,000

UNIVERSAL

Hats Off (Morrison)	Drama	Feb. 9..	2,000
Down in Jungle Town (Joe Martin)	Monkey comedy	Feb. 9..	1,000
Fast Express (W. Duncan)	Railway serial	Feb. 9..	
Jack o' Clubs (Rawlinson)	Western dr.	Feb. 16..	4,717
Lone Larry (Sedgwick)	Comedy	Feb. 16..	2,000
You're Next	Century com.	Feb. 16..	2,000
The Jail Bird (Edwards)	Comedy	Feb. 16..	1,000
Ride for Your Life (Gibson)	Western	Mar. 1..	5,310
Society Sensation (Valentino)	Reissue	Mar. 1..	2,000
Very Bad Man (Edwards)	Comedy	Mar. 1..	1,000
Peg of the Mounted (Baby Peggy)	Comedy	Mar. 1..	2,000
Law Forbids (Baby Peggy)	Feature dr.	Mar. 8..	6,263
Swing Bad the Sailor	Leather Pushers	Mar. 8..	2,000
Sons-in-Law	Century com.	Mar. 8..	2,000
Should Poker Players Marry (Edwards)	Comedy	Mar. 8..	1,000
Fool's Highway (Philbin)	Drama	Mar. 15..	6,800
Big Boy Blue	Leather Pushers	Mar. 15..	2,000
The Oriental Game (Pal)	Century com.	Mar. 15..	2,000
Keep Healthy (Summerville)	Comedy	Mar. 15..	1,000
Phantom Horseman (Hoxie)	Western	Mar. 15..	4,889
Stolen Secrets (Rawlinson)	Drama	Mar. 22..	4,742
Young Tenderfoot (Messinger)	Comedy	Mar. 22..	2,000
Nobody to Love (Edwards)	Comedy	Mar. 22..	1,000
Night Message (Hulette)	Drama	Mar. 29..	4,531
Ship Ahoy (Dunn)	Comedy	Mar. 29..	1,000
That's Rich (Trimble)	Comedy	Mar. 29..	2,000
Galloping Ace (Hoxie)	Western	Apr. 5..	4,561

	Kind of Picture	Review	Feet
Hit Him Hard (Earle)	Comedy	Apr. 5..	2,000
Marry When Young (Edwards)	Comedy	Apr. 5..	1,000
Checking Out (Pal)	Century com.	Apr. 12..	2,000
Spring of 1964 (Edwards)	Comedy	Apr. 12..	1,000
Excitement (LaPlante)	Comedy-dr.	Apr. 19..	4,913
Storm Daughter (Dean)	Drama	Apr. 19..	5,203
Racing Kid (Messinger)	Comedy	Apr. 19..	2,000
Forty Horse Hawkins (Gibson)	Western	Apr. 26..	5,140
One Wet Night (Edwards)	Comedy	Apr. 26..	1,000
Pretty Plungers (Follies Girls)	Century com.	Apr. 26..	2,000
Riders Up (Hale)	Race drama	May 3..	4,904
Politics (Summerville)	Comedy	May 3..	1,000
Green Grocers (Dunn)	Comedy	May 3..	1,000
A Lofty Marriage (Earle)	Comedy	May 3..	2,000
Taxi, Taxi! (Hoxie)	Comedy-dr.	May 10..	4,943
Pigskin Hero (McCoy)	Comedy	May 10..	2,000
Bulltosser (Lyons-Moran)	Relssue	May 10..	1,000
Dangerous Blonde (LaPlante)	Comedy-dr.	May 17..	4,919
Fast Steppers (New Series)	Race dr.	May 10..	2,000
Ridgeway of Montana (Hoxie)	Western	May 17..	4,843
My Little Brother (Summerville)	Comedy	May 17..	1,000
The Lone Round-Up (Dougherty)	Short Western	May 17..	2,000
The Signal Tower (Super-Jewel)	Drama	May 24..	6,714
Tired Business Man (Alt-Follies Girls)	Comedy	May 24..	2,000
Honor of Men (N. Hart re-issue)	Western	May 24..	2,000
Reckless Age (Denny)	Drama	May 31..	6,954
Fighting American (all star)	Drama	May 31..	5,251
Case Dismissed (Summerville)	Comedy	May 31..	1,000
Boss of the Bar-20 (Lawrence)	Western	May 31..	2,000
Delivering the Goods (Pal)	Comedy	May 31..	2,000
The Gaiety Girl (Philbin)	Drama	Jun. 7..	7,419
High Speed (Rawlinson)	Drama	Jun. 7..	4,927
Fearless Fools (McCoy)	Century com.	Jun. 7..	2,000
Rest in Pieces (Roach)	Comedy	Jun. 7..	1,000
Powerful Eye (Morrison)	Short Western	Jun. 7..	2,000
Sailor Maids (Follies Girls)	Comedy	Jun. 14..	2,000
Winning a Bride (Ridgeway)	Comedy	Jun. 14..	2,000
Family Secret (Baby Peggy)	Comedy-dr.	Jun. 21..	5,076
Back Trail (Hoxie)	Western	Jun. 21..	4,615
Fight and Win (Jack Dempsey)	Fight series	Jun. 21..	...
Please Teacher (Messinger)	Comedy	Jun. 21..	2,000
Miners Over 21 (Summerville)	Comedy	Jun. 21..	1,000
Blue Wing's Revenge (Lawrence)	Western	Jun. 28..	2,000
Dark Stairway (Rawlinson)	Drama	Jun. 28..	5,000
Iron Man (Albertini)	Serial	Jun. 28..	...
Behind the Curtain (Bryson)	Drama	July 5..	4,875
A Royal Pair	Century com.	July 5..	2,000
Why Be Jealous? (Roach)	Comedy	July 5..	1,000
Young Ideas (LaPlante)	Comedy-dr.	July 12..	4,005
Her Fortunate Face	Century com.	July 12..	2,000
Little Savage	Short Western	July 12..	2,000
Sawdust Trail (Gibson)	Western	July 19..	5,500
Cry Baby (Summerville)	Comedy	July 19..	1,000
Starving Beauties (Wiley)	Comedy	July 26..	2,000
Flying Eagle (Lawrence)	Short Western	July 26..	2,000
Patching Things Up (Roach)	Comedy	July 26..	2,000
Fighting Fury (Hoxie)	Western	Aug. 2..	4,491
Kid Days (Snooky)	Comedy	Aug. 2..	1,000
Her City Sport (Wiley)	Comedy	Aug. 2..	2,000
The Gun Packer (Morrison)	Western	Aug. 2..	2,000
Big Timber (Desmond)	Forest dr.	Aug. 9..	4,650
Paging Money	Century com.	Aug. 9..	2,000
King's Command (Lawrence)	Short Western	Aug. 9..	2,000
Love and Glory (all star)	Drama	Aug. 16..	7,084
Hit and Run (Gibson)	Baseball dr.	Aug. 16..	5,504
Wolves of the North (Duncan)	Serial	Aug. 16..	...
Wine (C. Bow)	Drama	Aug. 23..	6,220
Hysterical History (Z Series)	Novelty	Aug. 23..	1,000
Sagebush Vagabond	Western	Aug. 23..	2,000
Butterfly (LaPlante)	Comedy-dr.	Aug. 30..	7,472
The Blow Out (Messinger)	Comedy	Aug. 30..	2,000
K—The Unknown (Valli-Marmont)	Drama	Sep. 6..	8,146
All's Swell on the Ocean (Dempsey)	Fight and win	Sep. 6..	2,000
So This Is Paris (Dempsey)	Fight and win	Sep. 6..	2,000
Scared Stiff	Century com.	Sep. 6..	2,000
Mind the Baby (Pal)	Comdey	Sep. 13..	2,000
College Cowboy	Western	Sep. 13..	2,000
Traffic Jams (McCoy)	Comedy	Sep. 13..	2,000
Tempest Cody Gets Her Man (Walcamp)	Western	Sep. 13..	2,000
That's the Spirit (Roach)	Comedy	Sep. 13..	1,000
Measure of a Man (Desmond)	Drama	Sep. 20..	4,979
Fast Worker (Denny-LaPlante)	Drama	Sep. 20..	6,306
Low Bridge (Messinger)	Comdey	Sep. 27..	2,000
Game Hunter (Roach)	Comdey	Sep. 27..	1,000
Between Fires	Western	Sep. 27..	2,000
Rose of Paris (Philbin)	Drama	Oct. 4..	6,342
Rip Van Winkle	Hysterical Hist.	Oct. 4..	1,000
Trouble Fixer	Century com.	Oct. 4..	2,000
Western Wallop (Hoxie)	Ex-convict dr.	Oct. 11..	4,611
Hello, Frisco (Summerville-Dunn)	Comedy	Oct. 11..	1,000
Snappy Eyes (Wiley)	Comedy	Oct. 11..	2,800
An Eyeful (Sullivan)	Short drama	Oct. 11..	2,000
Pocahontas & John Smith	Hysterical hist.	Oct. 18..	1,000
What an Eye	Comedy	Oct. 18..	2,000
Ridin' Kid From Powder River (Gibson)	Western	Oct. 25..	5,727
Riddle Rider (Desmond-Sedgwick)	Serial	Nov. 1..	
Robinson Crusoe	Hysterical hist.	Nov. 1..	1,000
Some Tomboy (Wiley)	Comedy	Nov. 1..	2,000
The Tornado (H. Peters)	Melodrama	Nov. 15..	6,375
Sweet Dreams	Century comedy	Nov. 15..	2,000
Antony and Cleopatra	Gysterical History	Nov. 15..	1,000
Speed, Boys (Trimble, Bobbles)	Century (kid)	Nov. 22..	2,000
Oh, Doctor (R. Denny)	Comedy	Nov. 29..	6,587
Omar Khayyan (Hysterical history)	Comedy	Nov. 29..	1,000
Double Cross (Sullivan)	Drama	Nov. 29..	4,000
Smouldering Fires (Frederick-LaPlante)	Drama	Dec. 13..	7,356
Hurricane Kid (Gibson)	Western		
Secrets of the Night (Kirkwood-Bellamy)	Drama	Dec. 20..	6,138
Mad Whirl (May MacAvoy)	Comedy-dr.	Dec. 27..	6,184
Price of Pleasure (Valli-Kerry)	Drama		
Saddle Hawk (Gibson)	Western dr.		
Raffles (House Peters)	Drama		
Eyes of Fools (Rubens-Marmont)	Society dr.		
Fifth Avenue Models (Mary Philbin)	Drama		
Up The Ladder (Valli)	Drama		
Love Cargo (House Peters)	Drama		
Let 'Er Back (Gibson)	Western		
Dangerous Innocence (LaPlante-O'Brien)	Drama		
Ridin' Thunder (Jack Hoxie)	Western		
Man in Blue (Rawlinson-Bellamy)	Drama		
Meddler (Desmond)	Drama		
Taming the West (Gibson)	Western		
Don Dare-Devil (Hoxie)	Western		
Red Clay (Desmond)	Drama		

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Paul Revere	Hysterical histy	Dec. 20..	1,000
Border Maid (Ed Cobb)	Drama	Dec. 20..	2,000
Family Row (Messinger)	Comedy	Dec. 20..	2,000
Present Arms (Wiley)	Comedy	Dec. 27..	2,000

VITAGRAPH

Between Friends (Tellegen-Nilsson)	Society dr.	Apr. 26..	6,936
Virtuous Liars (Allen-Powell)	Society dr.	Apr. 19..	5,650
One Law For The Woman (Landis)	Mining camp		6,000
Code of the Wilderness (Bowers-Calhoun)	Modern west.	July 12..	6,480
Behold This Woman (Rich)	Movie romance	Aug. 2..	6,425
Captain Blood (Star Cast)	Sabatini romance	Sep. 20..	10,680
Clean Heart or Cruelties of Life	Modern dr.	Sep. 27..	7,950
Greater Than Marriage (Tellegen-Daw)	Theatre dr.		
Beloved Brute (De La Motte)	Melodrama	Nov. 22..	6,719
Two Shall Be Born (Novak-Harlan)	Drama		
Pampered Youth (Landis-Calhoun)	Drama		
Redeeming Sin (Nazimova-Tellegen)	Apache dr.		
Barree, Son of Kazan	Special		
Fearbound (Daw-Welch)	Melodrama		
Steele of Royal Mounted	Special		
In the Garden of Charity	Special		
Happy Warrior	Special		
Alibi	Special		
Road That Led Home	Special		
Unknown Story	Special		

WARNER BROTHERS

Conductor 1492 (Hines)	Comedy-drama	Feb. 23..	7,080
Daddies (Belasco)	Comedy-drama	Feb. 23..	7,228
George Washington, Jr. (Barry)	Comedy-drama	Mar. 22..	5,674
Beau Brummel (J. Barrymore)	Romantic drama	Apr. 12..	10,930
Broadway After Dark (Menjou)	Comedy-drama	May 31..	7,019
Babbitt (all-star)	Character drama	July 1..	7,900
Being Respectable (all-star)	Society drama	Aug. 16..	6,040
Three Women (all-star)	Society drama	Sep. 27..	8,200
How to Educate a Wife (star cast)	Society drama		6,000
Her Marriage Vow (all-star)	Society drama		7,100
Cornered (all-star)	Society drama		7,300
Lovers' Lane (all-star)	Character drama	Nov. 29..	5,100
Tenth Woman (all-star)	Society drama		6,250
Find Your Man (Rin-Tin-Tin)	Melodrama	Oct. 4..	7,300
Lover of Camille (all-star)	Romantic drama	Nov. 29..	7,180
This Woman (Rich)	Society drama	Nov. 1..	7,100
Dark Swan (Prevost-Blue-Chadwick)	Drama	Dec. 6..	6,800
Her Marriage Vow (Blue)	Family life dr.	Dec. 20..	7,100

MISCELLANEOUS

ARTCLASS PICTURES CORP.

Rough Ridin' (B. Roosevelt)	Thrill dr.	Apr. 26..	4,670
Rarin' to Go (Buffalo Bill, Jr.)	Thrill dr.	Aug. 2..	5,000
Battling Buddy (B. Roosevelt)	Thrill dr.	Sep. 13..	4,000
Biff Bang Buddy (B. Roosevelt)	Thrill dr.	Sep. 20..	4,500
Hutchison Series	Stunt dramas		
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr.	Sep. 27..	4,500
Walloping Wallace (B. Roosevelt)	Thrill western	Oct. 11..	4,700
Hard Hittin' Hamilton (Buf. Bill. Jr.)	Thrill western	Oct. 18..	5,000
Rip Roarin' Bobert (B. Roosevelt)	Thrill dr.		4,600
Cyclone Buddy (B. Roosevelt)	Thrill dr.		4,650
Gold and Grit (B. Roosevelt)	Thrill dr.		4,650
Bringing Home the Bacon (Buffalo Bill)	Thrill dr.		4,650
After Six Days	Biblical spec.		10,000
Woman Who Believed (Ann Luther)			5,700
Deerslayer (J. W. Kerrigan)			5,000

BANNER PRODUCTIONS

Truth About Women (Hampton)	Society drama	Oct. 25..	5,600
Man Without a Heart (Harlan)	Society drama		6,000
Those Who Judge (P. R. Miller)	Society melo.		5,700
Daughters Who Pay (all-star)	Society drama		5,800
Empty Hearts (all-star)	Society drama		5,860

C. B. C.

Innocence (Nilsson)	Theatrical dr.		5,923
Discontented Husbands (J. Kirkwood)	Marriage dr.		5,421
Pal o' Mine (Rich)	Romance		6,070
Traffic in Hearts (R. Frazer)	Social uplift		5,549
Battling Fool (R. Fairbanks)	Prize fight		4,975
Foolish Virgin (E. Hammerstein)	Social drama		5,900
Price She Paid (A. Rubens)	Marriage dr.		5,957
Fight for Honor (Fairbanks-Novak)	Railroad dr.		4,570
Midnight Express (Hammerstein)	Railroad melo.	Dec. 6..	5,967

C. C. BURR

Speed Spook (J. Hines)	Thrill drama	Aug. 30..	6,000
New School Teacher (Bennett)	Drama		5,900
Average Woman (Pauline Garon)	Drama	Feb. 9..	6,400
Lend Me Your Husband (Kenyon)	Drama		6,700
Youth for Sale (S. Holmquist)	Drama	Oct. 18..	6,500
The Early Bird (Hines)	Comedy	Dec. 27..	7,000

CHADWICK PICTURES CORP.

	Kind of Picture	Review.	Feet
Early Bird (Johnny Hines)	Drama		6,400
Cracker Jack (Johnny Hines)	Drama		6,500
Fire Patrol (all-star)	Melo. of Sea	May 24..	6,600
Meddling Women (L. Barrymore)	Dom. melo.	Oct. 18..	6,400
Painted Flapper (all-star)	Comedy-drama	Oct. 25..	5,600
I Am the Man (L. Barrymore)	Dom. melo.	Nov. 1..	7,600
Flattery (Bowers)	Political dr.	Nov. 8..	6,000

J. J. FLEMING PROD.

Shackles of Fear (Ferguson)	Melodrama		5,000
Trail of Vengeance (Ferguson)	N. W. Police		5,000
Phantom Shadows (Ferguson)	Melodrama		5,000
Scarlet and Gold (Ferguson)	N. W. Police		5,000

INDEPENDENT PICTURES CORP.

Border Justice (Bill Cody)	Western dr.	Nov. 8..	5,452
Barriers of the Law (Desmond-Holmes)	Bootlegging dr.	Nov. 29..	4,960
Dangerous Pleasure			
Bill Cody series of eight	Stunt dramas		
A Desperate Adventure (F. Farnum)	Western dr.		4,880
Two-Fisted Tenderfoot (F. Farnum)	Western dr.		5,050
Baffled (F. Farnum)	Western dr.		4,940
Border Justice (B. Cody)	Ranger dr.		5,300
Bandit Tamer (E. Farnum)	Comedy west.		5,240
Barriers of the Law (Desmond-Holmes)	Society dr.		4,980
Billy, The Kid (F. Farnum)	Western		4,790
Blood and Steel (Desmond-Holmes)	Society dr.		5,000
Calibre 45 (F. Farnum)	Western dr.		4,950
Courage (F. Farnum)	Western dr.		5,020
In Spider's Web (Alice Dean)	Melodrama		6,000
Moonshine (B. Cody)	Western		4,980

LUMAS FILM CORP.

Black Lightning (Thunder, the dog)	Dog dr.	Nov. 8..	5,500

RAYART

Midnight Secrets (Larkin)	Drama
Street of Tears (Santschi)	Drama
For Another Woman (Harlan)	Drama
Pell Street Mystery (Larkin)	Drama
Trail Dust (Dunbar)	Drama
Lightning Romance (Howes)	Drama
Battling Brewster (Farnum)	Drama
Easy Money (All-Star)	Drama
Butterfly Comedies (Gloria Joy)	

RED SEAL PICTURES CORP.

Marvels of Motion	Slow motion	Nov. 1..	650
Animated Hair Cartoons	Novelty	Nov. 1..	300
Vaudeville	Cartoon	Nov. 1..	1,000
Film Facts	Magazine	Nov. 1..	750
Peeps Into Puzzle-land	Novelty	Nov. 1..	750
Out of the Inkwell series	Cartoons		
Vacation (Out of Inkwell)	Cartoon	Nov. 22..	1,000
Animated Hair Cartoons	Marcus cartoon	Nov. 22..	1,000
Should a Husband Tell	Gems of screen	Nov. 22..	1,000
Film Facts	Magazine	Nov. 22..	2,000
League of Nations (Out of Inkwell)	Cartoon	Nov. 29..	1,000
The Cure (Out of Inkwell)	Cartoon	Dec. 13..	1,000
Zoo's Who's Who	Gem of the screen	Dec. 27..	1,000

RUSSELL PRODUCTIONS

Passing of Wolf MacLean (All-Star)	Western melo.	Nov. 29..	4,712
Courageous Coward (Jack Meehan)	Western	Dec. 6..	4,052

WM. STEINER PROD.

Payable on Demand (Maloney)	Western dr.		4,667
Lawless Men (N. Hart)	Western dr.		4,816
Black Gold (Morrison)	Western dr.		4,697
Poison (Hutchison)	Stunt dr.	Sep. 13..	5,000
Turned Up (Hutchison)	Stunt dr.	Sep. 27..	4,900
Riding Double (Maloney)	Western dr.		5,008
Tucker's Top Hand (N. Hart)	Western dr.		4,618
Rainbow Rangers (Morrison)	Western dr.		4,982
Perfect Alibi (Maloney)	Western dr.		5,108
Left Hand Brand (N. Hart)	Western dr.		4,884
Pot Luck Pards (Morrison)	Western dr.		4,927
Virtue's Revolt (Thornton)	Stage melodrama	Oct. 11..	5,175
On Probation (Edith Thornton)	Drama	Dec. 13..	5,000
Across the Dead Line	Western		5,000
Always Ridin' to Win	Western		5,000
Hidden Menace	Stunt dr.		5,000
Branded a Thief	Western		5,060
Verdict of the Desert	Western		4,745
Valley of Vanishing Men	Western		4,652

USLA COMPANY

Crown Productions
Ermine Productions
W. D. Russell Productions
Sable Productions
Seal Productions

PROJECTION

EDITED BY F. H. RICHARDSON

New Book—Get One

The Eastman Kodak Company, Rochester, N. Y., has just issued an 18-page booklet on "Film Mutilation and How to Prevent It." There are several illustrations. I believe every projectionist may have one, free of cost, by addressing the company, making request and mailing the title of the booklet.

I was a bit surprised and amused to find a trade paper which, so far as I know, has made comparatively but very little effort to stop film mutilation, held up as one which did much to carry on the effort THIS DEPARTMENT STARTED, as all you old timers know, five years or more ago, to get film exchanges to employ a competent inspector to make periodical inspection of theatre projection equipment. Also it is to be noted that the paper which is quoted doesn't have much respect for the S. M. P. E. nomenclature, as it speaks glibly of "projection machines" and "booths."

Booklet Good

The booklet is a good one. We would expect nothing else from the Eastman Company; also in several places it deals with things neither this department nor my books have touched upon. It backs up my position literally all the way through. For many years I have harped and harped and harped upon the damage done to film by excessive projector aperture tension, excessive take-up tension, worn sprocket teeth, sprocket idlers not properly adjusted, rewinder elements out of line, crooked reels, pulling down, poorly made splices, etc., etc. I am well pleased that at last someone else has awakened and got busy on the subject.

I advise you all to secure the booklet, and to study it. Nearly all the way through the author of the book adheres to the "projection machine." I wonder why? A camera is a machine. So is an organ or a piano, BUT we don't say "camera machine," "organ machine" or "piano machine." Also the S. M. P. E. has declared the mechanism which projects motion pictures to be a Motion Picture Projector quite some while ago.

Important!!

The following is clipped from current issue of the I. A. Bulletin, page 1:

The time approaches when a large number of our local unions will proceed to the selection of officers for the ensuing year, and it might not be amiss to suggest that THERE IS NO MORE IMPORTANT DUTY DEVOLVING UPON THE INDIVIDUAL MEMBER THAN THE RESPONSIBILITY OF TAKING AN ACTIVE AND INTELLIGENT PART IN THE CHOICE OF EXECUTIVES.

Perhaps the MOST IMPORTANT QUALIFICATION FOR ANY OFFICE IS A HIGH DEGREE OF PERSONAL INTEGRITY; secondly, the qualifications to properly discharge the duties of the office, and third, the GOOD SENSE TO HOLD ALOOF FROM FACTIONAL DIFFERENCES.

The capital letters are our own. There was never more truth contained in a fewer number of words in connection with the subject discussed. Union men all over this broad land, and Canada, will do well to ponder the above lines deeply and well. NEW YORK CITY MOTION PICTURE PROJECTIONISTS ARE ESPECIALLY INVITED TO STUDY THEM WELL. Look well at the "PERSONAL INTEGRITY." It means a LOT TO ALL OF YOU!

Bluebook School

Question No. 186—Name the advantages of metallic surface screens.

Question No. 187—What type of metallic surface would you recommend for a long, narrow auditorium?

Question No. 188—Would you recommend any type of metallic screen surface for a wide, shallow auditorium. Give your reasons for your answer.

Question No. 189—Name the maximum viewing angle for which you would consider a metallic surface screen efficient.

Question No. 190—Make an intelligent comparison of the metallic surface screen and the type of screen surface represented by paint, kalsomine, cloth, etc. Think this over before you answer. There is room to show what you know about screen surface characteristics here.

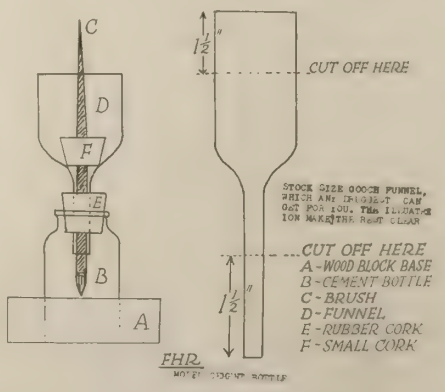
Cement Bottle

John R. Daily, New Orlenas, La., asks:

Can you tell me what is the best plan to make a film cement bottle, which while being convenient as to manipulation, still will be air tight? I don't like the plan of shoving the brush handle through the cork of the bottle, which is the plan followed by nearly every one. I will appreciate your advice in this matter.

The really best film cement bottle I know of is, like other really good things mostly are, a bit of trouble to make. However, its excellence will repay the small cost and the trouble.

Go to any good druggist and have him order for you (if he has not one in stock) a "Gooch" funnel, stock size. By any suitable means cut it off as indicated in the drawing, after which mount it in a wide-neck bottle, as indicated, F and E being corks.



A is a block of wood of suitable dimensions and perhaps an inch and a quarter thick. In one side a hole is bored nearly through the block, of a size to fit the bottle snugly. If you have no bit with which you can bore just the right size hole, then bore it a bit larger and wind strips of paper around the lower portion of the bottle until it will fit the hole snugly. The block is merely to hold the bottle right size up. I would suggest that it be three or four inches square.

The rest seems fairly self evident. The glass funnel is thrust tightly through a hole drilled in cork E and the brush handle through a hole drilled through cork F. Cork E fits tightly in bottle B and cork F merely rests on the curve of the funnel. It should be set to hold the tip of the brush at the desired distance from bottom of the bottle.

Help Him—If You Can

George W. Pettingill, Sr., 801 Park street, St., Petersburg, Florida, is in need of assistance, which I don't feel competent to supply adequately. If any of you can help him let them get busy. He says:

Have been reading the World for two years. Could hardly get along without it. I book pictures for showing at one of the local auditoriums each week. Find Van's department very helpful in selecting my program. I own two Powers projectors, and always depend upon "Rich's" department for the best dope on projection. However, for some while back I have been watching for hints upon lighting effects. I have a spot light and some other equipment, and would like very much to get some ideas for lighting effects on banquets, dances, etc. I would feel grateful if you would refer me to some one who could advise me on such matters.

While I don't pose as an expert on lighting effects, still I have some admittedly rather vague ideas concerning them. Not so long ago I fixed up a little stunt for a friend, and it worked out pretty well. It was a small private dinner. The table was oblong—about six feet across and twice that length. I secured a small mazda spot, which was swung from the ceiling, directing a beam four feet in diameter to the center of the table where a big but low center floral piece was arranged. Then I placed two fairly powerful floods at either end of the room, so shielded that the beams could not strike the walls. To start with one was a medium red and the other green. The colors were changed every five minutes.

The effect was decidedly novel, and a bit startling. One side of a man's face would be perhaps red, and the other side green. The shadow effects caused much pleased comment. All other lights were, of course, extinguished. This is not given as my own original idea. I have seen something like it used in the Capitol Theatre, here in New York City.

I really don't know any one to refer friend Pettingfill to. Don't think there really is any one, but maybe our readers can help.

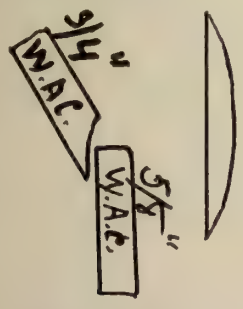
Help for Lambert

Fred Allard, Projectionist Royal Theatre, Salina, Kansas, radios us the following by mail:

I have been a reader of the department for some while, and have received many helpful hints therefrom. Never felt myself sufficiently advanced in projection to try to help others through the department, but after reading the letter of brother Lambert, Nov. 15 issue, I am going to take a shy at it. What I have to say may help some.

Have projected motion pictures for several years, using D. C. always, from a Transverter. When this theatre was purchased I was transferred here, where I use A. C. at the arc, from a pair of 220 volt, 60 cycle, 60 ampere Compensarcs. Project a twelve foot picture ninety feet, with two Simplex projectors. The former projectionist had been using ⅝ National cored carbons, from which a fair illumination was had, but at the expense of a fierce noise.

I suggested White A. C. Specials to my manager, who at once sent for a trial package of ⅝ and ¾. Adjusted my carbon holders and lamp as per diagram, placing the lower holder as nearly horizontal as possible, which caused the lower carbon to incline out toward the collector lens a bit, insead of back toward the lamp frame.



Next I drew the lamp frame up as far as could, and moved my lamphouse back until I had a clear screen, or until I got rid of the blue ghost in the center, but not too far, because that would substitute a white spot for the blue one.

I then started my tests to determine which carbons gave me the best light, at the least cost and with the least noise. Each test lasted two days the first week. The second I used different grades of carbons and different sizes on each projector. Here are the results. If I have overlooked anything please advise me.

Results

(1) Monday, with ⅝ inch National carbons in both projectors. Show starts at one P. M., running continuous until 11 P. M. Making ten hours of actual use. Started with two new 12 inch uppers, and four six inch lowers obtained by sawing two 12 inch carbons in two. These carbons cost nine (9) cents each, or 36 cents for the four carbons, and they lasted one whole day. Repeated next day with same results, hence the carbon cost is 36 cents per day.

(2) Wednesday started with two ⅝ inch White A. C. Specials 12 inches long for uppers, with four lowers six inches long. These cost 24 cents for one upper and two lowers, or 48 cents for the two "sets." I burned them ten hours Wednesday and an hour and forty minutes Thursday, which means a daily cost of 41 cents for carbons of that brand. My main objection to these is that they pencil too much—burn back with a long tapering point, with a very small crater. The taper is from half an inch to two inches.

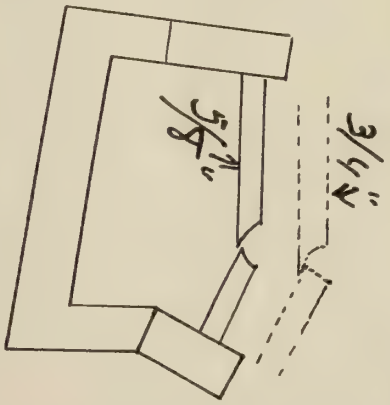
Friday

(3) Friday I installed two sets of ¾ White A. C. Special carbons, the lowers made the same as I have described. These cost 56 cents per set of one upper and two lowers for both projectors—six carbons in all. They lasted from one P. M to 11 P. M. Friday and from one P. M. until 10.30 Saturday, lacking thirty minutes of being two whole days. This made the cost 28 cents daily, but the lower carbons burned a fraction more rapidly than the upper and were used completely up at 8.15 Saturday evening, causing me to use an extra lower in each lamp, which had burned down 1.5 inches when closing time came. This added to the above brought the total cost up to 59.5 cents for the two days, or 29¾ cents per day. The cost compares thus: Two ordinary cored ⅝ carbons used, cost 36 cents per day. White A. C. Special ⅝ carbons 41 cents per day and White A. C. Special ¾ carbons 29.75 cents per day.

The Second Week

I used ⅝ National ordinary, cored of course, in one projector, and ⅝ White A. C. Special in the other. The difference in screen illumination was so greatly in favor of the White A. C. Special, that the ordinary was discarded, after the test, as unworthy of consideration. My next experiment was White A. C. Special in both projectors—the ⅝ in one and the ¾ in the other. Neither myself nor the manager was able to tell the difference in the screen illumination produced by the two diameters of carbons.

And now let me admonish you not to try to use the upper carbon stub in the lower, as the result is awful. Buy a carbon saver, if you have none, and use up the long stubs that way. Moreover, when using ¾ inch White A. C. Special carbons you cannot get best results if you carry the carbons and craters at the same angle as that which is best for the ⅝ carbons. To get best results with the ¾, pull the upper back until its tip seems about even with the center of the lower carbon, as per drawing. At first those using this set will probably have trouble because of the lower carbon forming into a peak at the rear, but with a little practice and constant drawing the upper carbon back, and holding them close enough together so that you can just see between them, a result such as shown will be attained.



I believe brother Lambert will be pleased with and willing to use the ¾ White A. C. Special, because of the saving in burning in new carbons. the odor of which is rather unpleasant.

Well, friend Allard, while I will point out one or two weak points in your experiments, still they have, on the whole, been conducted in a way which entitles them to respect. My main objection to your whole procedure is found in the fact that I am, always have been, and I guess always will be opposed to the "jackknife" set. Possibly I am in error in this. Carbons are now very different from what they were when I wrestled (I use the word "wrestled" advisedly, though fought might have been more appropriate) with an A. C. arc in the far away days when the gink who had D. C. at the arc was king of all he surveyed, and thrust his tongue derisively into his cheek at we poor boobs who cranked by hand and tried hard to get an A. C. arc to behave itself for thirty whole, great big consecutive seconds. BUT, at that, I've got to be shown. According to your own drawing, which I am reproducing exactly as you made it, you certainly would have a pretty fierce interference by the lower carbon tip, even though it be pointed. Another thing the tendency would be for the peak to rise on the front (collector lens) side of the lower carbon, hence the interference would be augmented. May I direct your attention to figure 119, page 404, of the Bluebook?

Your test of carbon cost is excellent, BUT your test of what is vastly more important, viz.: results in screen illumination, leaves room for improvement. You would better do this: With the ⅝ carbons in one lamp and the ¾ in the other, with both arcs burning normally, project the light from both projectors to the screen, first having prepared two strips of metal which you can slip in back of the cooling plate to mask just half the projector aperture—either the top of one projector and the bottom of the other, or opposite sides. It does not matter which. This may be done with the projectors standing still and the fire shutter blocked open. You will thus be able to see exactly what the effect in screen illumination really is.

If your ⅝ upper pencils back as much as you say, then it certainly is too small for the amperage, though I think the ¾ are too large. There ought to be an 11/16 inch carbon available, but there is not.

Now DON'T imagine I am adversely criticising you. I am NOT. I am not a "yes man" though. Your true friend never is. In fact the "yes man's" friendship is hardly worth bothering with anyhow. He is of the sort that will smile to your face and—stick a knife in your BACK. You have started an experiment which ought to be carried further, and by many projectionists. Get busy, you fellows using A. C. at the arc. See what YOU can tell us with regard to this matter, not so much from the carbon consumption cost (which is relatively a rather small item, though it of course counts), but from the viewpoint of relative results on the screen, checked by the method I have indicated. Also brother Allard did not tell us what he found with relation to the item noise.

Which?

Really, now, which would you rather be called—a motion picture projectionist or a "moving picture machine operator," which latter really means, as you know, a machine attendant?

Don't YOU think Projectionist MEANS MORE? Not much credit or glory in merely attending to a machine, is there? Projecting motion pictures is a different matter, though, and "Projectionist" includes many things not at all essential to the operation of a machine. Don't YOU think my argument looks and sounds at least a bit reasonable? Which are YOU—a machine attendant or a motion picture projectionist? Think it over!



G. W. Walker, a cartoonist of national reputation, sent this in. The joke seems to be on me.—F. H. R.

Bluebook School—Answers 156 to 160

Question No. 156—Suppose you had a heavy projection angle. A 16-foot picture would serve the auditorium, but the exhibitor demanded a 22 footer. Would you protest, and if so what would you say about the effect of the projection angle with relation to increase in picture size?

Daniel Constantino, Easton, Pa.; Karl H. Sommermeyer, Marietta, Minn.; Arthur H. Gray, Boston, Mass.; A. L. Fell, Collingswood, N. J.; C. H. Hanover, Burlington, Iowa and G. W. Bennewitz, Sioux Falls, So. Dakota, made good on this one. I think Hanover gave the most comprehensive answer. Here it is:

Certainly I would protest, and my protest would cover the following points, viz: (A) If a sixteen foot picture is large enough for house, then it is distinctly bad practice to make it larger, because enlarging the picture increases the magnification and increases the "fuzzy" appearance as viewed from the front seats. In other words, the sixteen foot picture will appear sharper and more clean cut from the front rows than the larger one would . (B) The distortion, while perhaps in the same relative proportions, will I think, be more evident with the larger picture. (C) Flicker tendency increases with increase in picture size. I do not know why this is, but we have been advised through the projection department that it is so, and I have personally found the conclusion to be correct. (D) On page 244 of the Bluebook we are told that as picture size is increased the eye strain from front rows of seats is increased, due to the eye having a wider area of surface to "cover" in watching the picture. (D) As picture size is increased the area to be illuminated is also increased, therefore (see table 10, page 246 of Bluebook —in which an error appears in the heading of two first columns in which width should read height and vice versa) any increase in picture area calls for increase in total light projected, if the screen brilliancy of the large picture is to be equal to that of the smaller one. (E) I think it will be more difficult to secure satisfactory definition all over the screen with the larger picture than with the smaller one. (F) There is nothing to be gained by increasing the picture size above that which is necessary for the auditorium, and there is much to be lost.

Which seems to me to be a very good and a very fairly complete answer, except that one point was overlooked, viz: added cost of the larger screen, which would be considerable. Oh yes, and there is the added distortion due to side viewing angle. Almost overlooked that myself.

Question No. 157—Give us your views with relation to proper picture size, both minimum and maximum, in any given auditorium.

I was both surprised and pleased at the excellence of several of the answers to this. Bennewitz, Fell, Gray and Thomas all did very well indeed, and all the others named as replying correctly to question 156 did very well also.

I hesitated as between the replies of Fell and Gray, but finally decided Gray has the best of it. He says:

This is a pretty large contract, and in my opinion cannot be properly handled merely by using arbitrary minimum and maximum figures of dimension. After considerable thought I have decided that my reply will take somewhat the form of a plea for minimum picture size.

In deciding upon the most desirable size of picture for any given auditorium condition, the matter should be viewed from two separate and very distinct angles; with perhaps some of the desirable points in one direct conflict with equally desirable points in the other.

The factors "efficiency," "economy" and "good visibility" may be grouped under the general head of projection, while the question of the size of picture necessary to harmonize with the shape and proportions of the immediate screen surroundings, proscenium opening and the general architecture of the auditorium may be classed under the head of presentation, and designated at the "other point of view." All these various items must be carefully weighed and considered.

A picture of the minimum permissible size should be the first, as well as the principal consideration in any theatre, and the magnification is sufficient if objects therein appear of natural size, or approximately so, and if caption matter may be read without more than ordinary effort by those farthest away from the screen.

There may be isolated cases where it is deemed, from the viewpoint of artistic proportions, to project a larger picture than is necessary from the standpoint of visibility, but such instances are, I believe, very much the exception. A large proscenium opening and a broad expanse of front wall does not necessarily mean that a picture of relatively small size cannot be made to harmonize with the general lay-out. Just as, for instance, a painting may, by the judicious selection of properly proportioned frames, be made to "fill" different sized spaces or areas on a wall, without spoiling the artistic proportions between the scene, frame and general background, so may a picture of given size, by the careful selection of screen surroundings, be made to "fill" proscenium openings of various dimensions.

Disregarding, therefore, the question of exact, arbitrary figures, my view would be that the most sound procedure is to determine the smallest picture which will insure naturalness of appearance and good visibility, and then fit the screen surroundings in such way that an artistic, harmonious whole will be produced.

The question of extraneous lighting, with splashes of color, to "fill in" the front walls of the auditorium, or the settings of the stage itself, on either side is a study in itself, and is not, it seems to me, within the scope of the question.

May I direct the attention of each one of you to the fact that here is a distinctly good answer, because it tends to discuss FUNDAMENTALS, and to show that the man answering has a good grasp of THE UNDERLYING PRINCIPLES involved. And that, after, all, is what we are after. Categorically correct replies do not always appeal so strongly as replies that show the man really understands what the whole matter is BASED upon.

Question No. 158—Explain your views as to the relation of picture size and distance of screen from front row of seats.

All the before named gave correct and more or less complete answers to this one. I think, however, that Gray wins very easily in the matter of publication, though as his reply is not complete, it must be supplemented. He says:

There is a certain angle of vision within which the eye can readily discern all objects without changing its focus, or altering the line of sight. The eye's ability in this respect is taxed severely in attempting to "take-in" the entire surface of a picture when viewed at the comparatively short distance from the screen at which the front row of seats is necessarily placed. The larger the picture the more difficult becomes this function for the eye, and consequently a condition is set up which causes a severe and often painful eye strain. Furthermore, there is another angle to this question, which though generally overlooked, appears to me to be one quite important. The center of a picture is always above the direct line of vision of a person sitting in the front row, thus causing them to bend the head back somewhat and look "up" at the picture. For this reason a picture should be projected as low as possible without the foots hood intercepting the view of the lower part of the screen. Now, if the picture be made larger, then the mean or average height of the picture will be raised, and this increases the general vertical angle at which the picture must be viewed.



DANIEL CONSTANTINO
Motion Picture Projectionist, Easton, Pa.

Brother Fell says:

The size of the picture has directly to do with the value of the front rows of seats. because if the picture be large in proportion to its distance from them, then those occupying these seats will be subjected to more or less heavy eye strain, according to how bad the condition is, besides having an unsatisfactory view of the picture.

The eye strain will be caused by two separate things, viz: first, the picture will appear "coarse," as though not in sharp focus. Second, if one be seated too close to a large picture the movement of the eye in following the action on the screen through the wide angle involved, will set up a terrific strain.

Fell then quotes Bluebook figures, etc., as to what the relation of size to distance should be, but that is not germain to the question under discussion.

Question No. 159—Explain the effect picture, size has upon picture definition.

I don't know quite what to say as to the correctness of the various replies to this question. They are about what one might expect from the question, but Hanover, it seems to me, is the only one who really has the right end of it. He says:

No effect whatever, I think, though it has an APPARENT effect. It is really a matter of magnification. As you probably know, a razor edge which looks and feels absolutely perfectly sharp and smooth, when enormously magnified looks something like the business edge of a rip saw.

A piece of paper which looks wonderfully smooth, appears very round when subjected to the action of a not very powerful microscope, or even of an ordinary magnifying glass.

When a picture is enlarged, it is magnified in proportion to the enlargement, therefore it has somewhat the appearance of the smooth paper under the "glass." As a matter of fact I don't think the picture (screen image) itself is changed in any degree, assuming the lens systems to have been of equal excellence in both cases, but we are given what amounts to a microscopic view of it. Every roughness we see in the larger picture was present in the small one, BUT the magnification of the defects was too small to be noted by the eye. If you get up close to the small picture and far enough away from the large one you will get about the same effect.

In my opinion the real answer to this question is that increasing picture size, if carried far enough, merely serves to make the inherent faults of the picture and the lens action visible to the eye.

Frankly I had never thought of it quite in that light, myself, gentlemen, but friend Hanover is, I think, absolutely right, AND right-

(Continued on page 94)

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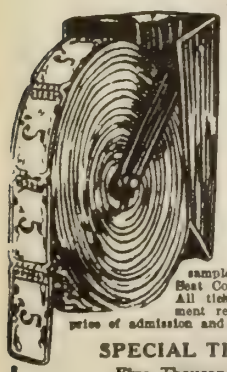
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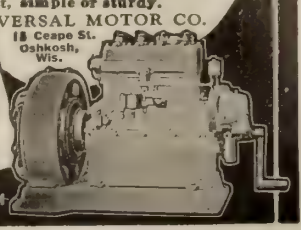


ILLUSTRATION SHOWS 4 KW.

(Continued from Page 92)

ly used this carries with it a powerful argument to keep picture size down.

By the way: for some reason or other friend Hanover has never sent his street address, and Burlington is quite some place. I would like to have your street or theatre address, if you have no objection, brother Hanover.

Question No. 160—Just what is the relation between screen brilliancy and picture size?

Hanover, Bennewitz, Fell, Constantino, Sommermeyer and Gray all came through on this one.

Gray says:

With other values being equal and remaining unchanged, the screen illumination is governed by the intrinsic brilliancy of the film illumination and the closing angle of the rays forming the screen image. Or, it is proportionate to the factor of magnification, i. e., the number of times the illuminated film has been magnified by the lens when it takes the form of the picture on the screen. Thus, the larger the picture the greater the the area over which the total c. p. at the aperture must be spread, and this results in a proportionate diminished brilliancy at any unit area on the screen.

Thomas says:

Increase in size of picture will demand increase in current consumption. If a fifteen foot picture with a given brilliancy per unit area be increased until its area were 25 per cent. greater, then 25 per cent more total illumination would be necessary at the screen.

Fell says:

As the size of the picture is increased the amount of light necessary to maintain the brilliancy per unit area increases rapidly. Refering to Table No. 10 of the Bluebook, assuming that the same percentage of the total light reaches the screen in every case, we find that by increasing the size of the picture from 10 to 14 feet we have decreased its brilliancy by 49 per cent, and that a 14 foot picture will require 61 per cent. added light to be as brilliant as a ten footer.

Good Stunt

W. R. Gwynn, Projectionist, Longmont, Colorado, who has just joined the Bluebook School, and who seems a most promising "pupil," hands me a clipping from the leader he attaches forninst the main title of the first reel of each show. His manager, in my 'umble opinion, shows good judgment and good showmanship in having this done, or in permitting it to be done if it is that way. Managers would be doing themselves a distinct favor by supplying leaders similar to this one, and demanding that it be used.



There will be those who will immediately ask why? The answer is very simple. As you all know, the names of the producer, the director, the cinematographer and often a lot of others are duly blazoned forth upon the screen at the beginning of each production. This, as you also all know, is just plain, simon-pure SELF ADVERTISING. Their work, so far as has to do with the production, is finished and done. The audience is only very mildly, if in any degree at all, interested in reading their names, or even in knowing who they are, except as to the producer and the actors playing the principal roles. To publish the rest of the names on the screen does no one but themselves any manner of good, and it has developed into a distinct annoyance to audiences and a serious waste of film footage.

The screen publication of the name of the theatre projectionist or projectionists is, however, an entirely different matter. IT IS THE ONE BEST BET OF THE MANAGER TO GET THE VERY BEST RESULTS UPON THE SCREEN THAT HIS PROJECTIONIST IS CAPABLE OF GIVING.

The work of the theatre projectionist is NOT yet done when his name appears, and the audience is in position to note any flaws which may appear therein. Under this condition is it not just plain common sense to suppose that WHEN THE AUDIENCE RIGHT THERE IN THE THEATRE KNOWS WHO IS PROJECTING THE PRODUCTION, THE PROJECTIONIST IS GOING TO BE MIGHTY CAREFUL THAT NO "BALKS" OCCUR? He is going to do the very best he knows how, is he not, especially in the smaller towns and cities, for he won't want a lot of people stopping him and roasting him next day for some bobble THEY KNOW OR BELIEVE HE WAS RESPONSIBLE FOR.

DON'T THAT SOUND LIKE SOUND REASONING, Mr. Theatre Manager? Can YOU dispute, or even question, its correctness? Don't YOU think it is RIGHT?

"But," you ask, "suppose there are two or more projectionists—what then?"

Very simple—also it multiplies the benefit. The title should then read something like this: "Projection in This Theatre In Charge of John Doe, Chief Projectionist. Wm. Doe, Assistant." Of if there be more, then William Doe, Charles Doe and Tom Doe, Assistants.

The effect? Huh! You just let Bill Doe make a bad break on the screen, and watch John, William and Tom climb his frame vigorously, because they know the audience don't know but what one of THEM was to blame.

Suggestion

However, may I suggest to brother Gwynn that he change the wording when he gets some new title. "Film Projection" is not good form, because one does not project film. I would suggest: "Projection in this theatre in charge of Alfred Gwynn." Or: "This picture projected by Alfred Gwynn," though the first is much better, I think.

Another Small Error

Cecil Fernandez, Chief Projectionist Liberty Theatre, St. Petersburg, Florida, and member local union 552 I. A., calls attention to the fact that "Table 11," in the eighth line from the top of page 262, should be Table 12.

We are indebted to brother Fernandez for the correction, which the owners of Bluebooks may make with a pencil.

(Projection Continued on Page 96)

It can't be done!

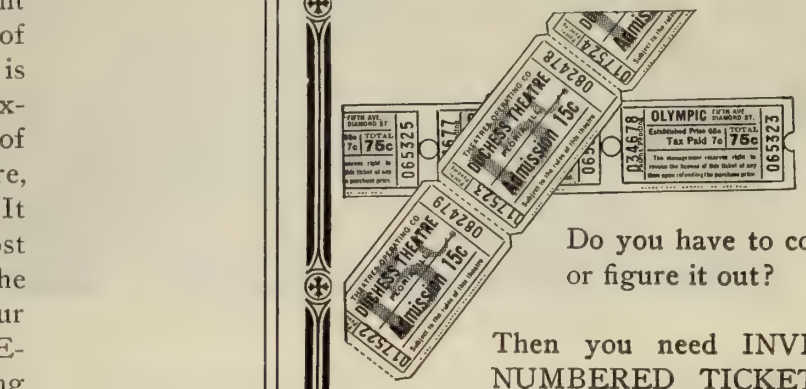
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Loew Projectionist Banquet, Astor Hotel, New York, Saturday, December 20.

Loew Men Dine

When I received an invitation to attend the "Eighth Annual Testimonial Banquet, Tendered to Our Friend and Chief, M. J. Campbell, by the Projectionists of Loew's, Inc.," to be held at the Hotel Astor—one of the last words in "class" in this great city—at and after midnight December twentieth, I was strongly tempted to side-step, because I well knew it would be one of those all-night-and-part-of-the-morning affairs, and I'm getting so the "hay" looks real good along about the center of the night.

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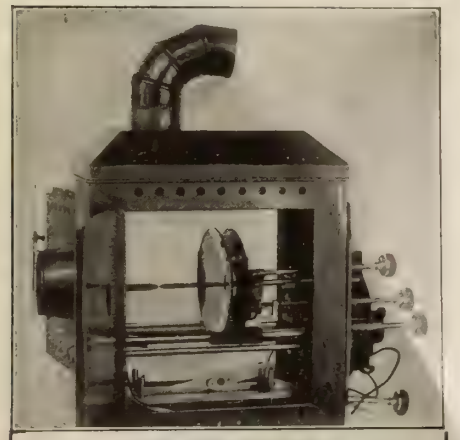
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However, I have too many friends in the Loew bunch to do that, so I showed up at the Astor at midnight, all dolled up, my nose powdered and ready to join in the festivities—I use the word "festivities" advisedly.

Glad I Did

I'm real glad I did, for the reason that I met many old friends, some of whom I hardly see except at these annual affairs; also the gathering was one to warm the heart of one who has literally battled for many years to gain for the projection of motion pictures that respect which is its due, by reason of the importance of high grade knowledge and skill therein, and to get the Powers That Be in the motion picture industry to respect the projectionist, and the projectionists to respect each other and their profession.

The beautiful banquet hall, the splendidly decorated tables—to which the photograph does not nearly do justice—and the men themselves formed a picture I would have given considerable to have had some exhibitors look upon who still regard the projectionist as a mere unimportant machine attendant. I was told that the affair cost ten dollars a plate, and I believe it.

150 Present

There were 150 Loew projectionists and guests present, each one of whom received a substantial souvenir—either a complete safety razor shaving set, a gold pencil or a silver cigarette case. Music was supplied by a most excellent band—from one of the Loew theatres I believe, though I am sorry to say I failed to make note of which one it was.

The affair was in charge of the following committee, which certainly did its work well: A. Polin, popularly known as the "War Horse of the Bronx," Chairman; L. Feldman, J. Goldhammer, E. Spinola and H. Zinberg, all of whom, as you may readily see by their names, came from the Emerald Isle.

The menu began with Pamblemousee, Porto Rico (which I am sure you all are partial to), and ended in Moka—with plenty in between, including Genoise Glacee aux Marrons. Don't you just dote on that last?

F. H. Richardson, of whom some of you may have heard, had the job of Toastmaster wished upon him, which job he filled with only an occasional splash of brown on the screen, and the necessity for framing up once in a while.

"Joe" Hornstein, who admits to being Vice-President and General Manager of the Howell Cine Equipment Company, sat on the left of "Mike" Campbell. "Joe" personally gave out something like thirty excellent watches and chains, presumably as souvenirs, during the evening. Any of the men who did not get theirs can have same by calling at Howell Cine Equipment Company, Seventh avenue and 49th street.

At the guest table were Mike Campbell, Supervisor of Projection for all Loew Theatres; Toastmaster F. H. Richardson, Joseph Hornstein, Walter Green, Sales Manager Precision Machine Company; A. D. Spear, and R. S. Sealy, Sales Department National Carbon Company; Wm. Gluckman, who does the sheet metal work for Loew's theatres; Frank J. Bird, Raven Screens; Michael Roth, Bio Carbons; Joe Abrams, Nicholas Power Company; Dave Marley, Howell Cine Equipment Company; Edward Altman, who does the lighting effects for Loew theatres; R. C. Kneuer, Precision Machine Company; P. A. MacGuire, Advertising Manager Nicholas Power Company; P. S. Conrad, Blue Seal Products; "Bill" Rabell, President Independent Movie Supply Company, and A. E. Meyers, Nicholas Power Company.

Others Present

Harry Mackler, President Local Union 306; Abe Horowitz, Secretary L. U. 306; "Joe" Basson, Candidate to succeed President Mackler, was there, as also were James Lafente, Business Representative of L. U. 306 in Brooklyn, and James White, Business Representative for Manhattan and the Bronx.

Among those others present (152 in all) the following were noted: H. Stein, L. Feldman, J. Goldhammer, H. Limberg, E. Spinola, Wm. Guth, M. Rattiner, H. Levin, M. Bernard, J. Wolheimer, A. Lang, H. Kelbane, S. Milstein, T. Rugino, A. Moshetto, M. Goodman, L. Alter, J. Brennan, B. Greenberg, E. Klinowski, J. Woodland, L. Epstine, J. Kortiff, J. Kelban, Wm. Salkey, L. Lazarus and, as I before said, A. Polin, Chairman of the committee, who, by the way, fully expects to be elected Business Representative of Local Union 306 in the coming election.



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Film Damage!

What's the Real Cause?

By F. H. RICHARDSON

NOTE—*The Famous Players-Lasky Corporation is responsible only for the comment by Mr. Dennison, printed under each photograph. Responsibility for all the rest is assumed by the editor of this department.*

The accompanying photographs were made by the Famous Players-Lasky Corporation, under the personal supervision of Earl J. Dennison. The company gave consent to their use in this department, and the Moving Picture World is going to a very considerable expense in the matter of the cuts necessary to their proper presentation. We are doing this because of the good we believe will result through the forceful and effective presentation to motion picture projectionists and moving picture machine operators, and to theatre managers of the enormous damage done to film through wrong projection procedure.

Plate No. 7 shows you that Technicolor film suffers damage as well as does standard film stock; also take note of the dirt adhering to the film at splices, caused by the dirty fingers of the one who made these "finger-film-press" splices.

In plate No. 8 we see a different type of damage to film abuse and damage, which happens very frequently. It is caused by loosing the lower loop. The lower loop may be lost for any one of several reasons, but it is always much more apt to happen if there is excessive take-up tension. A wide, stiff splice is a prolific cause of loosing the lower loop, especially when the take-up tension pull is very heavy. A splice which has poorly matched sprocket holes is another cause, which also is aggravated by heavy take-up tension. In fact any serious defect in the film is apt to cause this trouble if the take-up tension is heavy and to some extent even if it is normal. A weak lower sprocket idler bracket spring, or a badly adjusted lower sprocket idler also adds very greatly to the liability of loosing the lower loop.

Moral: Use only the amount of take-up tension necessary to do the work, AND be sure your lower sprocket idler is correctly adjusted, and that its bracket spring has sufficient power.



PLATE 7

Comment by Mr. Dennison: Shows that Technicolor film suffers damage the same as standard stock.

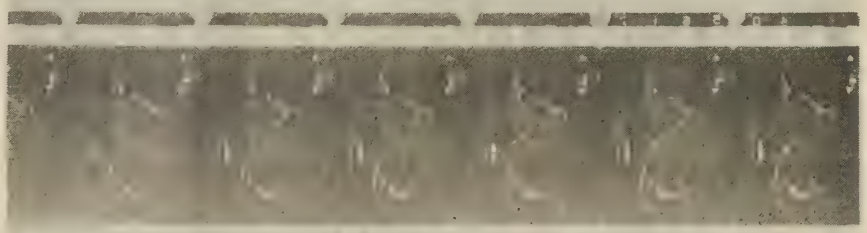


PLATE 8

Comment by Mr. Dennison: Film damaged by reason of loosing lower loop. Note how perforations have been torn out bodily on both sides, and directly opposite in every case.

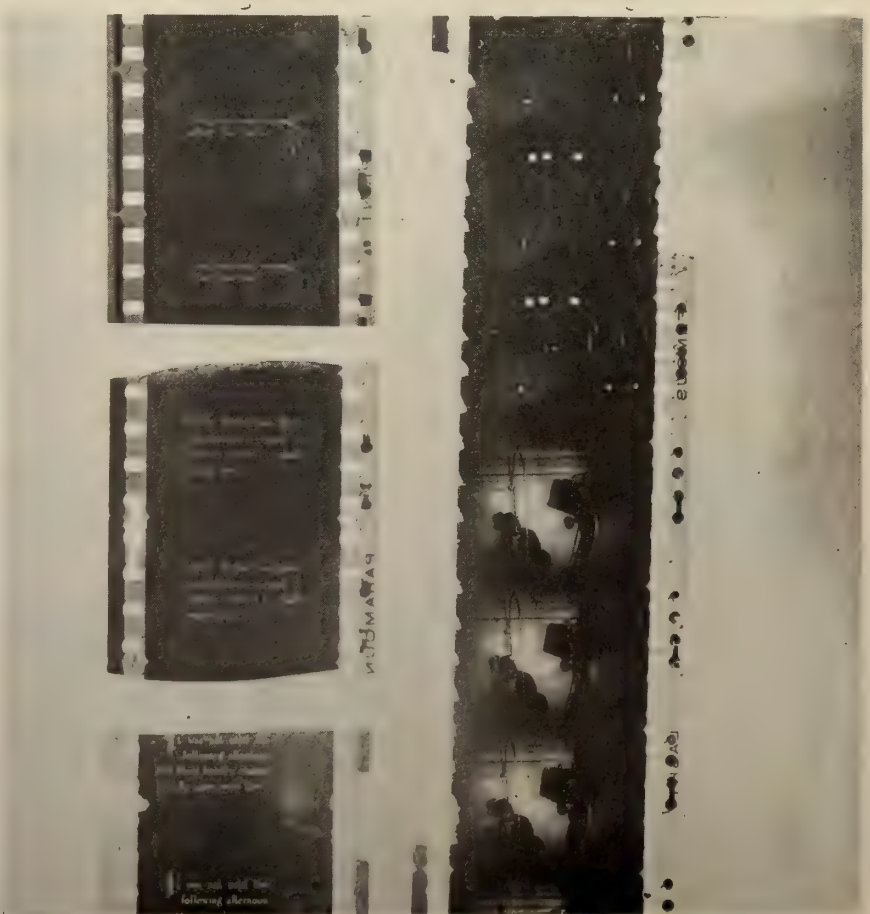


PLATE NO. 9

Comment by Mr. Dennison: Other examples of damage, usually caused by loosing the lower loop. Nice looking junk, isn't it? And mostly caused by just pure carelessness in making film splices, or in adjusting the take-up tension and lower sprocket idler. Don't YOU be guilty of such things, my brother. THIS FILM IS THE SEAL OF INCOMPETENCY OR RANK CARELESSNESS ON THE PART OF SOMEONE. There are few instances where the basic reason for such damage may justly be charged to any fault on the part of the theatre manager, though failure to supply new lower sprocket in place of worn ones, of course, increases the liability to loosing the lower loop.

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THE IRON HORSE tells a dramatic story of LOVE, ADVENTURE, danger and thrills that accompanied the building of the great iron road upon which "iron horses" now travel puffing and steaming across this land from ocean to ocean.

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Today

Betting, Not Investing.
Who Made the Devil?
A Mind Test.
Education In Pictures.

— By Arthur Brisbane —

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A moving picture such as "The Iron Horse," just produced by William Fox, showing the building of the first railroad across this continent, will do more to "Americanize" foreigners than any number of dreary sermons on the Constitution, and "100 per cent Americanism."

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ORIGIN of the IRON HORSE

Sitting Bull, the mighty War Chief of the Sioux Indians, coined the phrase, THE IRON HORSE. The inspiration came to him after he had gotten his first glimpse of a steam locomotive as it chugged and tooted its way across the far-western prairies as an unwelcome invader of the realm of redskins. Col. W. F. Cody (Buffalo Bill) is authority for this statement.

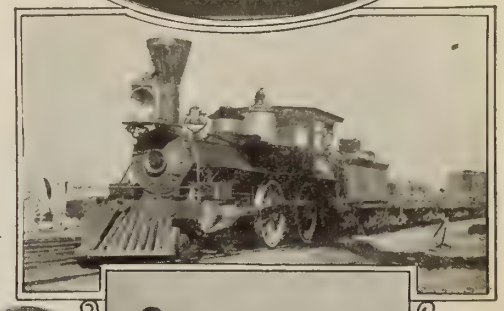
All the inherent instincts of the great tribal leader were opposed to this harbinger of Progress and hence he united his hordes of warriors to impede its advancement and to obliterate it.

To the Indian Chief his horse meant speed enough in transportation and it was inevitable he would rebel against having his trusty steed supplanted by such an astounding contraption as a man-made IRON HORSE.

So epochal as a part of American history has become this term and all the bitter hostility of the primitive inhabitant of this then virgin soil that it belongs to the ages, being perpetuated as such as the title of the incomparable William Fox production,
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Norma Talmadge

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The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers



"We Beg to Announce—"

NINETEEN TWENTY-FIVE presents no more important problem to the motion picture industry than intelligently constructive steps towards the solution of what we roughly call "the foreign situation." And the opening days of Nineteen Twenty-Five present the occasion to state that anything "intelligently constructive" must be of mutual benefit—to the increased advantage of foreign producers in the American market as well as of American producers in the field abroad.

Nor is this solely a producer's problem. Exhibitors also have a direct and personal interest.. Inevitably, any steps that are worthy the term "intelligently constructive" must redound to the gain of theatre owners both here and abroad.

We of the industry need a broader view of the entire problem. We suffer from the fact that each of us is too close to a particular phase of the situation to allow clear vision of the whole.

If I am an American distributor selling pictures abroad, my thoughts are narrowed on the point of increased revenue and the obstacles to be overcome; if I am a Continental producer vainly wondering why an eighty per cent market seems closed to me, my calm judgment is twisted by the sour of disappointment. The British or Continental trade paper man writing from London or Berlin and the American scribbling in New York are equally hampered despite their own good intentions.

There is the problem. There are the facts.

All of which is leading up to a very important announcement.

* * *

MOVING PICTURE WORLD feels that the close of Nineteen Twenty-Five should see a vast change in the foreign situation—should see intelligent cooperation replacing distrust and blindness. Moving Picture World feels that its duty as a representative trade organ calls for a real contribution to that end.

If first-hand information presented with a broad-gauged viewpoint cannot be found in the trade press of the industry it is useless to look for it elsewhere.

To get it calls for a specific action.

No film man making an occasional hurried trip through Europe can expect to step down the gangplank with a formulated foreign market solution that is anything more than a transient view shaped by momentary considerations.

No trade paper "foreign department" originating information and in viewpoint between Forty-second Street and Forty-ninth Street on New York's Seventh Avenue can hope to rise in usefulness above its source.

A roster of foreign correspondents cannot help, for they lack the necessary background of American film experience.

There is only one solution:

Send a man to Europe who can observe with eyes sharpened by extensive European experience, who can speak with the authority of long association with the American film field, American film men, and American film tastes. Send such a man there—and KEEP HIM ON THE GROUND.

Moving Picture World is doing that.

As its unselfish—if far-seeing—contribution to the industry's Nineteen Twenty-Five.

* * *

W. STEPHEN BUSH, whose name is in itself a sufficient expression of high standing and experience in the American film field, sails from New York on Tuesday, January 6, to again take up the duties of European representative for Moving Picture World.

For a three-year period, interrupted only by his recent brief visit to this side, Mr. Bush has been sending the most authoritative reports of conditions abroad to World readers. But he returns now to take up duties as an interpreter of conditions on a broader and more comprehensive scale than in the past. In addition to his work through the columns of Moving Picture World, we are pleased to place at the service of American and foreign producers the counsel and aid of a film man unusually well qualified to view both sides of the fence.

This is the initial announcement in a Nineteen Twenty-Five program that we feel certain will see an even more useful Moving Picture World than ever.

Robert E. Welsh

Moving Picture WORLD

EDITOR - - - - - - - - - - - - - - - ROBERT E. WELSH

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First in the Field!

One of a Series

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Here's a New Year resolution that you can adopt and make every year a Happy New Year:

"Resolved, that in the year 1925 I will establish relations with a bank that will by its helpfulness, sympathetic understanding of my industry's problems, and complete service will make itself a valued partner in my business."

After you have made the resolution, put it into effect by getting acquainted with Hamilton National.

And the results will be automatic.

To the many clients in the motion picture industry who have given us the opportunity to serve during 1924 our hearty best wishes for a 1925 of Prosperity and Happiness!

To the many new clients who will avail themselves of our services in 1925 our sincere assurance that we will do our part to make it a year of success.

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Speaking Freely

Gosh, we slipped up! Didn't give you a half dozen pages or so of "Forecasts for Nineteen Twenty-five by the Industry's Leaders" — and others. Hope you won't miss them. In fact, we know you won't. But if by any chance you do want to read that "Nineteen Twenty-five is going to be the greatest ever—the birds are singing and the sun is bright—etc., etc.," why just turn to your files. Look up the Holiday Numbers for Nineteen Twenty, Twenty-one, or any year you happen to strike. The statements don't change much from year to year. A few of the names disappear—Lewis J. Selznick, f'rexample. But otherwise you can get the official forecasts from the files, if you want 'em. Or write your own. Which might mean more.

Might do a little prophesying on our own hook. F'rinstance: "Nineteen Twenty-five will see bigger and better pictures than ever." That's safe.

Also: Along about November, Danny will add the figures up and show that it has been the most prosperous year in film history; two dozen independent producers and distributors will say that there never has been a worse year, and a few thousand exhibitors will confess that they never have had a winning week in their theatres.

All of which is playing safe for the seer. I can't lose.

Gosh, this safe stuff is easy. Here's another: Along about October after one hundred and four novels, seventy-nine plays, and eight hundred short story adaptations have constituted the year's output, six visiting production department heads will declare in New York that the day of the original story is here. "We are looking for new ideas," they will chorus. "For men who can grow up in the screen's own technique."

Then they will have to cut the interview short to keep six appointments with play brokers engaged in the joyous task of seeing six production heads bid against each other for the rights to a plot concerning which the picture critics will later say, "Was very well done considering that the vehicle was never intended for the screen. Only the marvelous genius of Director Whoozis overcame apparently insurmountable obstacles and made the picture passable."

Here's where we take a chance. And make a stab that isn't in the safe and sane cards. Nineteen Twenty-five is going to be another buyer's year. Because the general average and numerical strength of good pictures is still on the increase. And because the concentration of theatre buying power continues and will continue. Twelve months is not long enough to work out a solution. There are practically no real weak sisters among distributors, juggling bank loans and apt to relieve tension by dying any day. The ones that were weak in recent years are in a sounder position than ever. Despite the buyer's year. The ones that were too weak have passed out. Sound financing and intelligent executive work have put the others beyond immediate worry.

But here is something else that is happening. It is illustrated by a remark a big film executive made to us the other day. "Of course," he said, "We do not compete with Paramount and First National. We don't try to—and don't have to in order to make money. A lot of money, if all continues well in Nineteen Twenty-five."

That's radical for this business. It has been fact for a long time. But how many broken hearts and busted bank-rolls can be charged to unwillingness to admit this fact?

We are writing this looking out a window that is frosted with snow and upon a street that is covered with slush-to-be. And the only thought that can enter our mind at this moment is:

Tomorrow Bruce Johnston, Felix Feist, and Louis Brock sail for Cuba. Where they say that the fur stores sell Palm Beach cloth in January. And the only pair of arctics that ever struck the island is preserved in the National Museum.

But the boys have to be back in time for the First National Executive Committee meeting on January 12th. And we just know it's going to snow, rain, and hail blue blazes on January 13th. Watch and wait.

Universal has them worrying. Not because of the paltry three million dollars represented in the preferred stock issue. But because of the plans that may be behind the moves that resulted in the issue. All are guessing. And that's all. We are not even guessing. But we do know this: None of Uncle Carl's loyal subordinates who have come within our range closely following a talk with the chief in recent months have failed to look very happy, very mysterious, and very much as if in the frame of mind that says, "I can't tell you anything now—but I wish you knew all the boss told me, and the plans he has." S's'sh!

Our memory may be tricky, but we doubt if this business has ever seen a sales campaign handled with the all-embracing efficiency of the "Peter Pan" effort put forth by Paramount. Wasn't that a whale?

Take it back to the start. The working up of advance interest in selection of the star. An international proposition. Handled in an international way.

Then the tie-ups. Real tie-ups. Not merely hokum statements that this and that company will help you—maybe. Accent on the maybe. But Peter Pan's name on everything that could possibly be put into a window display or a newspaper ad. And the manufacturers and dealers vitally interested.

Then the double truck Saturday Evening Post page. With two hundred and fifty-eight houses actually listed as part of the country-wide simultaneous showing. And actually showing the picture. No bulls. That was sales work.

It has been a great job. On a picture that was tricky. Because many exhibitors just viewing it as "fillum" would be apt to say, "oh, a fairy story."

We are sorry if they do. They'll miss something for their houses that can't be counted in dollars and cents. And that is not saying they won't also miss the dollars. Because the dollars are there, too. But there is more. And that is what counts—in a year that consists of fifty-two weeks. Fifty-one of which we might give over to getting dollars alone, and the fifty-second to getting dollars plus PRESTIGE.

Any exhibitor who personally endorses "Peter Pan" as the type of picture that he is proud to show is raising his individual standing in his community one hundred per cent. They'll forget the "Wayward Step-Daughters" that he showed the week before and say, "Exhibitor So-and-So probably couldn't help that one."—R. E. W.

From Losing Second-Run Theatre to Successful First-Run—Overnight!

"Billy" Goldman Startles St. Louis with His Remarkable Showmanship

By DAVID F. BARRETT

ADDING extra days—getting an extra box office wallop out of a given attraction, making it go successfully just a little bit longer, is an accomplishment almost any exhibitor would and should be proud of. But to transform a losing second-run neighborhood movie, with a rather checkered career behind it, into a successful first-run palace—and to do that little thing almost overnight—is—well that takes real showmanship.

Out in St. Louis, "Billy" Goldman is synonymous for showmanship. And that's the answer why, at the recent hearing before the Federal Trade Commission in the Mound City, competent and truthful witnesses listed the Kings Theatre, Kings Highway, just north of Delmar boulevard, as one of the first-run houses of St. Louis, a desirable place for distributors to sell their premier showings in this important key city. A few years ago the Kings would not have been thought of in that way.

"The Recollection of the Quality Remains Long After the Price is Forgotten!" The gentleman who coined that phase has long since gone to his eternal reward. But before departing this life he builded a fortune on that basis—quality for a price.

As a boy Billy Goldman bought one of the old gent's jack knives. He's still got the frog sticker. It's lost among sundry tools in the back of his garage. He has long since forgotten what was paid for the piece of cutlery, but he shall always remember its quality. It clinched for him the secret of success in the movies or any other business-quality at a price. That's the keystone of the secret of the Kings, and more recently the Rivoli, which Billy added to his string but a few months ago. But I am getting ahead of my story. I set out to tell how Billy Goldman turned a losing second-run neighborhood show into a winning first-run house.

In the Spring of 1923, when Goldman announced through the public press that he had acquired the Kings Theatre, the wise boys along Picture Row shook their heads. Some laughed quietly. Others, more thoughtful, opined they felt sorry for Bill. He was a real good fellow—and they hated to see him lose his dough.

At the time no thought was given to the Kings as a possible first-run house. Far be it from such. A mere second-rate, second-run neighborhood house. And a loser at that.

Twelve years ago the Kings was some show house. It has just been opened by O. T. Crawford as a combination picture and vaudeville theatre. It was a thing of beauty. The last word architecturally speaking. A desirable place in which to be amused.



WILLIAM GOLDMAN

But somehow the public had never taken to it. Crawford could not make it go.

Others had tried their hands with it. Everything on the calendar of amusements had been put on there—a combination show, musical comedies, burlesque, light operas, serious dramas and even Marcus Loew gave it a whirl with his vaudeville and some feature pictures. When he gave it up, Famous Players tried to put it over as a second-run house but it simply wasn't there.

So it looked like the chaps in the know were right for once when they made floral reservations for Bill's financial demise so far as the Kings was concerned.

Going in, as they say, Goldman thought of the Kings in terms of second-runs. At that time he did not consider the first-run possibilities of the house. First of all, he knew that it would be difficult to secure high-class attractions first-run. So with a desirable second-run contract with Paramount in his hands, the right to play the big Famous Players-Lasky feature right in back of their first-run palace, the Missouri, Goldman wasn't worrying so very much, except that he knew he was up against a tough game.

But even he didn't realize then how tough the going would really be. As said, the Kings had been tried out on all sorts of attractions, and some of them left a bad taste in the mouths of the logical patrons of the house. The handicaps were many. It didn't take Goldman long to conclude that the Kings couldn't be put over as a second run house.

And right there he showed his showmanship. How many exhibitors would have had the courage or the foresight in the face of failure to consider changing the policy from second-run to first-run. To seize the bull by the horns and make him say his prayers as it were. But that is exactly what Goldman did.

Quietly he laid his plans. He went into the first-run markets and bought his product. The best to be secured, paying top prices for what he wanted.

And then—with a bang that was heard throughout the entire city—the Kings burst forth as a first-run theatre de luxe. And the United States Government, the Marines, the Navy, the Army, the City Administration, the Health Department and even the newspapers helped put it over. Overnight Goldman transformed a losing second-run house into a winning first-runner and he has kept it there.

The campaign through which Mrs. Wallace Reid in person, in conjunction with "Human Wreckage," put the Kings into the ranks of successful first-run houses marked an epoch in St. Louis showmanship. It set a mark that prior to that time was never attempted, and which probably will never again be reached—for it was of the once-in-a-life-time class.

When everything was set, Bill went. And it was with some speed. Overnight he blanketed the town with his bills. Signs on every prominent corners. Every Army, Navy and Marine Corps recruiting signboard in town carried his message. "The Army wants



Three Elements in William Goldman's Tremendous Parade

Only Good Men. See Mrs. Wallace Reid in Person with 'Human Wreckage' at the Kings Theatre and Save the Rising Generation." That was the message that greeted hundreds of thousands of St. Louisians as they hurried to their tasks the morning of the big day, July 28th.

Mayor Henry W. Kiel declared the seven-day period Anti-Narcotic Week, issuing a proclamation in which he called upon the entire citizenry of the city to join Mrs. Wallace Reid in her noble fight. At the City Hall he greeted her in person when, with her mother and accompanied by Col. Phillip Brockman, president of the Board of Police Commissioners, she called upon the chief executive to explain her mission. To her he gave the keys of the city.

Following which Bill put on a parade. And what a turn-out it was! Headed by a platoon of police as big as that which escorts the Veiled Prophet on his annual pilgrimage of the Mound City, it moved through the streets of the down-town section. The United States Navy band was there, and in line were high city officials, federal officers attached to the anti-narcotic service, the Fire Department, Police Patrols, Army, Navy and Marine Corps trucks and automobiles, city ambulances, taxicabs and many private cars.

So thoroughly and completely had Goldman tied up every arm of the government, the state and city administrations to put over his show that some of the newspapers in a somewhat critical vein played the story up in lead positions on their first pages, devoting upwards of a column to the story. It was publicity that Bill could never hope to obtain otherwise.

Within a few hours every man, woman and child knew that the Kings was on the map. Thousands of them trooped to the house to see Mrs. Wallace Reid in person, and when they got there Bill was ready again. On the screen he flashed the ten big attractions that were to follow "Human Wreckage." "Rupert of Hentzau," "Enemies of Women" and others of that type. Titles and stars to conjure with. Bill's theory was and has always been "When you get them keep them coming."

The first week of the new policy was a big winner, and he came right back by holding Mrs. Reid and the picture over for another seven days.

Always a firm believer in printer's ink Goldman was generous in his advertising of this and other big attractions he put on at the Kings during the period he has been operating it first-run. But there are other things to putting a theatre over besides generous advertising—some so trivial that many exhibitors would ignore them entirely.

Walking or driving along Kingshighway toward the Kings, Goldman had noticed that you couldn't see the house until you were right upon it. A row of handsome, stately old maple trees hid it from view. And on his orders the woodman didn't spare those particular trees. They were cut down. Today you can see the Kings' big electric sign from Easton avenue on the north to the Chase Hotel at Forest Park on the south. Like a beacon light it greets those pleasure-bound.

Secondly, he convinced the powers that be that a traffic rule against left-hand turns at the corner of Kingshighway and Delmar boulevards was a hindrance rather than a benefit to traffic. This permits thousands of machine owners leaving west of Kingshighway and coming in Delmar boulevard, the principal east and west thoroughfare of the city, to conveniently turn north to the Kings Theatre.

Those two little things have had a tremendous effect on the Kings box office receipts on more than one oc-coming!"

"When you get them, keep them comnig!"

Goldman doesn't chance that. In his public relations department at the Kings Theatre he keeps three young women busy mailing out notices to patrons. He has a mailing list of some 7,500 names. Every week the guests of all of the principal hotels of the city find a nice little greeting from the management of the Kings in their mail boxes. They are informed what the program will contain and the best time to see the feature picture, etc.

Between times these girls telephone persons on the lists of patrons of the house to obtain personal expressions of their views of the shows that are being presented, what suggestions they have to improve conditions at



The King's Theatre on Opening Night

Goldman Long Active in St. Louis

the house. And if you don't think this pays, ask Goldman. It's a personal touch that can't be purchased.

In buying his product for the Kings and now for his Rivoli, Sixth street near Olive, Goldman is careful not to vary the class of the attraction too much. There is danger in buying the great big super-specials, he says, for he points out there are not enough of the outstanding supers to have a new one every week. So if you put only a few on every year, you feed your patrons up to a standard that can't be mantained. His theory is to have a good picture every week. The patrons may not rave about it, but they will always be satisfied. And keeping them satisfied is one of the secrets of successful showmanship.

That Goldman's system with the Kings can be carried out successfully with other houses, he has since demonstrated by taking over the Rivoli, a downtown theatre that had the reputation of being a "dead one." Like the Kings it had had a somewhat varied career, although it had always been a picture house.

The week of December 6th Goldman put on "Dante's Inferno" for an extra week, having had a record-breaking week with it the previous seven-day period. In fact, playing at 30 cents he grossed almost twice as much as an outstanding super-special had played to under the previous management at 55 cents.

With the Rivoli, Goldman varies slightly from his Kings advertising policy. Being a downtown house, it caters to the passerby, the casual, and whereas at the Kings a neat glass case with a pretty hand-painted card or two suffices to inform patrons of the attractions current and coming, at the Rivoli one must shout out the wares, so every bit of space is utilized for outstanding advertising material. Newspaper space is not so effective there as at the Kings.

Institutional advertising is also an important adjunct to the Rivoli. It has a service bureau mailing list of 4,000 names, and also carries advertising boards in all of the down town Class B hotels. Department store patrons are catered to, and an educational campaign is under way to get them to utilize the theatre as a sort of shoppers' rest.

Goldman has long been an outstanding figure in St. Louis's motion picture world. He started his picture career in 1910 when he opened the St. Louis Tent Show at St. Louis and Prairie avenues. In 1912 he took over the Maffitt Theatre on Vandeventer avenue near Maffitt avenue. This house had been built by O. T. Crawford when he was in his prime. Under Goldman's management it was a gold mine.

From the profits of the Maffitt he built the New Lindell Theatre on Grand boulevard, near Hebert street, in 1915, and in 1918 built the Grand-Florissant Theatre. He also added the Novelty and Lowell to his string later.

In 1920, when the Famous Players Missouri Corporation was launched, he was selected as its managing director, his Maffitt, Lindell, Novelty, Lowell and Grand-Florissant houses becoming part of the string of some twenty-two houses operated by their corporation.

Under his direction the Famous Players built the Criterion, Broadway near Olive street; the Delmonte, Delmar boulevard near Clara avenue, the largest one-floor theatre in the world, and on November 9, 1922, opened the Missouri Theatre, Grand boulevard at Lucas avenue. The Missouri at that time was the largest and finest picture theatre in the West and still remains the class of the Mississippi Valley.

He remained in charge of the Missouri until September, 1922. During his regime as managing director of the big Paramount first-run house he set a standard of showmanship that lifted St. Louis out of the mediocre class. He was the first to give the city modern presentations and to educate the movie fans to possibilities of soft light, organ prelude, orchestral accompaniment and overtures, the refinements that have come into motion picture presentation in recent years.

In his regime the Missouri was made an institution of St. Louis, a standard to be guided by, as Sterling on silver. All of which made his task of putting the Kings over as a first-run house all the more difficult. Sixty per cent of the patrons of the Grand boulevard palaces come from the West End. With his seating capacity of 1,900 seats at the Kings he also faced the task of combating the influence of the Grand boulevard houses with their 6,000 seats.

In addition to the Kings and Rivoli, Goldman also owns the Queens, a neighborhood house at Euclid and Maffitt avenues. He also promoted the St. Louis Theatre, Grand boulevard and Morgan street, a 4,500-seat, $1,000,000 picture palace now under construction, and recently was reported to have purchased Harry Koplar's half-interest in the St. Louis Amusement Company's group of sixteen neighborhood houses. However, that deal has not been finally put through, it is understood.

So Goldman has had thorough experience. But he does not leave things to chance, and he is always reaching out for new ideas to keep his houses moving successfully. An instance of this kind is the "Youth Week" he arranged for the week of December 20 to 25, inclusive. During that week the management of the Kings was completely taken over by boys and girls nominated by patrons of the house. Several thousand votes were received in the contest, and the twenty-four girls and seventy-six boys who received the most votes were assigned the task of handling the big show house that week. Bill got his idea from Boy Scout Week, recently held, when Boy Scouts took over the reins of the city government, etc., in St. Louis.

GOLDMAN'S RECORD

William Goldman is no stranger to St. Louis, having begun exhibiting in 1910 with the St. Louis Tent Show, at St. Louis and Prairie avenues.

In 1912 he acquired the Maffitt Theatre on Vandeventer avenue, near Maffitt avenue.

In 1915 he built the New Lindell Theatre on Grand Boulevard, near Hebert street.

In 1918 he erected the Grand-Florissant Theatre.

A little later he added the Novelty and Lowell to his string.

In 1920 he was made managing director of the then new Famous Players Missouri Corporation, his five houses becoming a part of the circuit of twenty - two operated by the corporation.

Famous Players built the Criterion and Delmonte, and opened the Missouri under his direction. He remained in charge of the Missouri, then the largest and finest picture theatre in the West, until September, 1922.

He promoted the St. Louis Theatre—a 4,500-seat, $1,000,000 theatre, now under construction.

He now is reported to be seeking to buy Harry Koplar's half interest in the St. Louis Amusement Company, which controls sixteen neighborhood houses.

Ideas!

Gathered Along Broadway By W. Stephen Bush

TWO of the theatres on Broadway this week were given over entirely to the children. Both the Rivoli and Rialto were crowded every afternoon and evening with litttle folks and their parents or guardians, testing the extensive preparations for handling them to the fullest extent. Rarely did I see audiences, matching in numbers and enthusiasm the throngs at the two theatres named. In each theatre the star of "Peter Pan" appeared at the end of the two performances de luxe and was given an ovation. "Peter Pan" dwarfed the rest of the program, the only other unit being a very clever and highly suitable Max Fleischer "Inkwell" cartoon: "The Storm." Even the weekly was omitted, for "Peter Pan" is a feature of unusual length.

As an entertainment chiefly intended for children, the program and presentation might well serve as a model. The cartoon, "The Storm," carried the children and the adults into gales of laughter, a thoroughly fitting conclusion to a children's performance. As to "Peter Pan" one may safely say, that Dr. Riesenfeld in the prologue and the musical accompaniment cleverly accentuated the underlying note of pathos and weirdness, which characterizes this modern fairy tale. The prologue had no particular title but it might well have been called a glimpse into fairyland. The prologue hushed the lively young audience into silent attention and prepared them for the main attraction and no prologue can do more.

The parting of the curtains disclosed a scene of a fairy landscape with a dim and mysterious background with stars shining faintly here and there. Room was left in the foreground of the stage for the dance which ended the prologue. The orchestra played a valedictory and slowly went into a "chanson plaintif" as the curtain rose. The figure of "Peter Pan" in its recognized airy dress and jaunty hat was dimly seen at the right, seated on a rock, and presently took up the notes of the song. As it neared its end there appeared in the semi-darkness of the foreground a trio of dancing faires all clad in white which was in quick succession joined by the full ballet of the Rivoli. It was a short but most graceful dance and before the curtain closed again the fairies and "Peter Pan" quickly disappeared into the shadows of fairyland.

The audience gave the prologue "a generous hand" and less than twenty seconds later "Peter Pan" was on its way. It was well introduced in a musical way by "The Dawn" from the suite, "A Day In May." All the telling points in the feature were most aptly scored, the "allegroprecipitoso" at the appearance of the lions giving the youngsters a special thrill. A good deal of the musical accompaniment of "Peter Pan" consisted of special themes composed for the occasion by Dr. Riesenfeld. The "Peter Pan" motif and the "mother theme" made a fine contrast and greatly heightened the charm of the performance. The applause at the end was well sustained, but scarcely less so than the demonstrations of enthusiastic approval in response to the question of a subtitle: "Do you believe in fairies? If you do, clap your hands."

FOR imparting a seasonal air and atmosphere to his program Roxy at the Capitol was greatly appreciated and applauded by his audiences. The unit responsible for the New Year's spirit of the program was No. 1, described on the bill as "Happy New Year" (A Declamation) Father Time, Frank Moulan. As a rule, it is well known and understood by screen showmen, declamations are "de trop" and a drug on the market as far as any demand by the audience is concerned. Exceptions to this rule are extremely rare, but there is no doubt that the declamation at the Capitol, short, well conceived and well delivered by the conventional figure of Father Time was one of the rare exceptions for the audience showed its unmistakable appreciation.

Applauding "The Weekly"

A notable feature of the programs in the Broadway houses this week and last week has been the weekly. There seems to have been a special wealth of material as the duplications were few and far between. In the selection of the scenes composing the weekly preference was givn to animal scenes, pictures wtih babies, sports and outdoor scenes, ideal material for a good weekly. The frequent applause given to these weeklies in the last week again called forcible attention to the importance of this unit as often the most popular item on the program.

The program continued in an appropriate and dignified way with the Faust overture, which in turn was followed by "Caro Nome" from Verdi's "Rigoletto" sung by Miss Caroline Andrews. I do not want to attempt an explanation or analysis of the fact, but there was a pleasing and harmonious sequence in having "Caro Nome" follow the Faust overture, the combination gave tone and character to the musical portion of the program. This circumstance also helped the program as a whole, for the feature "The Dixie Handicap" dealt with a theme abundantly familiar to motion picture audiences.

There was not a solitary new wrinkle. "The Dixie Handicap" was well introduced by the last scene of the weekly showing an actual steeplechase with a long chapter of accidents over the hurdles and numerous exhibitions of clever and daring horsemanship. This last scene in the weekly was followed by a splendid prologue, which well deserves detailed mention. It emphasizes the southern atmosphere of the feature and consisted of very clever dancing and a potpourri of southern melodies. "Old Black Joe" was particularly well done. The singer, made up as an old darky, was called by the mistress of an old Colonial mansion. He came with the tardiness of old age and his song with its "I am coming" fitted well into the sketch. The prologue was very heartily applauded. The musical scoring was such as might be expected under the circumstances. "My Old Kentucky Home" in various moods and always cleverly attuned to the requirements of the play formed the dominant theme.

THE Piccadilly presentation was up to its usual good standard. There was a new edition of the Fur and Fashion show which again scored a hit with the audience. Two short and snappy musical numbers filled up the space between the overture and the Fur and Fashion show "Molly On the Shore," by the Piccadilly string quartette, and a short prologue with the song "When the Bell In the Lighthouse Rings Ding-Dong" introduced the feature "The Lighthouse By the Sea." Just as the feature on the program overshadowed all the other units, the dog "Rin-Tin-Tin" in turn overshadowed the feature and simply eclipsed both the story and the cast. There were spots throughout the feature where the barking of the dog was most skillfully imitated and added a touch of sensational and unexpected realism. Musically the feature was aptly introduced by the Fingal's Cave overture.

Have "Blues" Converted This Exhibitor?

Exhibitor Brownlee of the Palace Theatre, Adair, Ia., after losing his fight at the election for open picture shows on Sunday, has decided he wants to put Adair into the position of having nothing open on Sunday except the depot and the churches. He says the Iowa blue laws are about that strong, and it is only a matter of enforcing them. Since they are enforced with regard to the moving picture house he expects to seek to enforce them with respect to suspension of all work whatsoever with the exception of charity or necessity on Sunday.

Schine's Bath Theatre Opened Christmas; Sunday Agitation

Right on the heels of the opening of the new Babcock Theatre in Bath, N. Y., comes a petition to the office of Mayor Willson R. Campbell from the members of the local Women's Christian Temperance Union, asking the town executive to take immediate action prohibiting the showing of motion pictures in the house on the Sabbath. However, the mayor has taken no action in the matter, nor will he until the proposition is presented to the entire village board.

It is understood that certain members of the W. C. T. U. and the local clergy indorse the action of the women in protesting against Sunday pictures. Residents, however, are divided on the subject, there being fully as many, if not more, who desire Sunday shows, than those who oppose. Perhaps Bath will be the next town to stage a referendum on the proposition.

The Babcock, which is the newest house in the Schine Theatrical Corporation chain, was opened on Christmas night. The Mayor, Senator Ernest E. Cole, William D. Garrison, president of the Chamber of Commerce, and Robert C. Turnbull, head of the Rotary Club, spoke. The house seats 900 and is beautifully decorated inside and out and modernly equipped. Harold Lee has been appointed manager. The Schine interests are leasing the house from William W. Babcock, owner and builder of the structure.

Southeastern Kentucky Exhibitors Organizing

A tentative organization of the theatres of southeastern Kentucky was formed recently at a meeting at Pineville, in which 14 theatres of that section of the state were represented. Temporary officers were chosen as follows: F. Dooling, Harlan, president; C. C. Bowling, Pineville, vice-president; Arthur Brown, Middlesboro, secretary, and J. M. Miles, Barbourville, treasurer. Among the towns represented were Corbin, London, Williamsburg, Barboursville, Pineville, Middlesboro, Harlan, Benham, Lynch, Croxton, Evarts and Walling's Creek. According to a statement issued by J. M. Miles, necessary papers are being drawn up to effect a permanent organization.

Arthur S. Friend Pays $375,000 for Valuable Site in New Haven

The site of the former Rialto Theatre in New Haven, Conn., destroyed by fire several years ago, has been purchased by Arthur S. Friend of New York City, according to an announcement on December 26. The price involved was said to be $375,000.

Recently it was announced, when a New Haven realty company purchased the land, that a picture theatre to cost approximately $1,000,000 would be erected. A few weeks ago announcement was made that Yale University would perhaps acquire the site and erect thereon a business building and a theatre, the latter to serve as a place for the production of plays by Yale students participating as actors and authors. The former Rialto Theatre was operated by Alfred S. Black at the time of the disastrous fire in which several persons were killed.

Mr. Friend states that he made the purchase for clients, and that it will be immediately improved with an office and theatre building. There will be two hundred offices, eight stores, a cafe and a theatre to seat 2,600. The theatre will be equipped with every known device for safety, and to provide for the lavish entertainment of the New Haven public. The building will be completed and the theatre opened in August, 1925.

Towns in Southwest Having Some Trouble With Projectionists

Fred S. Gantz, Sand Springs, Okla., owner of the Star Theatre there, filed a petition in the district court, asking for an injunction against the Moving Picture Machine Operators, Local Union No. 513, a branch of the national organization; W. W. Bassett, president of the local; R. A. Roberts, business agent, and Eddie Miller, as operator.

Gantz alleges that on October 18 he entered into a contract with the local union whereby he was to be furnished a moving picture machine operator until September, 1925 for $40.00 a week. He says one Eddie Miller was employed. Now, he alleges, Miller is threatening to quit at the behest of the union officials. He asks the court to enjoin each defendant from breaching the contract.

All efforts to bring about peace and a settlement between the El Paso, Texas, theatres and the moving picture operators has failed and the theatres will run open shop until such time as a settlement can be reached.

OFFICIALS ATTEND OPENING OF BAKER, DOVER, N. Y.

The re-modeled Baker Theatre, Dover, N. J. was opened this week by R. F. Woodhull. The Baker in its new state is entirely modernized and seats about 1800 persons.

The Motion Picture Theatre Owners of America was represented at the opening by National President M. J. O'Toole and Chairman of the Administrative Committee Sydney S. Cohen. Woodhull is chairman of the board of directors. Mayor William Hoskins of Dover presided at a short series of congratulatory addresses and Mayor Frederick Breidenback of Newark, Superintendent of Schools Bowlby and others spoke.

Coming and Going

Rod LaRocque sailed on the S.S. Olympic for Paris on December 27. He had arrived in New York from the Coast in time to spend Christmas in New York.

Arthur Kelley, second vice-president of United Artists Corporation is in London. He is expected to return to New York shortly.

Michael Simmons, identified for a time with the trade press, announces that he will sail for Rome on January 3.

Jesse J. Goldburg is back in New York from the Coast.

A former manager of the Regent Theatre at Ottawa, Ontario, J. C. Kennedy, was a visitor in Ottawa over the holidays. Mr. Kennedy has been manager of the Capitol Theatre, Peterborough for Famous Players Canadian Corp., for the past 18 months. He had charge of the Ottawa Regent when it was controlled by the Allens of Toronto.

Harry Rapf, associate studio executive at Metro-Goldwyn-Mayer's Culver City studios, has returned there after an extended stay in New York, during which he secured a large amount of film material.

Joe Klein, general manager of Celebrated Players of Chicago is in New York.

Sam E. Rork is back on the Coast after a visit in the East.

William M. Seabury sailed this week for Europe. He will spend some time in Berlin, it is said, before returning to America.

Director Dell Henderson is in New York from the Coast.

Albert E. Smith, head of Vitagraph, is expected to arrive in New York from the Coast on January 4.

Norbert Lusk, for some time connected with the Thomas H. Ince Corporation publicity bureau on the Coast, is in New York.

David O'Malley has returned to New York after an extensive trip through the South in the interests of C. B. C.

Canadian Independent Gets Dominion Films Business

Canadian Independent Films, Ltd., which was organized recently with headquarters in Montreal, Quebec, has taken over the business of Dominion Films, Ltd., a former important enterprise in the Dominion, of Jule and J. J. Allen, having branches in six cities from coast to coast.

The formation of the new company is of particular interest to independent exhibitors of the country, it is stated. The president is Louis Rosenfeld of Toronto, who was formerly prominently associated with the Allens, while the vice-president is Jules Levine of Montreal. Martin Arnovitz of Montreal is the secretary-treasurer.

That the company intends to do business on a large scale is indicated by the fact that the Canadian rights for three brands of pictures have already been secured, these being the Columbia, Perfection and Preferred pictures. Lists already announced indicate that the company has eight each of Perfection and Columbia releases and four features of the Preferred. Canadian Independent Films is also negotiating for several other makes of United States and European productions for the Canadian market, it is stated.

Universal Re-Incorporates; $3,000,000 Floatation; Theatre Acquisition Aim?

Old Directorate Heads Universal Pictures Company, Inc.—To be Listed On Stock Exchange—Plans Guarded But Building Motive Gains Credence by A. S. Friend's Purchases in Bigger Key Cities for an "Unknown Party"

By TOM WALLER

THE film industry is talking, wondering and conjecturing about Universal this week. Carl Laemmle started the White Way buzzing when he issued a lengthy prospectus. In this is contained the information that Universal Pictures Company, Inc., is being formed to "acquire the entire outstanding capital stock of Universal Pictures Corporation." At the same time, Arthur Friend is credited by the Film Daily with having been instrumental in interesting the Wall Street financial houses in the loan which, according to the prospectus, includes a $3,000,000 issue of 8 per cent first preferred stock. While all this is going on, Mr. Friend finds time to go to New Haven and purchase for an unknown party a $375,000 theatre site. What two and two makes in Universal calculus is what the filmdom outside the Laemmle sanctum is trying to dope out.

Glancing over the prospectus proves just an appetizer to read it over carefully; and after that to scrutinize it minutely. From the point of view of the man unversed in the intricacies of Wall Street, the final figuring would tend to show material decidedly interesting.

The present directorate of Unibersal will have control over the new company. The $3,000,000 is being floated by Dillon, Read & Co., and also by Shields & Co. With the par value per share at $100, the indicated preferred certificates total in the neighborhood of 30,000. There is a similar total of common stock certificates as adduced by the notation in the prospectus: "The purchaser of each five shares of first preferred stock to receive a warrant for the purchase of five shares of common stock." Elsewhere in the statement and apparently corroborative of the assertion that Laemmle and his associates will remain in control, in view of the figures as to the stock just mentioned, is a clause showing that Universal Pictures Company, Inc., has 250,000 shares of common stock "to be presently outstanding." The casual reader of the prospectus may therefore conclude that the major percentage of common stock is consequently not reckoned in the present flotation.

Getting its name and its activities on the board of the Stock Exchange authenticates facts and figures and greatly enhances their value, since they then become public property. Paramount was the first of the producing companies to place its stock in the market. The new Universal corporation aspires to be the second. The prestige and nation-wide confidence which this move will inspire would give rise to a belief, especially strong in New York, that Universal Pictures Company, Inc., will bend greater efforts toward gaining power in a department of the field comparatively little touched upon by Universal Pictures Corporation. This is the proposition of theatre acquisition.

In the prospectus, it is revealed under the section entitled "Distribution" that Universal "operates fifteen theatres, in important cities throughout the United States, and also operates five theatres in foreign territory."

Of course, there are many that consider $3,000,000 just a "drop in the bucket" so far as augmenting the "fifteen" and the "five" are concerned. But in the same breath they are quick to appreciate the value of $3,000,000 when its activities are being recorded on the tickers of the money overseers of the world.

Adhering to this course, those who are familiar with rumors extending back over the past six months or more—as to the seeming ambitions and plans of "U"—are today patting themselves on the back and "buttonholing" their friends along Broadway, reiterating the hackneyed salutation: "I told you so."

The summation of two and two in Universal calculus for them in an analyzation of the "dope" of the past year, crowned by the publicized facts during the week. Their understanding—and they are all expert dopesters who seldom overlook anything bearing even the semblance of a point emanating through premature odors from the kitchen of premeditation—is that Universal Pictures Company, Inc., is planning to further strengthen itself in such of the bigger key cities where its product may not be reaching the public on Grade A, Certified, screens.

In everyday English, such understanding has it that Universal Pictures Company, Inc., will, before the close of 1925, have one of these screens, surrounded by the most elaborate and expensive settings in no less a much coveted sector than the loop of Chicago.

With the mentioning of Chicago and Universal comes into position once more the name of Arthur S. Friend. The situation has been worked out by the dopesters, as already mentioned, along the lines of a crossword puzzle. Friend makes a purchase—a site for a theatre—in one of the bigger key cities. That much is provided for the solution. But the white space to fill is the name of the unknown party—the party which has put up the cash; the party for whom Arthur S. Friend makes the purchase.

With the report that Artur S. Friend was instrumental in introducing Universal to the Wall Street men, many, in fact most, of the "contentants" have filled in the vacant space with the words "Big U." And Friend admits that he has made many additional purchases in this respect. Chicago and New Haven lead, but Friend announces that he has visited and placed the necessary signature on other dotted lines which has materialized in fat commissions for real estate brokers also in Cleveland, Columbus, Cincinnati, Detroit, Buffalo and New York.

Facts submitted by Carl Laemmle show that the gross operating income for Universal Pictures Corporation for the years ended November 1921-22-23 are, $16,099,206 and $17,635,138 and $20,735,519, respectively. For the same periods the net earnings on 250,000 shares of common stock are listed at $254,334 and $544,859 and $886,763, respectively.

The prospectus prepared by Mr. Laemmle for the $1,000,000 flotation reveals, under the title of "Business," the following:

"Universal Pictures Company, Inc., is being formed to acquire the entire outstanding capital stock of Universal Pictures Corporation which, together with its subsidiaries, is one of the leading American companies engaged in the production, distribution and exhibition of motion pictures. Since incorporation in 1912, the business has grown under the original management until, for the fiscal year ended November 10, 1923, gross revenue exceeded $20,000,000 and net profits after Federal taxes amounted to more than $1,250,000.

"The Universal organization produces its pictures at Universal City, California, where it has probably the largest motion picture plant in the world. Its productions include not only specialty productions such as its 'The Hunchback of Notre Dame,' and feature pictures released under its well-known 'Jewel' brand, but standard serials, comedies and practically every kind of picture required for motion picture theatres. Its pictures, together with the news reels produced by the International News Reel Company, are distributed throughout the United States, Canada and foreign countries, its foreign business probably being larger than that of any other motion picture company."

As to assets and earnings, the official statement explains:

"The consolidated balance sheet for Universal Pictures Company, Inc., and subsidiary companies, as of May 10, 1924, as certified by Messrs. Price, Waterhouse & Co., but adjusted to give effect to the organization of the company and the present financing, shows net tangible assets equivalent to $250 and net current assets equivalent to $195 a share of first preferred stock and cur-

(Continued on page 127)

200,000 Seats Are Now Represented in Exhibitors' Association of Chicago

Of 280 Theatres 214 Are Members; Is Linked Up with State Organization—Well Over $12,700,000 in New Building Enterprises

THE story of the Exhibitors Association of Chicago is an interesting one. About a year ago when the plan to form a real working association was brought up before the moving picture people of the city there were many who thought it could not be done. . A few of the live-wire exhibitors got together and under the direction of E. D. Miller, well-known south side theatre owner, a start was made and the boys have kept at it until at the last meeting there was a total membership of 214 houses out of the 280 theatres in the city.

Not all theatre owners are eligible, for those who feature vaudeville have their own organization, but the houses where moving pictures predominate are urged to join for their own protection. The scale of membership dues is based on the seating capacity of the theatres, being 20 cents per seat annually in all houses over four hundred seats and ten cents per seat for houses seating less than four hundred.

During the year the officers of the association have fostered a better understanding between the owners and their employes and more cordial relations with the film exchanges directly and the Film Board of Arbitration, where the awards secured have been satisfactory to all concerned.

The various bureaus of the city government that come in contact with the theatres and their managers have found full co-operation from the members and the officers of the organization; witness the campaign of the city health department for better ventilation in the theatres and the fact that every association theatre complied with the full requirements of the city authorities.

The houses that were closed by the city health department for not complying with their orders on ventilation were not members of the Exhibitors Association of Chicago. There is about 200,000 seats represented by the members of the association and the largest and best houses are members of the organization as well as all but 64 of the smaller houses. The officers of the association who have been at its head during this time and have been hard at work for the upbuilding of the theatres of Chicago, have been Jack Miller, president and business manager; Samuel Abrahams, assistant manager; Ludwig Siegel, secretary, and Frank Schaefer, treasurer. Every member of the Exhibitors Association of Chicago automatically becomes a member of the Illinois Motion Picture Theatre Owners, as the Chicago body includes the state membership in their dues to the city members.

Lubliner & Trinz have just received a loan of $350,000 for ten years at 6½ per cent. from the State Bank of Chicago for construction of the Madison and Mayfield Theatre, the first of a group of three houses to be erected. The next movie house started will be the Belmont and Lincoln, for which a loan of $1,000,000 at 6 per cent. has been made by S. W. Straus & Co. Excavation will start this month for the Tower Theatre to be erected on Sixty-third and Blackstone and on which a loan of $1,500,000 at 6½ per cent. has been made by Greenebaum Sons Investment Company.

The Randolph Company, owners of the Bismarck, have made a temporary building loan of $2,000,000 running to May at 6 per cent. to finance the new hotel and theatre building. A loan of $350,000 has been made by the Continental & Commercial Trust & Savings Bank, trustee, to the Boulevard Amusement Company on the propérty at the northwest corner of Garfield and Ashland. for a year at 6 per cent.

A refinancing junior loan of $300,000 has been made on the 3,200-seat Senate Theatre for two years at 7 per cent. on the block at 3200 West Madison. Leo Spitz was attorney for Lubliner & Trintz circuit, who own the house.

The lease of the new Orpheum Theatre Building on Randolph street between LaSalle and Wells streets, provides not only for 26 years beginning in May at a term rental of $5,200,000, but also carries an option for five more years at $200,000 annually or an aggregate term rental of $6,200,000, records of the recorder's office show. The lease is between the Randolph Hotel Company and the Palace Theatre & Realty Company.

The northeast corner of Blue Island avenue and 16th place has been bought by John Voumvacias, who intends erecting a $500,000 theatre building. It will contain a 1,500-seat playhouse, stores and offices. Plans are being drawn by R. Levine & Co. and E. P. Rupert, architects and Samuel Klein, engineer. Mr. Voumvacias owns several theatres.

Using Aeroplane for Membership Drive

Can an exhibitor exploit himself to another exhibitor. That's exactly what will be attempted in Kansas in a few days, unless the plans of C. E. Cook, business manager of the M. P. T. O. of Kansas and Missouri and M. B. Shanberg, a director of the organization and an official of the Midland Circuit of Theatres, Hutchinson, Kans., go amiss.

As a formal opening of the huge membership drive to be conducted, Cook and Shanberg have arranged an airplane trip through many of the principal cities of Kansas, the plane being owned by Shanberg. Topeka, Hutchinson, Junction City, Salina and Wichita will be visited.

Prior to the flight a unique card of announcement will be mailed all exhibitors in the towns to be visited. At the top of the card in large lettering is: "Rollin' the Rounds!" In the middle is a sketch of a popular brand of motor car, pushing a huge medicine ball up a hill. At the bottom is the wording: "Will see you.—'Doc' Cook."

The flight will be made for nothing more than to "exploit" organization to exhibitors. Incidentally, a tie-up with all local newspapers will be effected, which will serve to open the eyes of the public to the fact that organization among exhibitors is more than a fable.

State Rights Sales

Rayart Pictures announce the sale of "Battling Brewster," their serial in fifteen episodes of two reels each, produced by Dell Henderson, in which Franklyn Farnum and Helen Holmes are co-starred, for California, Arizona, Nevada and the Hawaiian Islands, to Nat Wagner of San Francisco. Sale is also announced of the entire Reed Howes series for Louisiana and Mississippi to Louis Films of New Orleans. "Battling Brewster" also sold to the Independent Film Company of Dallas for Texas, Oklahoma and Arkansas. "Safeguarded," starring Eva Novak, sold to Royal Pictures, Inc., of Philadelphia, for Eastern Pennsylvania; and to the Lande Film Company, of Pittsburgh, for Western Pennsylvania. Also for Western Pennsylvania territory, "Trail Dust," to Apex Pictures, Inc. In addition Rayart announces this week the sale to Richmount Pictures of the entire Rayart output for Porto Rico, and to the same concern the entire Rayart output for Australia.

Sanford Production Company has sold to Film Productions, Inc., 12 Billy Franey and 6 William (Bill) Mix productions, with Dick Carter, Gene Crosby, Billy Franey, Alys Murrell and Monty Montague.

CANADIAN F. P. DEFEATS FIDDES IN HIGHER COURT

John T. Fiddes, former manager of the Capitol Theatre, Winnipeg, Manitoba, has lost his case against Famous Players Canadian Corporation, Toronto, in the allowing of the appeal by the corporation against the decision of the Winnipeg court in the Court of Appeals. Fiddes, who was in charge of the theatre for only a few weeks, sued the corporation, alleging wrongful dismissal. He asked for $10,000 damages. Mr. Justice Curran of Winnipeg awarded damages of $1,900 and costs against Famous Players but the company has now secured a reversal of the decision in the higher court.

Revival of Old "Protection" Fight Is Imminent in Detroit

Agitation Likely to be Precipitated by Report that Kunsky Theatres Demand 60-Day Grace Period on Current First Runs

A RENEWAL of the old fight over "protection" is promised in Detroit with the report that the John H. Kunsky Theatres, operating the Capitol, Madison, the Adams and the New State now in the process of erection, have demanded a protection of 60 days on all first-run pictures playing their downtown houses.

Many of the bigger productions on which the Kunsky offices have spent much money in preparing special campaigns and attendant features at the showings, have been advertised as "coming attractions" in the lobbies of the small neighborhood theatres, it is complained. These signs, palpably designed to keep neighborhood patrons from going downtown to see the production, are placed in the theatres while the picture is running at the Adams. Thus, many picture patrons refuse to go downtown, where the admission price is much greater but where the expense of exhibition and presentation, is very much higher.

Two years ago a similar contest arose and and at that time it was believed to have been an accepted understanding that the Adams Theatre, at least, should be allowed a long protection period in order to safeguard its heavy investment. In recent weeks, however, with the showing of widely advertised productions, some of the smaller theatre owners are said to have overstepped their bounds by listing the pictures current at the Adams as "coming attractions."

The Kunsky management points out that the sixty-day grace period asked by them is only fair in view of the amount of money involved in the Adams' first runs. Heretofore, the Kunsky management only asked for 30-day protection periods.

Protection and zoning are questions likely to be given considerable attention in the Detroit city territory during coming months. Aside from the reopening of the Kunsky first-run protection argument, it is also understood that discussions are under way looking towards a re-zoning of the entire city. H. M. Ritchey, executive secretary of the Michigan Motion Picture Theatre Owners, and David Palfreyman, who holds a similar post with the Film Board of Trade, are the parties to this effort. Conditions in many of the zones have changed so materially in recent years that there is said to be continual friction and difficulties which both exchanges and exhibitors would like to see definitely straightened out.

Several downtown theatres gave successful New Year's Eve shows this year and in the neighborhood sections practically all of the theatres hit upon the plan. Success marked almost every effort.

"Peter Pan" opened at the Madison last Sunday to splendid business and will be held at least two weeks at this house. An extensive advertising campaign that spread to the mercantile establishments of the city preceded the showing. The picture received liberal notices in the press.

Hiram Abrams, president of the United Artists Corporation, was a Detroit visitor last week, spending a day at the local exchange talking over business matters with Herbert Travor, the local manager.

James Kent, who is the oldest exchange manager in point of service in the Detroit territory, has decided to open an independent exchange of his own and is now quartered on the fifth floor of the Film Building with a large quantity of product. Kent formerly managed the Selznick and Warner Brothers' exchanges in Detroit.

John H. Kunsky's Capitol, which was opened four years ago, will celebrate its anniversary with a special program, now under preparation by Howard O. Pierce and Thomas D. Moule. The Capitol was opened on the evening of Jan. 12, 1921.

About 100 members of the film fraternity in Detroit gathered under one roof on New Year's Eve and celebrated the passing of the old and the arrival of the new. It was an innovation planned by David Palfreyman, manager of the Film Board of Trade and H. M. Richey, manager of the Motion Picture Theatre Owners of Michigan.

Detroit got its first touch of zero weather over the holidays and instead of dampening business in the film theatres put considerably more pep into it. The temperature hovered around the zero mark and lower for almost 10 days, registering the coldest weather in more than 50 years.

George Sampson, manager of the Cinderella Theatre, turned over his house one afternoon recently to an orphan asylum and a home for crippled children, making it a sort of Christmas celebration for the unfortunates. George also arranged for Santa Claus to come and each child went away with a present. The stunt received considerable publicity in Sampson's sectional newspaper and the house should be repaid in the good will that was thus established.

WESTERN PA. M. P. T. O. PLANS FOR CONVENTION

Arrangements are being made for the fifth annual convention of the Motion Picture Theatre Owners of Western Pennsylvania, to be held in Washington, Pa., April 21, 22 and 23. The headquarters of the gathering will be at the George Washington Hotel.

Mixup Puts Exhibitor in Murderer's Shoes

A peculiar judicial mix-up involving a theatre owner occurred at Columbus, Ohio, recently. An error on the part of Chief Justice Marshall of the Ohio Supreme Court, in confusing a fine of $100 imposed on Norman G. Kendall, owner of the Nemo Theatre, Cleveland, for violation of the child labor law, with the death sentence pronounced on Joseph Clarence Kane, who was convicted on a charge of murder, resulted in a 20-day stay of the latter's execution. The chief justice had granted a delay in execution of the fine against Kendall, but it seems got the name confused with that of Kane, and forwarded the recommendation to Governor Donahey, which brought the reprieve for Kane.

Buffalo Film Board of Trade Adjusted 225 Claims During 1924

To prove the worth of the arbitration work being done by the committee of the Film Board of Trade of Buffalo, Sydney Samson, president of the board, announces that during the year just passed, 225 claims were filed aggregating $72,000. Of this number 110 claims were settled out of court, 22 were filed against exchanges by exhibitors of which 17 were decided in favor of the exhibitor. J. H. Michael, A. C. Hayman of Niagara Falls, and Joe Schuchert, Jr., and Arthur L. Skinner were among the most active in this work for the exhibitors.

Senator Leonard Lipowicz, newly elected from the Buffalo district, and an exhibitor himself, is about to introduce, at the request of the legislative committee of the Motion Picture Theatre Owners of New York State, Inc., an amendment to the present censorship measure, known as the Lusk law, which will, the committee believes, satisfy all parties concerned, according to an announcement by J. H. Michael, chairman of Buffalo Zone, and a member of the committee.

The committee will meet in Albany January 6 at which time this amendment will be discussed. Another important bill which will be introduced from upstate by Senator Lipowicz will be a measure providing for the admission of minors to matinee performances under certain restrictions.

WARNERS ISSUE 200,000 SHARES OF CLASS A STOCK

Warner Brothers Pictures, Inc., announce they have authorized an issue of 200,000 shares of Class A stock, bearing preferred cumulative dividends at the rate of $1.50 a share a year, payable quarterly, and convertable into common stock at the option of the holder. The holders of the present common stock have been given the privilege of exchanging it for the Class A stock, share for share. On December 23 the board of directors declared the first quarterly dividend, which will be paid January 2, 1925.

Oscar Perrin Will Tell You Why Moving Picture World Is First

THE MOVING PICTURE WORLD is read the country over. If you are in any doubt, ask Oscar Perrin, of the Leland and Clinton Square Theatres in Albany, N. Y. Following the publication of an article in the December 13 issue of the World, narrating how Mr. Perrin has been successfully holding over pictures into the second week, letters have reached him from all sections of the United States.

A namesake, but no relation, C. T. Perrin, of the Wyoming Theatres Company, in Casper, Wyoming, writes in part:

"I have just completed reading the very fine two-page article on you in the World, of recent issue, and thought I would take a few moments to congratulate you on your very fine ideas of management, and your high degree of 'pep' and 'push,' and your high standing among showmen of the country.

"I was very much impressed with the article, and feel that it benefited me greatly to read your statements regarding necessary requirements of a showman in the present day and age."

In Cincinnatus, N. Y., W. H. Price, of the Avon Theatre, goes a bit further, seeking information on how to stop the flicker in pictures. Mr. Price says in part:

"I saw your article in the Moving Picture World, in which you spoke of not having a picture that flickers. I have been running a theatre for over a year, and of late my pictures once in awhile flicker in terrible shape. It certainly does get my 'goat.' I have tried adjusting my machine but nothing appears to help. Is it the machine or the film?

"I have asked a lot of people, but none seems to know what the trouble is. I have also had trouble breaking lenses. Can you tell me what causes this?"

If letters keep on coming, Mr. Perrin in all seriousness remarked the other day that he would be forced to employ a secretary to answer his mail.

"A Woman of Paris" Banned from Worcester, Mass., by Local Board

THE Worcester, Mass., Board of Motion Picture Review has banned for showing in that city "A Woman of Paris," the Charles Chaplin-directed production, which was picked by a committee of the Authors' League of America as one of the three best motion pictures of 1924. The action of the reviewers coupled with the honor bestowed upon this picture has led the Worcester Theatre Managers' Association to appeal to Chief of Police Hill that recommendations be passed making the censoring of photoplays by the Worcester board "more uniform." The chief has referred the recommendations to the board.

The board of review is composed of 57 persons, all of whom are members of approximately 20 civic organizations. They pass in judgment on a picture selected for showing in Worcester and even if it has passed the severe scrutiny of the Massachusetts State Department of Public Safety's reviewers and the Worcester people deem it objectionable in Worcester they have the power, through the city police department, to order the picture feature banned.

The theatre managers ask that the entire membership of the board of review attend the screening of a picture and that in the absence of any members the votes of those not attending be counted in favor of approval of the film; also that a feature which has been passed by the state department as fit for showing on Sunday be considered worthy of showing in Worcester, Mass., at all times.

Robert K. Shaw, president of the board of review, and Police Chief Hill declared that "A Woman of Paris" was barred from Worcester because it was found "morally objectionable" by a two-thirds vote of the board. This feature has been exhibited in many Worcester county towns and many other Massachusetts cities. Members of the board of review, who banned the picture, in upholding their decision aver that the picture was barred from the State of Pennsylvania until it had been revised in accordance with the instructions of the censoring body.

Arc Theatre, Columbus, Purchased by Smith

J. M. Smith, of Columbus, Ohio, an experienced exhibitor, has purchased the Arc Theatre from Martin M. Levitt, who has operated the house for the past nine years. The theatre, which was formerly on Main street, between Fourth and Fifth, Lafayette, Ind., came under the management of Mr. Levitt in April, 1916. In 1920 it was moved around the corner to its present location, which was remodeled for that purpose, with seating capacity of 500. The house will be conducted under the management of William G. Outland. Policy of first-class pictures will prevail. Admission prices, it is announced, will be five cents for children and ten cents for adults.

1924 Was a Banner Year for M. P. T. O. of Kansas and Missouri

In a letter, which will be mailed to members of the M. P. T. O., Kansas and Missouri next week, is a summarization of the accomplishments realized during 1924 from the standpoint of finance, progress and morals, by exhibitors of those two states.

"I realize, of course, that Christmas announcements are made more or less on a wholesale scale," said C. E. Cook, business manager, "but there are some advancements in Kansas and Missouri which should not be overlooked.

"First, we have, through organization, so educated the exhibitor that no longer will he sign contracts at random with an irresponsible type of salesman, who promises an abundance of exploitation and advertising.

"Second, we have taught the exhibitor that fighting his battles individually is a tough assignment. He now is 'sold' on organization.

"Third, and most important of all, the M. P. T. O. Kansas and Missouri is now upon such a strong footing that we can cease being selfish in looking after our own affairs only.

"A large part of our work for 1925 will consist in reaching out to aid other weaker state organizations in gaining a more firm foothold. We intend to put our shoulders to the wheel with Allied State Organizations and combat all adverse national and state legislation. We will not overlook any tasks within our own association, but we feel now that we are able to walk alone and aid others. What greater work could we do?"

LOUISVILLE EXHIBITOR'S WIFE IS BURNED TO DEATH

Coaxing a stubborn kitchen stove fire with a dash of kerosene resulted in the burning to death this week of Mrs. Elizabeth Rausch, wife of the manager of the Baxter Theatre, Louisville, Ky. Rausch and his thirteen year old daughter were at the theatre at the time.

Selling Your Seats

How an Australian house sold 88,000 tickets to The Sea Hawk.

Gave his volunteer bill peddlers an auto ride.

A built up teaser 24-sheet on He can be adapted for the newspapers.

How Hyman presented Husbands and Lovers at the Mark-Strand.

Putting Lloyd cutouts into hot water bottles.

A variant on the sealed envelope "dare you" stunt.

Dewey Mousson uses cutouts to surmount his still frames.

Big kid parade earned additional prizes.

Jacksonville enjoys concerts by orchestras of two theatres.

A new cross word puzzle advertising form.

A live pantomimist worked in a banner cutout for Rose of Paris.

Perambulating gallease again makes good.

Good posters for window display day and night.

Advertising examples on K, Tess, The Reckless Age, The Silent Accuser, Bread, Barbara Freitchie and Captain Blood.

(These and other good stunts can be found in Selling the Picture to the Public, a few pages further back. No theories, no press agent bunk but tried and proven ideas which have made money for others and will make as much for you.)

"Reformers" Mobilizing for National Motion Picture Pow-Wow in Capital

Program Reveals Films Will be Associated with Prohibition, Religion and Morality—"Canon" Chase Keystone Talker

By TOM WALLER

ONE of the greatest galaxies of reformers ever collected in one spot will grace the National Capital, not for one day but for three days this month. Their pilgrimages will include itineraries from nearby Hohokus to far-off What-Cheer. And they are willing to encounter the hardships and perils of Pullmans and coaches for what they promise will be for the benefit and benevolence of one of the greatest industries. "America Mobilizing for Wholesome Moving Pictures" is their mission and inspiration for this particular trip and visit in Washington, D. C.

This "National Motion Picture Conference," as it is heralded in a lengthy program which has been circularized far and wide, will endeavor to analyze the motion picture industry from Algebra to Zebra, so as to render its case, when the sun droops over the senatorial landscape in the gloaming of the third day, one of stark nudity.

The walls of the grand ball room in the Raleigh Hotel are expected to remain intact during the days of January 14-15-16, when the reformers will indulge in verbal tirade on this and that and why and how. It is confidently expected by the committee on arrangements that every resolution on these subjects will be adopted with hilarious unanimity. The films, according to the circular, will be associated with everything from bootleggers to girls that leave home unexpectedly. Whether the chairman's gavel will be accentuated by a cumbersome blue ribbon—whether there will be a vase of blue carnations beside the pitcher of glittering aqua on the speakers' table—whether the stately ballroom will be festooned with sky colored streamers—comes under the title of circumspection at this particular time.

The closing day is promised to be one of the great rejoicing by the reformers for the reformations accomplished during the two preceding days. One wiseacre has suggested that the Seat of Government should institute a Reformers' Day when the dome of the White House might be draped in some kind of blue, with the proper and essential illumination at night. On that occasion all amusement halls might close so as to bring more business for the city's reservoirs and so that other places could borrow the theatres' SRO signs. Nothing official, however, has developed from this rumor about such an occasion at this writing.

General topics up for official discussion and consideration during the three-day session are relegated to the following classes:

"Motion Pictures and International Relations; Motion Pictures and the Eighteenth Amendment; Motion Pictures and Morals; Motion Pictures and Education; Motion Pictures at Home and Aboard; Motion Pictures and Legislation; Motion Pictures and Religion."

The speakers list includes some names preeminently brilliant and revered for the advocacy of their possessors for such things as Forty-Eight-State Sunday Closing, Censorship and other things in these categories.

Occupying a keystone position in this list, his name so placed that he will mount the pulpit on the second day and climax of the conference, is the Rev. William Sheafe Chase. The "Canon" has appeared in the limelight and the public press on occasions so numerous as to be beyond our calculation. He is decidedly well known in Washington so that this time he will not be singularized like some of the other orators on reformation who will enjoy the distinction of making a debute on the senatorial stamping ground. "Cannon" Chase's last appearance in Washington—last as to event of particular note—was when he endeavored to deprive Tex Rickard of the prospects of unusually big gate receipts. But the "Canon," as every one knows, failed to put a crimp in Battler Firpo's ring career in our own America. This defeat is said, however, to have only accelerated the "Canon's" zeal to further the campaign of the reformers. His subject for oration before his many enthusiasts will be none other than the "Upshaw Federal Motion Picture Bill." This bill apparently is the essence of all that the reformers could desire as pertains to the motion picture industry. It threatens to break out of committee, which it failed to do last year, and actually come before an early session of Congress this year.

Below is the official program authentically duplicated:

Wednesday, January 14, 1925. Morning Session—10:00 o'clock. Raleigh Hotel:

Convener: Rev. Charles Scanlon, Ll. D. Call to order by Convener, singins "America, the Beautiful."

Devotions: Rev. Robert Watson, D. D. Appointment of Committees, (a) On Resolutions; (b) On Continuation. 10:30 o'clock. Motion Pictures and International Relations. World Peace, Dr. Henry A. Atkinson; Immigration, Mrs. Harry M. Bremer; World Welfare Work, Mr. Raymond Fosdick; Foreign Missions, Rev. George N. Wright, D. D. 12:00 o'clock. General Discussion Led by Bishop Herbert Welsh. Two-Minute Speeches, Questions and answers. 12:30 o'clock. Noon Recess.

Afternoon Session—2:00 o'clock. Raleigh Hotel. Presiding Officer: Mrs. Robbins Gilman. Motion Pictures and Education: The Law of Suggestion, Miss Minnie E. Kennedy; The Child and the Motion Picture, Prof. Edwin Twitmeyer; Yale University and Motion Pictures, Hon. Wm. S. Culbertson; The Motion Picture in Citizenship Training, Mr. Raymond F. Christ; How Are Motion Pictures Affecting Our Ideals? Rev. E. P. Pfatteicher, D. D.; Motion Pictures A Factor in Education, Dr. Thos. E. Finegan; Motion Pictures and Humane Education, Mr. W. K. Horton. 4:30 o'clock. General Discussion Led by Rev. George Reid Andrews, D. D. Two-Minute Speeches, Question Box. 5:00 o'clock. Adjournment.

Thursday, January 15, 1925. Morning Session—9:30 o'clock. Raleigh Hotel. Presiding Officer: President O. R. Avison. Devotions, Mrs. Wm. F. McDowell. 10:00 o'clock. Motion Pictures and Morals. Are Motion Pictures Improving Morally? Mrs. Robbins Gilman; Report of State and City Board of Review. 1—Miss Alice Miller. 2—Mrs. Charles E. Merriam. 3—Dr. E. P. Oberholzer. Motion Pictures and Juvenile Crime, Judge Catherine Sellers; Motion Pictures and Marriage, Miss Maude M. Aldrich. 12:00 o'clock. General Discussion Led by Miss Mary E. Caldwell. Two-Minute Speeches. Question Box. 12:30 o'clock. Noon Recess.

Afternoon Session—2:00 o'clock. Raleigh Hotel. Presiding Officer: Rev. Charles Scanlon, LL. D. Devotions, Dr. S. Z. Batten. 2:30 o'clock. Motion Pictures and Legal Control. Federal Supervision or State Regulation. 1—Rev. W. J. Johnson, D. D. 2—Rev. Wm. S. Fleming, D. D. Upshaw Federal Motion Picture Bill, Dr. Wm. Sheafe Chase. Opportunities for Amendments and Substitutes. 4:30 o'clock. General Discussion Led by Mrs. H. D. Bennett. Two-Minute Speeches. Question Box. 5:00 o'clock Adjournment.

Evening Session—7:45 o'clock. Raleigh Hotel. Presiding Officer: Dr. Clarence True Wilson. Devotions, Rev. A. E. Palmquist, D. D. 8:15 o'clock. Motion Pictures at Home and Abroad. Motion Pictures and World Religion, Rev. J. Whaskom Pickett; Motion Pictures and Moral Welfare, Mrs. Ella A. Boole, Ph. D. Motion Pictures and Politics, Hon. William D. Upshaw. Adjournment.

Friday, January 16, 1925—Morning Session—2:30 o'clock. Raleigh Hotel. Presiding Officer: Miss Anna A. Gordon. Devotions, Rev. Chas. H. Robinson, D. D. 10:00 o'clock. Motion Pictures and the Eighteenth Amendment. What can Motion Pictures do to Mould Ideals of Sobriety? Miss Cora Frances Stoddard; Motion Pictures and Obedience to Law, Dr. D. Leigh Colvin; Motion Pictures and World Prohibition, Dr. E. H. Cherrington. 12:00 o'clock. Reports of Committees. 12:30 o'clock. Noon Recess.

Afternoon Session—2:00 o'clock. Raleigh Hotel. Presiding Officer: Rev. J. Foster Wilcox, D. D. Devotions, Rev. Robert H. Kirk; Motion Pictures and Religion. Motion Pictures in the Program of the Church, Rev. E. Tallmadge Root; How to Get Good Films for Churches, Miss Adele F. Woodward; Ought Churches of America to Combine for the Manufacture of Films for their Own Use? Rev. Frank E. Jensen, D. D. There are also a few other speakers.

Re-elect Chadwick

I. E. Chadwick was re-elected president of the Independent Motion Picture Producers and Distributors of America at the annual meeting on December 30. Other re-elections are Oscar A. Price as first vice-president and Joe Brandt as second vice-president. W. E. Shallenberger is the new treasurer, succeeding Bobby North who resigned because he no longer is active in distribution.

President Chadwick is to name the new executive committee within a few days, and this will at once take up the matter of obtaining a prominent man to act in an advisory capacity and inaugurate constructive policies.

Geraghty a Busy Invalid

TOM J. GERAGHTY, the author-producer, who has been laid up in Los Angeles with a smashed hip, certainly has made hay while he gathered some moss. He has been working on six or seven stories since his accident, besides two stage plays, two short stories and a syndicated string of articles.

Tom is working with George Ade, who is at the Los Angeles Ambassador, on a Tom Meighan story, an original by Mr. Ade, called "Old Home Week." Then he is just finishing with Marshall Neilan on "The Sporting Venus," in which Blanche Sweet and Lew Cody are featured. Tom also is putting the finishing touches on "Any Woman," which Henry King will direct, a Robert T. Kane production for Famous Players-Lasky. He worked on the treatment and story supervision of "Sackcloth and Scarlet," the Henry King-Robert Kane story now in production, featuring Alice Terry. Another Geraghty story going into production next week is "I'll Show You the Town," starring Reginald Denny.

Mr. Geraghty also has sold an original story to Famous Players, and with C. D. Lancaster has finished a stage play, "The Mug Wamp," which will be produced in Los Angeles at the Playhouse. He has another play under way, in collaboration with Mr. Lancaster. Altogether, it has not proved a bad year for Mr. Geraghty, despite his being laid up for more than five months.

New Copyright Bill, Settling Music Situation, to be Considered by U. S.

A NEW copyright bill, containing a complete revision of the law, is to be introduced in Congress in the near future, it is understood, as an administration measure. The bill, which is to be prepared by Thorvald Solberg, Registrar of Copyrights of the Library of Congress, will be a very comprehensive measure, dealing with all of the subjects which were discussed last session at the hearings before the House patents committee.

The bill, it is said, will authorize the President to issue a proclamation declaring the adherence of the United States, as a country of the first class, to the Berne Convention, or International Copyright Union, to which most of the important nations now adhere.

The new measure will grant copyrights on both published or unpublished works and vests the copyright in the author immediately without any conditions or formalities. No one is given the status of an author except the actual author and the conditions under which employers become owners of copyright carefully safeguard the rights of authors, upon which licenses are granted to print and publish unless an agreement is made to the contrary.

In dealing with "public performance," including radio broadcasting, the new bill will not require that such performances must be "for purposes of profit," thereby settling definitely and finally the status of copyright music played by orchestras in moving picture theatres.

The new bill is being strenuously advocated by the Authors' League, from which a committee recently came to Washington for the purpose of discussing the measure with members of Congress, and it is probable that, if the measure is introduced in the near future, hearings will be held before a committee.

News on Every Page

Cranberry Lake, N. Y., has a population of about 160 persons and yet E. E. Gaylord, who runs the Amusement Hall there, gets the biggest break this week in the headlines of the department entitled Exhibitors News and Views. The reason, in substance from the article appearing on page 143, is that Gaylord puts over his lunchroom in the theatre every time he has a show.

Theatres in the very orderly city of Boston seem to have been literally over-run with "rowdies" of late. As the result a few of these houses have found it necessary to have three and four members of the local police force stand guard during the performances. For the details turn to page 145.

Fred Wehrenberg just celebrated the opening of a brand new theatre in St. Louis and now he has plans for the erection of another. See the rest of it on page 150.

CANADIAN FIRE COMMISSION QUERIES PROJECTIONIST

Arthur Hebert, projection machine operator at the Lord Nelson Theatre, Montreal, Quebec, appeared before the Fire Commissioner's Court at Montreal to explain how a fire occurred in the projection room of the theatre on December 22 when a packed house was almost aroused to panic. Mr. Hebert swore that he was under orders from the management to speed up the pictures because, he said, "we had 19 reels to run off in about three hours." As a result of the high friction, he declared, the film caught fire. Hebert grabbed the flaming celluloid and tore it from the machine but not soon enough to prevent further fire. Hebert's hands were badly burned in the attempt and he had to take refuge on the roof. There was no damage to the theatre outside of the projection room.

BOSTON PRODUCING COMPANY IS INCORPORATED

The Supreme Film Corporation, Boston, has filed articles of incorporation with the secretary of state. Herman Rifkin is named as general manager. The company plans to release at least 52 pictures at the rate of one a week during the next 12 months.

Springfield, Mo., Sunday Situation Up to People

After three years of "blue Sundays," Springfield, Mo., will endeavor to stage a come-back, January 6. By the narrowest of margins a Sunday closing ordinance was passed in 1921, much against the sentiment of both daily newspapers, the allegation that not more than one-third of the registered voters voted being made by both publications. A petition has been circulated, and the necessary number of names obtained, asking the city commissioners to submit the Sunday closing proposition to another vote. Springfield has about 50,000 population. S. E. Wilhoit, owner of the Jefferson theater and a veteran worker in exhibitor organization, is busily at work on the campaign.

RULES COLUMBUS PROJECTIONIST BLINDED ACCIDENTALLY

A case which has attracted widespread attention in moving picture circles has been finally disposed of by the State Supreme Court at Columbus, Ohio. Chas. M. Russell, who was projectionist at the Strand Theatre, Cincinnati, contended that the rays from the machine gradually affected his sight, until he became permanently blind. He applied to the Industrial Commission of Ohio for weekly pay for life, but his application was turned down. Carrying his case to the Hamilton County Common Pleas Court, he received a favorable verdict. However, the Court of Appeals reversed the decision, and this reversal has been sustained by the State Supreme Court, which contends that the blindness was not caused by an accident, and the Industrial Commission is, therefore, not liable.

FABIAN LEASES AUDITORIUM OF NEWARK MOSQUE

Jacob Fabian has signed a lease with the Salaam Temple Realty Corporation, Newark, N. J., for rental of the auditorium of the new $2,500,000 mosque which is under construction for Salaam Temple of the Mystic Shrine at 1020 Broad street. The amount involved is said to exceed $1,000,000. Mr. Fabian's deposit check was for $25,000. He will take possession of the auditorium on September 1. It has not yet been decided whether the policy will be motion pictures or a combination show, with occasional high-grade concerts. Mr. Fabian now owns or controls three Newark theatres, three in Paterson, two in Passaic and one in Elizabeth.

BELTON OFFERS PRODUCER ACREAGE AND BONUS

The Young Men's Chamber of Commerce of Belton, Texas, has offered the Blue Bonnet Motion Pictures Productions, Inc., a Texas company, 100 acres of land near Belton and a cash bonus if the company will locate its studio at that place. The corporation intends to film western dramas and plays dealing with Texas historical subjects. One of the feature films they have announced for the near future of the concern will be called "The Birth of Texas" and will be built along the same lines as the famous "Birth of a Nation."

REGAL DISTRIBUTING FOR PRODUCERS IN CANADA

An announcement at Toronto, Ontario, indicates that Regal Films, Ltd., which is closely allied with Famous Players Canadian Corporation, Toronto, is securing the Canadian distribution rights for productions of the Producers Distributing Corporation, of which Joseph Plowright of Toronto has been Canadian general manager. Famous Players already controls the Canadian release of pictures of Goldwyn, Pathe, Metro, Warner Brothers, Selznick, Betty Balfour and others.

PATHE VETERAN DIES IN NEW HAVEN

Chauncey Haskett died recently in New Haven. For more than 10 years he had been connected with the Pathe Film Company and at the time of his death was manager of the Pathe Exchange in New Haven.



Watterson R. Rothacker at his desk.

Rothacker in New York for a Conference With First National

Watterson R. Rothacker, head of the laboratories in Chicago and Los Angeles that bear his name, is sitting in the seats of the anxious these days. Mr. Rothacker arrived in New York City last Monday for further conferences with officials of First National Pictures, Inc., regarding final details for the premiere on February 2 of the most novel of all feature releases lying directly head—"The Lost World."

The fact is, Mr. Rothacker's anxiety might better be referred to as a feeling akin to curiosity, for Mr. Rothacker never worries about anything. It is known that, despite the assurances of high officials in First National that they have a splendid picture in "The Lost World," Mr. Rothacker, who started his plans for this production more than seven years ago, is curious to know how the premiere audience will respond to the novelties of the production.

Supervised by Earl Hudson and directed by Harry O. Hoyt, "The Lost World" presents monsters of the animal kingdom that existed before anyone thought to devise a method of recording some of the salient facts regarding them, and long before cameramen were turned loose to "shoot" things. Mr. Rothacker turned over to First National all of his findings on the historical side of the narrative written by Sir A. Conan Doyle, together with data upon which the technical and art directors might work, coupled with necessary facts for Messrs. Hudson, Hoyt, etc.

The cast presenting this production includes Bessie Love, Wallace Beery, Lewis Stone, Arthur Hoyt and Lloyd Hughes.

Following the Boston premiere, February 2, the New York premiere will follow very quickly.

MATTEAWAN INMATES SAW FILMS

"The Warrens of Virginia," "The Iron Trail" and "The White Mouse" were shown to the 1200 inmates of the Matteawan State Hospital, Beacon, N. Y., on Christmas Day.

Universal Re-Incorporates, $3,000,000 Flotations

(Continued from page 121)

rent assets equivalent to 3.4 times current liabilities.

"The corporation has adopted the policy of charging off the entire cost of new pictures when released for exhibition. The item, released film, on the balance sheet has been carried at a fixed amount far below the value of current released film, if computed on the basis used by many other motion picture companies.

"The annual earnings on the first preferred stock have averaged $941,985 for the three-year priod, or 3.9 times the maximum annual dividend requirements on this first preferred stock. Earnings for the fiscal year ended November 8, 1924, are estimated by the officers of the corporation to have been at least as large as those for the fiscal year ended November 10, 1923, which were more than five times such dividend requirements."

On the subject of common stock purchase warrants and sinking fund, the prospectus contains the following:

"Warrants will be issued entitling the holders to purchase a specified number of shares of the common stock of Universal Pictures Company, Inc., at $35 a share to and including January 1, 1928, and thereafter to and including January 1, 1930, at $40 a share. The warrants will be issued in form providing for the purchase of five shares or multiples thereof.

"The net earnings shown above for the fiscal year ended November 10, 1923, were equivalent to $3.54 a share on the 250,000 shares of common stock of Universal Pictures Company, Inc., to be presently outstanding.

"The charter will provide that a sinking fund sufficient to retire $150,000 first preferred stock each year, but together with first preferred stock dividend reuqirements not exceeding for each year one-third of the net earnings for the preceding fiscal year, will be applied semi-annually to the purchase of stock in the market at or below the call price, or, if not so obtainable, to the call of stock by lot at that price."

Gruwell Disagrees

Editor, Moving Picture World:

Your editorial in issue of 13th made me remember that my subscription is overdue, so enclosed is check; also that I liked the advice in your editorial, but feel constrained to disagree heartily. As an old exploitation man, I feel I am somewhat conversant with the subject of seat selling.

If you were writing merely to the publicity men of the downtown, transient-filled theatres of the big cities, O. K., but otherwise, unfortunately, there are many poor pictures and there are also quite a number of automatic successes. "Over the Hill" was an example, and if you will read the exhibitor comment in your own and other trade journals you will find "The Alaskan," rated a 65 per cent Meighan, outdrawing almost all the other Meighans without any exploitation effort by small-town exhibitors.

By the way, exploitation in a small town is dangerous except on proven super-specials. It may prove a boomerang. You can't make 'em forget the star. Have just run Mary Pickford's latest to big business against bad weather, and comment shows this picture is considerable of a flop in many places. No, Welsh, you haven't found the answer yet. But no one else has either, so keep right on trying. With best wishes.

Very sincerely yours,
J. F. GRUWELL,
Manager, Ideal Theatre,
Wisconsin Rapids, Wis.

M. P. T. O. A. HEADS ISSUE STATEMENT REGARDING PROGRESS

A lengthy statement, in which the progress of the past year in the motion picture industry is reviewed and in which the prospects for 1925 are held forth as indicative of prosperity, was issued this week from headquarters of the M. P. T. O. A. The statement bears the signatures of M. J. O'Toole, president, and R. F. Woodhull, chairman of the board of directors.

SARA FRIEDMAN SEEKS JOB IN N. Y. PICTURE COMMISSION

Mrs. Sara Friedman, of New York City, whose term as deputy secretary of State in New York, expired on January, is seeking appointment to the New York State Motion Picture Commission, succeeding Mrs. Helen M. Hosmer, of Buffalo, whose term of office expires. Mrs. Friedman's name has already been presented to Governor Alfred E. Smith, and has the endorsement of the Democratic organization from Mrs. Friedman's home county.

MANITOBA EXHIBITORS FIGHTING TAX

The Manitoba Exhibitors Association, of which Heimer N. Jernberg of Winnipeg is president, has organized a strong campaign against the amusement tax of the Manitoba Provincial Government in the hope of securing the complete abolishment of the ticket tax throughout the province at the coming session of the Legislature. A particular effort is being made for the early repeal of the tax on tickets up to 50 cents.

A. M. P. A. NAKED TRUTH DINNER FEBRUARY 7

The A. M. P. A. at its meeting in New York this week discussed plans for its Naked Truth dinner which will be held at the Hotel Astor on February 7.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Sells 88,000 Tickets to Sea Hawk in First Nine Days in Australia

WE believe that American as well as Australian records were broken during the initial run of The Sea Hawk at the Tivoli Theatre, Brisbane, Australia. They sold rather more than 88,000 paid admissions in nine days.

That may sound somewhat fishy until you are told that the picture was shown both in the auditorium and the roof garden, the combined capacity of the two auditoriums being about 2,500. The runs were started at 9:45 A. M. and the film was run continuously until midnight, so that selling to nearly 10,000 persons a day was merely a matter of four full-houses on about 8 shows.

But even with the capacity, it took intensive selling to get that many persons in, and credit is due Gordon Conrad, a First National exploiteer, for a well-considered program of advertising that brought such remarkable results. Even the preparation of the prologue was made to ballyhoo for the production.

The Local Appeal

This was done through the playing up of the local talent idea. The theatre advertised for players and asked them to report at the theatre the day before the showing. Of course the acting parts had been looked after, but a dozen pirates were needed, and instead of picking them up quietly they were advertised for in the newspapers and on a house banner.

The result was a mob of some 500 ranging from whiskered old men to boy scouts, and they gathered in front of the house long before the announced hour. As the interviewing took some time, they provided a ballyhoo that lasted about three hours.

The prologue was different from the two generally used over here, and showed The Sea Hawk and his crew.

Odd Perambulator

For a street stunt a small galleon was mounted on a two-wheeled pony cart and chaperoned by a man dressed to represent Beery as the sea captain. Every little while the man would halt the outfit by throwing overboard a large property anchor and hand out literature on the show.

The film arrived in a fancy crate boldly lettered: "The Sea Hawk, £800,000 worth of film." It was carried to the theatre by four black porters dressed as Moorish slaves and guarded by a detail of police. One of the men had been coached to fake a faint, which was worked at the most populous point along the route, and he had been told that he would not get his pay if he responded too quickly to the restoratives.

As the stunt had been timed for the noon hour, most of the business population was apprised of the arrival of the picture, and went home to tell the rest of the folks.

A Regular Campaign

All of this was supplemental to a campaign of newspaper work and bill posting that was thorough in all its details. Conrad had thoroughly sold the local press on co-operation and all of his stunts were duly recorded in news stories, in addition to which his lavish advertising carried a barrage of press stories for ten days in advance of the opening. Fifteen stores were tied up to various co-operative stunts, mailing pieces were used, and of course the books were largely sold.

The campaign was nicely judged as to pace, and worked up to the final smash the day before the opening, while interest was sustained throughout the run with newspaper appeals, though after the first day the verbal advertising was the chief asset.

He's Starting In

J. M. Edgar Hart is now located at the Opera House, Augusta, Maine, having made a clean jump from San Diego, Calif. Just as a preliminary canter, he sends in some trick balloons he gave out on the first chapter of Into the Net, but Edgar has not hit his stride yet. If he can swing exploitation up there, he'll make them take notice, for there are few stunts reported from that section of the country and he has a virgin field.

As the Opera House is a second-story proposition, he has no lobby to speak of, and cannot repeat the wonderful work he did in El Paso, with his house artist, so we imagine that he will take to general stunts. We look for a lot of good stuff presently.

Special Talk

To give emphasis to the importance of Abraham Lincoln, J. Fred Ostorstock, of the Colonial Theatre, Easton, Pa., took three special advertisements.

In the first he emphasized the fact that he felt it an honor to be able to present this notable film to his townsmen, in the second he told why he thought Lincoln was a great picture, while in the third he quotes press and managerial opinions. And on top of that he came out with a hook-up page on the opening day, most of the space being taken by the dealers in Lincoln cars.



A First National Release

TWO OF THE STUNTS WHICH HELPED THE SEA HAWK BREAK ALL AUSTRALIAN RECORDS

On the left is the stage prologue, which differs from the cabin or inn prologues generally used in this country. Local talent was advertised for and the 500 applicants were stood out for a ballyhoo. On the right is the perambulator, drawn by a pony and conducted by a man made up as Beery in the production. Every little while an anchor was thrown overboard.

Girls Pass Bills in Return for Ride

Offering it in the form of a lark got Jack Rowley a lot of girls to pass out bills on Why Men Leave Home. He had the picture at the Royal Theatre, Laredo, Texas, and he bannered a car with the title of the picture with red fists pointing upward to the occupants.

Then he offered a number of girls a box party if they had the nerve to ride around in the car for a couple of hours. Of course when he put it in that light, it became an adventure instead of a job and he got six girls of the sort he could not have hired.

He had planned to have a couple of boys on bicycles ride beside the car and throw out bills, but the girls though it would add to the fun if they looked after the distribution, so the car veered drunkenly from side to side of the streets, regardless of traffic rules, and the girls shot out the throwaways with a word of personal commendation.

Saw the Soldiers

The ride wound up at Ft. McIntosh, where the Fourth Field Artillery is stationed, and there was a preponderance of soldiers in the Thanksgiving Day audience.

The play broke the midweek record for a two day run, and Mr. Rowley figures that it is a legitimate record, since Thanksgiving day has not been a good business holiday in the past, which is why he was moved to extra effort.

Rowley's idea in kidding the girls into the stunt was not so much to save money as to get the right sort of girls.

Progressive Teaser on These 24-Sheets

Loew's Warfield Theatre, San Francisco, started off the billboard campaign with 24-sheets that look like the left hand section of the cut on this page. It wound up with the result as shown at the right. The photographs are miserable copies of the original, but the idea will get over.

After the straight title had stood a couple of days, the information was added that "Four Horsemen was thrilling." A day or so later it was positively announced that "Miracle Man was human," and then that His Hour was sensational. Then, with the optimism of a campaign manager, it was said that "He Who Gets Slapped has everything." The next day strips advised that the picture would be seen at the Warfield.

This style of teaser campaign is capital where enough paper can be used to put them all over town, but it is too costly for a small capacity house and it would be uninteresting were it not for the fact that the same thing can be done, at a smaller cost, as one of the details of a newspaper campaign.

It's the same way with almost all big exploitation stunts. They can be cut down to fit.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

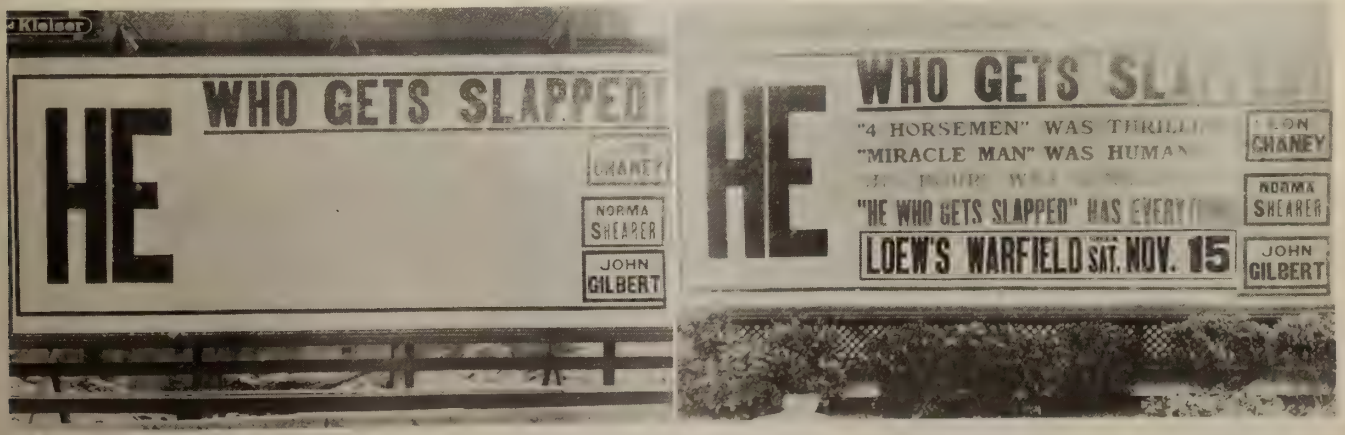
FOUR musical presentations, Louis B. Mayer's "Husbands and Lovers" as the photoplay, a comedy called "A Royal Razz" and a special Christmas edition of the Topical Review made up the Christmas week program. This show ran three minutes over the customary two hours and was divided as follows: Musical numbers, thirty-one minutes; feature picture, one hour and thirteen minutes, and the film fillers nineteen minutes. Three of the musical presentations were especially put on for Christmas, and the fourth, a medley of popular songs, help balance it up very nicely.

Each performance started off with what was programmed as "The Heart of Christmas." This was a transition scene, which at the opening revealed the exterior of a cathedral. This was painted on a scrim and hung on a traveler down stage. A male quartette attired as monks came on from the left and sang "Silent Night," and slowly the scrim parted in the centre, giving an impression of the big cathedral doors opening. The lights on this scrim and singers were soft blue floods from the sides augmented by a soft blue Mestrum from the dome. As the scrim opened, the lights came up and set back of it, showing the interior of the cathedral. A soprano dressed as a white sister was centre stage under a white spot from overhead. Back of the singer was a round leaded window and to the side was the premiere danseuse on a pedestal as the Madonna, wearing white and blue drapes with blue veil and jeweled crown. As the soprano sang "Ava Maria" the lights came up behind the church window showing members of the ballet as angels, finally the Star of the East appears in the sky, which was a neutral backdrop to back up the window. At the finish stage lights dimmed out and the scrims used at opening were closed again. Six minutes for this.

The overture was programmed as "A Symphony of Christmas," and with it was shown on the screen the film called "A Little Friend of the World." At the beginning of this a Christmas tree at either side of the production stage was lighted and dimmed down as the picture progressed. Magenta Mestrum floods were thrown on the orchestra from the booth and green spots crossed on the ceiling drapes from the dome. Eight minutes required for this overture.

"In a Toy Shop," running five minutes, was billed as a dance revelry in Santa Claus' treasure vault. For this a toy shop scene previously used was again brought out, the back drop showing a fireplace, Christmas candles and transparent windows with snow painted outside. Props included various toys usually seen in a toy shop. Members of the Ballet Corp presented the toys, there being ten in all. At the opening a baritone as Santa Claus came on and sang "Toyland," the Victor Herbert number, and when he made his exit the orchestra went into Herbert's "March of the Toys," and all the toys came to life for a dance. This number took five minutes.

The medley of popular numbers ran for twelve minutes, and introduced a male quartette, a soprano, a baritone, the premiere danseuse, a tango team and the ballet corp. There were eight selection used, among them being "June Night" for the quartette, "Nightingale" by the soprano, "Rose Marie" solo dance, "At the End of the Road" by the baritone, a Brazilian tango by the tango team and the following by the ensemble :"Follow the Swallows," "My Best Girl," "All Alone" and "Eliza." The set for this was a back-drop of neutral blue, lighted by deep blue open box lamps and through which showed several stars. Side drapes of gold draw curtains blocked out all but the centre of this back-drop. Running across the stage just in front of these curtains was a marble balustrade. Settees, cushions, floor lamps and pedestals formed the props. The lighting was light pink, white and amber and orange, principally from spots on the stage. White spots from the booth picked out the soloists.



A Metro-Goldwyn Release

A TEASER 24-SHEET THAT WAS AN INTERESTING FEATURE OF A SAN FRANCISCO CAMPAIGN

Originally the bills were posted as shown at the left, and the other lines were added, one at a time, until the final announcement of the house was posted. This date line was added the day after the "He" line was pasted up. This stunt is too expensive for the average house, but the same thing can be done in newspaper teasers at a cost within the reach of any manager.

Paramounteer Does Constructive Work

Leslie F. Whelan, who does the exploitation work out of Philadelphia for Paramount, is putting over a stunt in his territory that not only brings results for Paramount but reacts in favor of the picture business in general.

He has arranged with editors in the various towns he makes to run a series of semi-editorial articles on the motion picture, each dealing with some slant of the picture business in general, the first story, for example, gives the reasons why the family should attend the picture shows and pointing out the benefits to be derived.

The Paramount edge is the fact that each story is ornamented with a single column cut of some Paramount star. The rest of the copy runs for the business in general, though now and then some play title will be slipped in when it can be introduced legitimately.

It always has been Claud Saunders' theory that what helps the business in general is good for Paramount, and his staff has worked a number of good stunts, but this planting of fifty-two stories in a series is doing something even for Whelan; who is one of the most active members of the present organization.



A First National Release

ADAPTING AN OLD TOAST TO NORMA TALMADGE'S SECRETS

The heart reads: "My husband! In his relations with other women may he always be right, but right or wrong, my Husband.—M. O." Just for that many husbands took their wives to the Rex Theatre, Eugene, Ore., in the hope the lesson would stick.

Cutouts to Attract Attention to Frames

Dewey Mousson, of the Knickerbocker, Nashville, Tenn., has a nice scheme for making his still frames show up. He backs them with cutouts from the paper. The frame to the right of the box office is done with the cutout shown on the three sheet boards on either side. The one on the left is derived from some other paper on When a Man's a Man.

To link this to the Harold Bell Wright novel Mr. Mousson used a book over the box office and this, too, is given a decorative cover through the use of a smaller cutout. This very simple device improves the appearance of the book very materially. It's not often you get two good new ideas in one display.

Ten windows were obtained through a hook-in with Prince Albert pipe tobacco, with hats, hardware, barber supplies and trunks also linked in on the idea that when a man's a man he wants these things.

The book idea was also laid off to the library to advertise the Wright novels and the visualized story.

Beat His Offer

Harry Handel, of McKees Rock, Pa., offered a covered wagon and twelve jack knives for the best covered wagons in a parade stunt. He supplied an ox-drawn schooner to head the parade, feeling that he would need it.

But the kids turned out with sixty odd wagons, and when Handel saw the layout he started the parade on its hour and a half route and by the time they got back to the house he had swelled the prizes to more than double the original number, and you never saw such a number of pleased kids. The extra cost was more than repaid by the talk his generosity created.

All told he had about 2,000 kiddies lined up.



A First National Release

BACKING STILL FRAMES WITH THREE SHEET CUTOUTS

Dewey Mousson, of the Knickerbocker Theatre, Nashville, Tenn., backed his stills on When a Man's a Man with cutouts and got a fine effect. He also used a cutout to trim up the book over the box office. Note the better effect.

Two Orchestras in Combination Work

Because of the praise accorded both the Arcade and the Imperial theatres in Jacksonville, it was decided to work them into a combination. Both houses are under the direction of Southern Enterprises section of the Famous Players theatre department, and it was a simple matter to effect this consolidation.

For the engagements of Secrets at the Arcade the orchestra was augmented by the men from the Imperial, who are normally on their swing at the times set for the Arcade overtures at 3:15, 7:15 and 9:45. A slight increase in their pay to the Arcade men makes them content.

This gives the Arcade band of twenty men for the big musical number. Not a large number as some cities would reckon, but more than can usually be found under one baton in the south. It gave both theatres a splendid advertisement.

We believe that they could go a step further and give about an hour's concert some Sunday, prior to the regular opening. The Sunday concerts by some large orchestras, notably those given at the California Theatre, San Francisco, under the Roth and Partington management, have been real musical events.

Carded Physicians

Joe Weil, of Universal, sent out 10,000 postals to physicians and nurses to interest them in the showing of K, the Unknown, at the Cameo Theatre.

It was written with especial appeal to the fraternity, and stressed the plot of the story, concerning as it does a physician and his relations with two nurses.

In a smaller place the telephone stunt will work better than postals. Medical men are pestered with mailed advertising.

A Scratch Start

Arguing that advertising begins at home, Sol Lesser has had the Principal Pictures studios in Los Angeles surrounded with billboards advertising the current Harold Bell Wright release. As a tour of the studios is a part of the itinerary of every visitor, this is virtually national advertising. The Mine with the Iron Door was the first picture advertised.



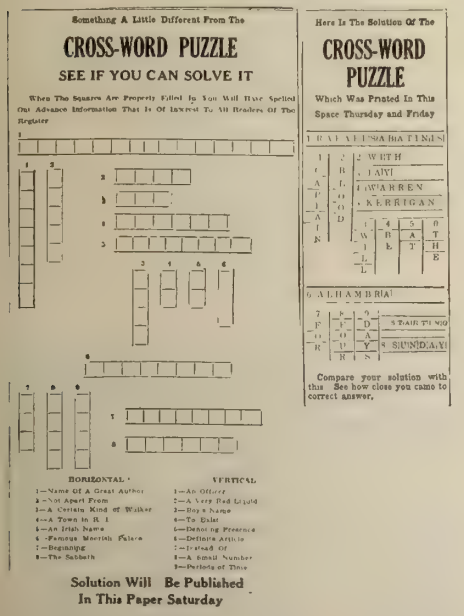
A Universal Release

HERE'S A NEW IDEA IN BALLYHOO STUNTS

A professional pantomimist was employed to work in a miniature frame above the box office of the Cameo Theatre, Los Angeles, to advertise Mary Philbin in Rose of Paris. The lady in the case happens to be a wax dummy borrowed from a store.

Has Puzzle Teaser for Captain Blood

Figuring that something new along cross word lines would interest the cross word fiends, Jack Delaney, of the Alhambra Theatre, Torrington, Conn., did not cross his words. Instead he used a two column layout as shown on the left of the illustration.



A Vitagraph Release

THE NEW STYLE PUZZLE

This was run for two days without the slightest reference to the theatre. Delaney figured that with any hook-in to the theatre it would be "just an ad," but that if they worked on it long enough to discover it was Captain Blood, they would then be sufficiently interested to try and get out the rest of it. The third day, which was just before the opening, he took a single six to show the result, as displayed on the right of the cut. The original was a two nines.

That was not the only thing Delaney did to put over the special, but he figures that it did more than its share toward making for interest. The diagram is machine set, but it sufficed, and the stunt brought in a large return on its cost.

As a puzzle it was not so good, but it built a lot of business and that is the real point.

Used Pantomimist for His Ballyhoo

Something new was worked by Roland G. McCurdy, a Universal exploiteer, for the run of Rose of Paris at the Cameo Theatre, Los Angeles.

Over the box office there was run a banner for the attraction with an opening suggestive of the old-fashioned Punch and Judy shows.

In this opening a professional pantomimist worked to a female dummy, doing his advertising with a series of painted cards. Any action ballyhoo will get attention, and the stunt played to crowds whenever the clown was at work. A curtain was provided which could be drawn to break the standees into the theatre, and with the box office so handy a lot of sales were made.

This is a good stunt where a good pantomimist is available, but a man who is not clever is apt to tire the crowd.

Helps the Tornado with Weather Maps

Joe Weil went over to Union Hill, N. J., which is just across the Hudson from New York, and tried out a number of stunts from the press book for Keith's State Theatre. One of the best is shown on this page: the weather chart, got the most attention. It was used in a more elaborate form in New York for the run at the Piccadilly, where a regulation weather map was shown, giving the conditions all over the country, with a tornado forecasted for New York.

That stunt is possible only where close cooperation may be had from a branch of the weather bureau, but the flag idea is applicable even to the smallest house, since it involves no elaborate painting, and it is as good as the warning used for The Storm.

The top row gives the various flags and their meanings, while below "fair and colder" is forecast for "tomorrow," with the tornado signal for the opening date of the attraction. The tornado is a black center on a red ground, the regular storm warning. The other flags are explained in most almanacs or the local paper can help you out as to the colors.

Joe also put over a successful "Tornado Sale" in a local store and proved that other stunts from the plan book are as good as they look on paper.

Real Money

John P. Read, of the Joie Theatre, Fort Smith, Ark., knows the value of real money as an attractor. For the engagement of Dangerous Money he showed a lot of coins and bills in a glass case. The card read: "Hands off. It is Dangerous Money. See what it does to Bebe Daniels."

Better than a cutout for getting attention and you can repeat it in the bank window if you think of that in time.



A Universal Release

A PARTICULARLY EFFECTIVE STUNT FOR THE TORNADO

It is from the press book and has been used in a number of houses with decided success. This was shown at the State Theatre, Union Hill, N. J., but an even more elaborate idea was worked at the Piccadilly in New York City.

Makes One Cut Do Good Advertising

The America Theatre, Denver, used only small space to launch K, the Unknown, but it gets it over nicely in the space here shown, which is the same size as the original. It's a very compact placing of the full show, but



A Universal Release

SMALL, BUT TELLING

since it gets it over and no more seems to be needed, more would be a waste. Presumably, other forms of exploitation get over the fuller details, and this is fully advertising if there are not overlarge advertisements to be combatted.

Took Extra Space for Opening Show

Opening with Tess of the d'Urbervilles, the Lyceum Theatre, Minneapolis, used extra spaces to get attention for the house, and made an intelligent appeal with well displayed copy. The halftone in the upper right hand corner was more or less of a gamble, but it came through all right, and lightens the mass of black in that corner, but the simpler lines of the figure on the left gives more attention value, though this, too, is in halftone where a line cut would have been much better. The title is run through the figure, but so well displayed through cutting away a white outline that none of it is lost. There are two selling appeals, one just below the signature and the other set in below the title. One sells the play on its past repute when Minnie Maddern Fiske gained one of her greatest successes in the name-part. The other sells the play as a play and without reference to either star. Blanche Sweet and Conrad Nagel are named, but they are not played up. Possibly the press agent is new to the pictures. Presently he will find that Blanche Sweet can sell more tickets for him than the mention of Mrs. Fiske. That white panel in the lower border is an advertisement of a nursery where the children may be left in charge of a trained nurse while the mothers enjoy the play. There is also an announcement of free dancing, from which it will be seen that the Lyceum gives much for its fifty cent admission. This display is well laid out, and particularly intelligent is the use of black to bring out the white.

Lots of Cut But Little Meaning

This display from St. Louis for the Kings and Rivoli shows a cut form that is purely attractor. It doesn't mean a darned thing, but you look at it to see what it is all about, and as long as you are there you read the copy. Probably the stuff is all taken from



A Universal Release

JUST JAZZ

the stills, but it is all too small to mean much, though it looks interesting. And once you get down to the text you probably are sold, for there is something opulent about "To see the screen's greatest exponent of youth is to live one golden hour of youthful romance." If this is not worth your four-bits there is something radically wrong with your blood pressure. And they throw in the statement that Denny is the perfect lover, without mentioning his serial number, and if that won't sell, how about "Youth and love in league with speed and adventure?" That should sell The Reckless Age to the reckless of all ages. It's great copy and the conglomerate cut matches the text and helps through its purely attention-value. What we like best about this really good space is that not a line is lost through stuffing. It is all given proper valuation and display.

A Halftone Hurts Strength of Appeal

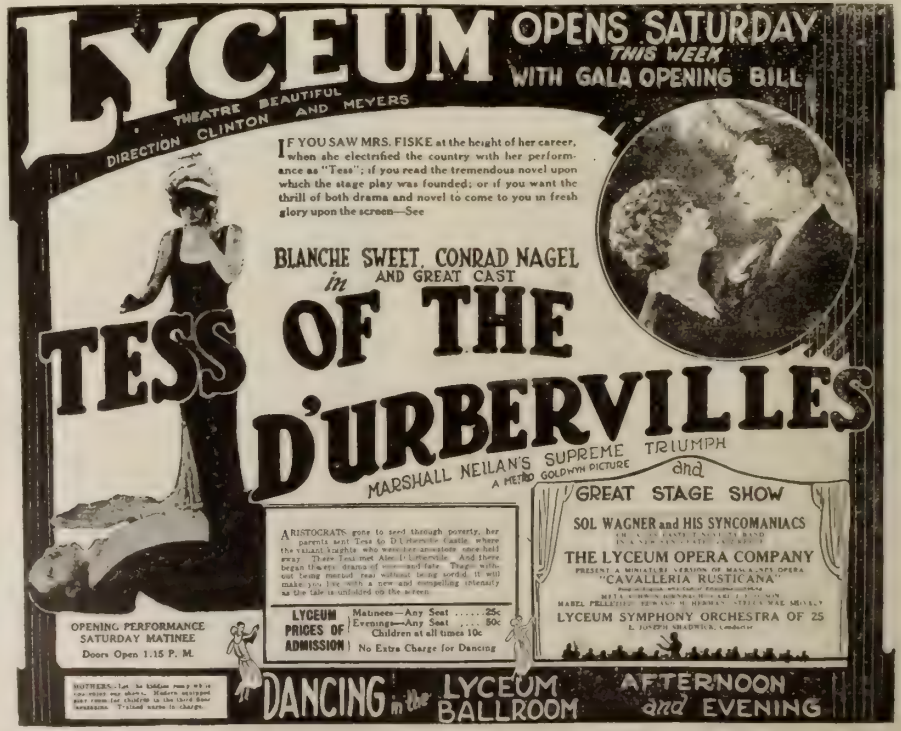
Evidently Loew's Palace Theatre, Washington, D. C., used the halftone in this advertisement of The Silent Accuser to show



A Metro-Goldwyn Release

MIXED CUTS

that the picture was not all dog, but a poor choice was made in the matter of cut. The screen is too fine and the effect is lost. There



A Metro-Goldwyn Release

A NICE USE OF BLACK TO THROW WHITE INTO DISPLAY

would have been greater strength to the space had the pictorial display been held to line. A good line cut is always to be preferred to a muddy halftone, and halftones generally are muddy in newspaper work, or else they are too open a screen and look washy. A smaller scene sketch in line would have made a better appeal, and we are inclined to think that the omission of this cut would have helped. The picture will be sold largely on the dog, and this drawing would have carried through without the humans. We do not like a cut which lines the space. Here the advertisement is in two sections. You see the dog and then you get the fact that Miss Boardman is the star in a second look. Because the eye is trained to regard cutoff rules, the eye first takes in only the space above the line and then reads the copy below. It does not take it in as a whole, as would be done had the cut been sunk to the bottom of the space, with the text above. This would have interfered with the signature, but this could have been overcome through a rearrangement of the type values. The cut that fills the width seldom has the value of one which does not use more than two-thirds of the width, unless the cut is so framed that it can sink to the bottom and still remain a part of the display.

Plenty of Action in Plan Book

There is plenty of action in this plan book cut for Barbara Frietchie. You can get the idea that it is not another society drama, and do it with one eye shut. The drawing is rather woodeny, but people do not expect an art gallery in an amusement page, and



A Producers Distributing Release

AN ACTION CUT

they do get the message. The Fulton Theatre, Jersey City, built up a few lines around the cut, notched to let in the smaller lengths and let it ride. There is not much more to be said than is carried in the five lines below Barbara's picture, and the house let well enough alone. There is more to that than you might think. The temptation is strong to oversell, and generally that kills sales.

Neat Design Has Too Many Letters

Milt Crandall sends in his Captain Blood advertisement for the State Theatre, Pittsburgh. This is a press proof and not the actual newspaper display, and we question whether all that white lettering came through the notoriously poor press work of the Pittsburgh papers. It looks very good



A Vitagraph Release

DRAWING BLOOD

with a solid black and a pure white. It may have come through in the papers, but the chances are against it. The best part of the display is the intervening white space and the connecting arrow. It sells the two essential parts, the attraction and the house. You get a more definite message to the effect that Captain Blood is at the State than you would were the two sections joined. For this reason it is a valuable design, but we think it would be even better were the panels strongly outlined in black but with straight black on white for the lettering. Just add it to the collection. You can use it some time to good advantage.

Loaf of Bread Was Admission Ticket

Bread hook-ups to the Metro-Goldwyn production of the Norris novel have been general and varied. We told some weeks ago of some houses which offered a free admission for a loaf of bread, the latter being turned over to the Salvation Army for distribution. This page from the American Theatre, Evansville, Ind., shows how the idea was worked for a half-price showing. Free admissions were given all who presented a large loaf of a specified brand, but on condition that there was one paid admission. In other words, you got two tickets for one admission and a loaf of bread. The house



A Metro-Goldwyn Release

THE BREAD FULL PAGE

got the money and the poor eat the bread. A drug store just across the street opened a temporary bread counter, but it could also be purchased at most groceries. The panel in the lower left hand corner is a letter from the ranking officer of the Salvation Army, thanking the management for its cooperation. In consideration of the charity angle the newspaper let the house have the back page instead of throwing the display to one of the inside pages. It's a good stunt, and if you lose a little of the money you might have made, you'll get it back in the long run, and probably you won't even lose much. You'll play to more people than you would at straight admission, get about your average, and get some of those extras back on the following weeks, not once but often. A stunt like this is not limited to the week it is used. Generally it acts as a sort of business tonic.

A New Angle

Library hook-ups are common, but C. C. Deardouff, Metro-Goldwyn exploiteer, gave it a new kink when he perambulated a wagon to urge the town of Denison, Ohio, to go to the library and get a copy of Janice Meredith before they saw the picture at the Grand Theatre.

This seems to be the first instance of perambulating a library hook, and it won an extra strong co-operation. This idea and special school tickets sold Denison on the literary value of the production.

On the Job

Harry Silver, resident manager of the Palace Theatre, Hamilton, Ohio, is a member of the Lions. The Lions gave a dinner-dance Thanksgiving Eve. Each guest received a dance program on the back of which was a letter from Merton Gill, expressing his regret at not being able to be present and adding the hope that he would see them all at the Palace the following day. And they thanked Silver and Fred S. Meyer for the programs.



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NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Peter Pan"

Barrie's Immortal Fantasy of Childhood Made Into Delightful Picture That Should Be a Clean-Up

Reviewed by C. S. Sewell

Peter Pan, the eerie little sprite of the woods, the little chap who never wanted to grow up but wished always to remain a boy so he could have fun, now disports on the screen, thanks to the Famous Players-Lasky Corporation.

In whimsical charm and wealth of imagination, probably no writer even closely approaches J. M. Barrie, and certainly "Peter Pan" is head and shoulders above his other works in this respect. As a book it delighted countless thousands, young and old alike; as a play, with Maude Adams in the title role, it was a joyous visualization of the story, and as a picture, with Betty Bronson, we believe it will fascinate and delight many, many more.

A pure fantasy, an out-and-out fairy tale with no pretense at reality, is "Peter Pan." This is made clear at the outset, consequently the mind is free to leap over the bounds of logic and fact and in sympathetic mood to soar with the story to the realms of imagination.

Barrie himself selected Miss Bronson, and Director Herbert Brenon conferred with him, and surely the completed product gives ample evidence of having caught the spirit of the author's work. There have been fairy stories before on the screen, but none with such wistfulness and charm, such simplicity and fascination, such superb fantasy and wealth of beautiful imagination as "Peter Pan."

Combining the wisdom of mature years and the boundless imagination of childhood, Barrie achieved a stroke of genius in fashioning this story. Apparently he sought to combine the things that most strongly impress children, especially boys, but girls, however, are not forgotten: there are fairies, mermaids, Indians, pirates, a crocodile that snapped off the hand of the pirate chief, and a big, friendly dog that acts as nurse to the kiddies. Every boy has at some time longed to be a pirate, or to kill one, and his wishes are fulfilled here.

Appealing primarily to the kiddies, Barrie accomplished the almost insuperable task of writing successfully to the grown-ups at the same time. They will be fascinated with its literary beauty, the imaginative heights, the simplicity, with certain titles that are brilliant in their wit and scintillating shafts of satire, but which have been so cleverly introduced that they will not befuddle the childish mind.

The selection of Miss Bronson for the role of "Peter Pan" seems almost an inspiration, in line with the writing of the story. Not only does she bring to the screen a personality unfettered by association with other roles—a valuable point in a characterization of this kind—but she is the very ideal of one's imagination. She convinces you that she "is" Peter Pan, and when she asks if you believe in fairies you are liable to find yourself so carried away that you will signify "yes." Distinctly feminine, she at the same time registers the boyish charm of the role and you don't blame Wendy for falling in love with Peter Pan.

Great praise is due to Herbert Brenon for his direction. With several fine things to his credit, "Peter Pan" overtops them all; and Willis Goldbeck's adaptation should not be overlooked in bestowing praise. Mr. Brenon's direction seems as near faultless as it is possible to be, and we recall no detail really deserving of criticism; no scene that we would wish shortened, no role that seems miscast. We liked his limited use of trick photography and mechanical aids, confined to the few scenes where Tinker Bell the tiny fairy is shown, the flying children and the soaring of the pirate ship through the air. This renders such scenes much more effective.

Excellent are the performances of the grown-ups, Esther Ralston as the beautiful, loving mother, Cyril Chadwick as the irritable father, and Ernest Torrence as the bloodthirsty pirate is of course fine. But it is the children, including Miss Bronson, who is but a slip of a girl, that really carry the picture. Mary Brian is delightfully childish, natural and pretty as Wendy; Philippe De Lacey and Jack Murphy are very real as the little Darling boys, and the group of kiddies who portray the little lost boys are every one of them human and lovable. Virginia Brown Faire is the tiny fairy and Anna May Wong the little Indian girl. One of the finest performances is George Ali as Nana, the dog. His work is interesting, amusing and it is truly remarkable how much feeling he gets out of the performance.

"Peter Pan" is a masterpiece from every standpoint and a credit to the industry. It will not only appeal to every real child—and every child in the country should see it—but will fascinate every grown-up who ha an ounce of imagination or a single remembrance of the delightful fantasies of childhood left; and, from a strictly material angle it should prove a real clean-up for any exhibitor.

Cast

Peter Pan ..... Betty Bronson
Captain Hook ..... Ernest Torrence
Mr. Darling ..... Cyril Chadwick
Tinker Bell ..... Virginia Brown Faire
Tiger Lily ..... Anna May Wong
Mrs. Darling ..... Esther Ralston
Nana (the dog) ..... George Ali
Wendy ..... Mary Brian
Michael ..... Philippe de Lacey
John ..... Jack Murphy

Based on novel and play by J. M. Barrie.
Screen play by Willis Goldbeck.
Photographed by James Howe.
A Herbert Brenon production.
Length, 9,593 feet.

Story

Mrs. Darling is worried because she has seen a boyish face at the nursery window and found a shadow on the floor, and reluctantly goes out to a party, leaving the three children in charge of the dog, Nana, as Dr. Darling is so irritable they cannot keep a nurse, and Nana acts as the nurse. Soon a lively boy appears at the window with a little fairy, "Tinker Bell," and finds his shadow in a drawer. Wendy, the oldest child, awakens and sees him, and he tells her about his home in the woods and about the fairies and finally teaches the children to fly and they go away to Never Never land to join Peter's colony of Lost Boys who have fallen out of their carriages when the nurses were not looking. Tinker Bell is jealous and prompts one of the boys to shoot Wendy, thinking she is a bird, and almost kills her. The boys, who live in an underground home, adopt her as their mother. A band of Indians are friendly and battle a band of pirates led by Captain Hook, but are defeated. Hook hates Peter Pan as he blames him because a crocodile once bit off his hand and ever since has followed him. Hook fears the crocodile and feeds him a clock so that the tick-tock will warn of his approach. The pirates poison Peter's medicine and carry off the children. Tinker Bell drinks the poison and nearly dies but is saved when the children say they believe in fairies. Peter enlists the aid of the mermaids and then gets aboard the pirate ship and finally with the Lost Boys they fight and conquer the pirates and then sail away through the air back home. Mrs. Darling, who has grieved, believes she is dreaming when she again sees the children until they rush up to her. Wendy tries to keep Peter but he says he does not want to grow up and goes back to the woods with the promise that Wendy will visit him each year. Mrs. Darling, however, adopts all the lost boys.

Features Reviewed in This Issue

Curlytop (Fox)
Deadwood Coach, The (Fox)
Dixie Handicap, The (Metro-Goldwyn)
Legend of Hollywood, The (Prod. Dist. Corp.)
Let 'Er Buck (Universal)
Lighthouse by the Sea, The (Warner)
Peter Pan (Paramount)
Sign of the Cactus, The (Universal)

"Let Er Buck"

Hoot Gibson in Excellent Universal Western That Shows Real Rodeo Stunts

Reviewed by Sumner Smith

Universal's "Let 'Er Buck," is one of the most pleasing and actionful pictures in which Hoot Gibson has yet appeared. The interest of its well-knit story is heightened by real scenes of the Pendleton, Ore., rodeo. These are not dragged in for advertising reasons but made a real part of the story, and they certainly will fascinate "western" audiences who like first-rate horsemanship.

The picture begins like the routine western it quickly develops stronger incident and haracterization than usually found in those of s type. The story builds up logically for the odeo climax, when Gibson drives a chariot eam to victory. This is put over with a dis- nct punch, not so much because of its indi- idual staging but because of the cumulative ffect of the preceding action. Some of it ought o be eliminated to avoid repetition and speed p the action slightly, but even in its present orm the rodeo climax is highly entertaining.

Gibson does excellent work. In fact, that ay be said of every artist in "Let 'Er Buck." Marian Nixon again proves a particularly at- ractive heroine. In the latter part of the pic- ure Josie Sedgwick temporarily walks away ith the honors through her very effective char- cterization of the rough-and-ready cowgirl in ove with Gibson. She makes the role one of umor mingled with pathos.

Carl Laemmle has put "Let 'Er Buck" on his White List and it belongs there. We liked the icture immensely and believe that it will please he great majority of fans.

Cast

Bob Carson.....Hoot Gibson
Jacqueline McCall.....Marian Nixon
Col. Jeff McCall.....Charles K. French
James Ralston.....G. Raymond Nye
Kent Crosby.....William Steele
Mabel Thompson.....Josie Sedgwick
Sheriff.....Fred Humes

From a story by Edward Sedgwick and R. L. Schrock.
Adapted by R. L. Schrock.
Directed by Edward Sedgwick.
Photographed by Virgil Miller.
Length, 5,500 feet.

Story

Bob Carson, working on Col. McCall's ranch n Texas, is admired by Jacqueline McCall. Ralston, her cousin, is jealous. He fakes eing shot in a gun duel with Bob and the atter flees, finally reaching Pendleton, Ore. There Crosby, foreman of Mabel Thompson's anch, knocks him down. Mabel comes along nd accuses Bob of being a coward. Bob vorsts Crosby in a fight and also wins Mabel's dmiration by riding a dangerous broncho. She asks him to ride in the rodeo for her. Col. McCall, Jacqueline and Ralston arrive vith their famous chariot team and are as- onished to meet Bob. Mabel sees that he s in love with Jacqueline and perplexes Bob y proposing. Bob learns he was duped by Ralston. Crosby and Ralston kidnap Bob ut he manages to escape as the chariot race s about to be run off. He drives Mabel's eam and bests Col. McCall's entry. Mabel ees that her love is not returned and leaves when Bob and Jacqueline embrace.

"The Sign of the Cactus"

Jack Hoxie Appears as Mysterious Champion of Harassed Settlers in Newest Universal Picture

Reviewed by C. S. Sewell

Suggestive of a serial is the character that Jack Hoxie portrays in "The Sign of the Cactus" his newest starring vehicle for Universal, for he appears as a mysterious person known as Whitehorse Cactus because of his mount and the fact that he always leaves a piece of cactus as the sign of his visits.

The story is built on the familiar theme of the fight of Western settlers against a water power company that has dammed the valley and left their cattle to perish of thirst, and Hoxie has the role of the mysterious person who is their champion, a sort of Robin Hood role as the impression is conveyed that he money he gives to the settlers is obtained by taking it from the water power people.

The development follows along conventional and fairly obvious lines except for the fact that a novel and interesting if not altogether convincing twist has been given in the prominence of the horses of the hero and heroine in the action, both the meeting of this pair and the climax of the film are dependent on the fact that the girl's horse runs away from her in order to be with his mate belonging to the hero.

Hoxie has a role that is suited to his physique and personality and Helen Holmes is satisfactory as the heroine, with J. Gordon Russell as a heavy and Francis Ford giving a good performance in the character role of an eccentric lawyer.

There is considerable action and a good thrill where the heroine plunges into a stream and before the hero can save her, both are carried a long way by the rushing current. By no means the best picture in which he has appeared, "The Sign of the Cactus" will probably prove a fair program attraction for audiences that like out-door stories.

Cast

Jack Hayes.....Jack Hoxie
Bell Henderton.....Helen Holmes
John Henderton.....J. Gordon Russell
Panhandle George.....Francis Ford
Old Man Hayes.....Josef Swickard
Earl of Chico.....Frank Newberg
Sheriff.....Jack Pratt
Jack Hayes, age 12.....Bobby Gordon
Bell Henderton, age 6..Muriel Francis Dana

Based on story by Norman Wilde.
Adapted by Isadore Bernstein.
Photographed by Harry Neumann.
Directed by Cliff Smith.
Length, 4,938 feet.

Story

Old Man Hayes, a settler, resists the attempt of the water company to secure his property and is killed. Years later a mysterious champion known as Whitehorse Cactus, arises and helps them in their fight to keep their cattle from dying of thirst. Henderton is representative of the water interests and his daughter while riding in the woods sees her horse run away to its mate owned by Whitehorse Cactus who is really Hayes' son, and he discovers by a scar that she is the little girl playmate of his, and they become friends. Later, Bell learns that Hayes is the mysterious champion and when her father is shot she goes to arrest him herself. He convinces her of his innocence and when the sheriff appears tells him that she is the only one who can prove he is Whitehorse Cactus and that a wife cannot be made to testify against her husband, and he gladly agrees to this arrangement.

"Curlytop"

Shirley Mason and Wallace MacDonald in Fox Picture of Limehouse Story

Reviewed by Sumner Smith

"Curlytop," William Fox's picturization of one of Thomas Burke's "Limehouse Nights," makes a direct assault on the emotions through the presentation of a romantic story with melodramatic angles. The plot is not replete with action, and so the picture must please or displease through its ability to awaken heart interest in the chief characters, an unusually unsophisticated girl, considering her environment, and a youth bearing most of the earmarks of a crook. His reformation is faintly indicated, not stressed.

The efforts of Maurice Elvey, the director, to gain sympathy for these two characters result, here and there, in too many close-ups and overacting by the players. By far the best work is done by Shirley Mason, who is starred, and Wallace MacDonald registers effectively as the lover. Warner Oland seems over-melodramatic, and the other players resort to much flinging about of arms and use of the facial muscles to convey the impression of toughness. Miss Mason generally is good in a part utterly lacking comedy touches.

Here again it is necessary for the reviewer to say that the success of the picture depends upon the type of audience to which it is shown. Blase people will scorn its stressing of sentiment; emotional folk will revel in it.

We can understand how it may be difficult to film any of the Burke stories for American audiences. They are strictly stories of characterization and atmosphere, dealing with the psychology of a strange conglomeration of Orientals and white folks living in squalor in London's Limehouse section. "Broken Blossoms" expressed the atmosphere about perfectly, largely through extraordinary acting and remarkable sets.

(Continued on next page)

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Cast

Curlytop ..... Shirley Mason
Bill Branigan ..... Wallace MacDonald
Shanghai Dan ..... Warner Oland
Bessie ..... Diana Miller
Wang Toy ..... George Kuwa
Sproggs ..... Ernest Adams
Hilda ..... Nora Hayden

From the Thomas Burke story.
Adapted by Frederick and Fanny Hatton.
Directed by Maurice Elvey.
Length, 5,828 feet.

Story

Big Bill Branigan leaves his sweetheart, Bessie, for Curlytop, whose unconscious beauty and naivete enthrall him. Shanghai Dan, who dominates a gang of Chinese crooks, desires her. Bill goes off in search of a job, determined to reform, and Bessie revenges herself by getting Curlytop drunk and cutting off her golden curls. Bill returns but cannot find Curlytop and is persuaded to renew friendship with Bessie. He finds the golden curls among her belongings and forces her to reveal Curlytop's whereabouts. In the meantime, Curlytop has become a waitress on a floating barge for Dan. As he is hypnotizing her, another vessel crashes into the barge, Dan is drowned and Curlytop is rescued by Bill.

"The Lighthouse by the Sea"

Rin Tin Tin Does Wonderfully Effective Work in Warner Version of Thrilling Stage Melodrama

Reviewed by C. S. Sewell

As the newest starring vehicle for the remarkable police dog, Rin Tin Tin, Warner Brothers selected the well-known melodramatic thriller, "The Lighthouse by the Sea," and entrusted the direction to Mal St. Clair, who handled the megaphone for the other Warner subjects, "Where the North Begins" and "Find Your Man," in which this wonderful animal has been starred.

While an up-to-date twist has been given to the story by having the hero a survivor of the World War and the action centre around the plotting of a gang of bootleggers to land their cargo by putting out the light, it still remains a melodrama of unbridled and primitive emotions in which dastardly villainy, intense heroism, pathos and a play upon the sympathies in the plight of the blind aged lighthouse keeper are all played up to the utmost.

In a story of this type more attention is given to providing thrills and playing upon the various emotions than to plausibility; consequently the fact that some of the stunts that Rin Tin Tin is made to perform indicate greater intelligence than seems feasible in a dog are excusable if they are effective, and they certainly are.

This wonderful animal certainly has been given opportunities to appear to advantage in this film, and he registers with a bang, getting your admiration and undivided attention every time he appears on the screen. Among the effective stunts of Rin Tin Tin are a swim to shore from a wreck, several fights with the villains, including one in the water, gnawing his way out of a net in which he is tied and then biting through the ropes that bind his master, using his forefeet to dig up a stake so as to rescue the blind keeper as he is about to fall over a cliff, and the scene which will appeal to all dog lovers where he sheepishly goes back and begs his master to fasten him up again. The big climax comes where the hero, chained and helpless, manages with the aid of the dog to set fire to some burning waste and Rin Tin Tin dashes up the stairway, drops it into the light and starts it going again. Rather implausible but certainly there with a punch that will get you.

Rin Tin Tin certainly lives up to the reputation he has gained in his past pictures. Buster Collier gives a good performance as the hero and Louise Fazenda is entirely satisfactory as the girl, though she has little to do and no opportunity for the comedy for which she is famous. Charles Hill Mailes gives a sympathetic portrayal of the blind man, and Matthew Bets and Douglas Gerrard with the assistance of others effectively provide an abundant supply of villainy.

For those who like primitive, out-and-out thrill melodrama this picture would appeal even without Rin Tin Tin. The presence of this dog adds greatly to the story, however, and widens the appeal so that it should provide good entertainment for a majority of spectators and be a good box office attraction.

Cast

Rin Tin Tin ..... Himself
Flora Gale ..... Louise Fazenda
Albert Dorn ..... "Buster" Collier, Jr.
Joe Daggett ..... Matthew Betz
Edward Cavanna ..... Douglas Gerrard
Caleb Gale ..... Charles Hill Mailes

Based on play by Owen Davis.
Scenario by Darryl Francis Zanuck.
Directed by Mal St. Clair.
Length, 6,700 feet.

Story

Shipwrecked off the coast of Maine, Albert Dorn, a young Belgian would have perished from exposure and the difficulties he encountered were it not for his dog Rin Tin Tin. Finally their little boat drifts to the shore and Flora, daughter of the lighthouse-keeper rescues Albert, who is given a job tending the light as the old man has gone blind and fears he will lose his job if this fact is known. Bootleggers operating in the vicinity scheme to put out the light on a certain night in order to discharge their cargo. They kidnap Albert and Rin Tin Tin tying Albert and putting a net around the dog and take them out to a ship, fell the old man and put out the light. Rin Tin Tin chews his way out of the net and then gnaws the ropes that bind Albert and they succeed in reaching shore after battling the crew. Cavanna, the bootleg leader and Daggett his pal chain Albert, but he succeeds in setting fire to some waste and Rin Tin Tin dashes up with the burning waste and drops it in the light starting it again. Flora has been kidnapped and taken aboard the boat. Albert is freed by the old man and he and Rin Tin Tin get aboard and are battling to save Flora when a revenue cutter captures the ship. Albert finds happiness in Flora's love.

"The Deadwood Coach"

Tom Mix and His Horse, Tony, Are Starred in This Spectacular Western Presented by William Fox

Reviewed by Tom Waller

As spectacular a Western as has ever been produced is William Fox's "The Deadwood Coach," in which Tom Mix and his horse, Tony, are starred. Mountainous country, bad lands and plains comprise the backgrounds while bad men, Indians and a stampede of thousands of sheep make up the bulk of the cast. For a western this picture has been produced on a lavish scale—lavish in the sense that nothing has been left undone to furnish a maximum of thrills in gunplay and revenge.

Apparently, Director Lynn Reynolds had the phase of thrills uppermost in his mind from the start to the finish of "The Deadwood Coach." He certainly has succeeded and is deserving of much praise. Mix's role is nothing short of that of a superman and the action is so meteoric that one has little time for experiencing anything but suspense. Such speed should prove a big asset towards the success of this production since it has a tendency to make credible much of the incredible.

Audience sympathy and hatred of the marauders is aroused in the prologue in which Ernest Butterworth ably portrays the role later enacted by Mix. As the orphan, Mix is a good-badman, a kindly character whose chief motive in life is to avenge the murder of his parents.

Coach hold-ups thwarted by Mix, in his search for the killer of his parents, inevitably lead to the appearance of the heroine, a girl from the East en route to the home of her brother, the local sheriff.

The picture terminates in a brilliant climax with Mix rescuing his bride from the marauders and at the same time realizing his vengeance by hurling from a cliff in the lurid bad lands the chief cut-throat and terrorizer of the community.

Cast

In the Prologue

Walter Gordon ..... Frank Coffyn
Mrs. Gordon ..... Jane Keckley
Jimmie Gordon ..... Ernest Butterworth

In the Play

The Orphan ..... Tom Mix
Tex Wilson ..... George Bancroft
Jim Shields ..... DeWitt Jennings
Charlie Winter ..... Lucien Littlefield
Helen Shields ..... Doris May

From Clarence E. Mulford's novel, "The Orphan."
Directed by Lynn Reynolds.
Length, 6,346 feet.

Story

The chief aim of the Orphan is to "get" Tex Wilson, who murdered his parents. In trailing Wilson's gang the Orphan averts the hold-up of the Deadwood Coach and thus meets Helen Winters enroute to visit her brother, Jim Shields, the local sheriff. Mix is a friend of the sheriff, having saved him from the Indians. The sheriff tells Helen the Orphan's story and it arouses additional interest on her part. About to be wed, Tex Wilson breaks into the church and makes known his real identity. He escapes with the girl, hotly pursued by the Orphan. In the bad lands the coach, which Wilson's men had stolen, breaks down and Wilson, abandoning the girl, takes to foot. The Orphan captures him and hurls him from a high cliff. Then he about faces and settles down to a career of domestication.

"The Dixie Handicap"

Human Interest and Sympathy Rather Than Heavy Melodrama in Entertaining Race Track Story

Reviewed by C. S. Sewell

Gerald Beaumont a popular writer of stories of the race track is the author of the magazine story on which Metro-Goldwyn's "The Dixie Handicap" is based, and as is obvious from the title, the climax of this production centers in a big racing scene.

While this angle of the picture follows familiar lines with everything depending on the winning of the big race in which the favored horse of course triumphs, the general treatment of the story differs considerably from the usual picture of this type.

Ordinarily, a racing story is treated as rather heavy melodrama with considerable thrills and villainy culminating in dastardly attempts such as railroad wrecks, etc., to prevent the horse from winning, but this picture is different. There is no real villainy and no attempt at melodrama. On the other hand the appeal has been centered on the sympathy and human interest angles all leading up to the big racing scene.

Although the outcome of this race is obvious, there is a good kick in the big race scene which was filmed at the celebrated track in Latonia, Ky., as you watch the hero's

horse, "Dixie", come up from behind and run neck and neck.

All who like horses will like this story which is intensely human and sympathetic. First is shown a famous racing mare, the last possession of an old Southern gentleman, then how she gets lost in a severe storm and gives birth to a colt which is nursed and cared for like a baby; this horse's first race where it is badly injured and about to be killed. The stable boy's love which causes him to care for it and nurse it back to condition and finally the winning of the big race. There is a lot of pathos in the character of the old father who sacrifices everything to hide his poverty from his daughter, although her ignorance of this fact is not altogether convincing.

The characters are satisfactorily handled, Claire Windsor as the girl has a role that does not get much sympathy. Lloyd Hughes gives a good performance as the hero while Frank Keenan is excellent as the old gentleman and Otis Harlan does well as the negro butler. John Sainpolis has little to do in what would ordinarily be a heavy role.

Spectators who are looking for heavy racing melodrama will probably find this picture slow because of its more moderate tempo although the racing scene certainly has enough snap. We believe however, that the majority of spectators will find "The Dixie Handicap" provides pleasing entertainment.

Cast

Virginia	**Claire Windsor**
Judge Roberts	**Frank Keenan**
Johnny Sheridan	**Lloyd Hughes**
Dexter	**John Sainpolis**
Noah	**Otis Harlan**
Bubbles	**Joseph Morrison**
Major	**Otto Hoffman**
Bosworth	**Edward Martindel**
Mrs. Bosworth	**Ruth King**
Losing Jones	**Loyal Underwood**
Sheriff	**William Orlamond**
Constable	**Milton Ross**

Story by Gerald Beaumont.
Adapted by Waldemar Young.
Photographed by Percy Hilburn.
Directed by Reginald Barker.
Length, 6,905 feet.

Story

Judge Roberts, greatly reduced in circumstances hides his true financial condition from his daughter Virginia rearing her in luxury by continually selling parts of his estate, until finally all he has left is the old home and his racing mare Southern Melody about to have a colt. Through the carelessness of a stable boy, the mare wanders away and the colt is born in a rainstorm and nearly dies from exposure, the horse giving her life to save it when attacked by a wild cat. Dexter, trainer of a millionaire who owns an adjoining racing stable loves Virginia and tells her of her father's poverty. To counteract this her father sells the colt and sends Virginia to Europe. This colt Dixie, is injured and Johnny Sheridan begs permission to try to save it when it is to be shot. Virginia returns just before the great Dixie handicap in which Dixie is entered, and learns that her father has sacrificed all and is living in poverty. Dixie wins the race and a purse of $50,000. The old estate is restored and Virginia, thoroughly chastened agrees to marry Johnny who has always loved her.

"The Legend of Hollywood"

Renaud Hoffman Production for Producers Distributing Corporation Has Intensely Dramatic Climax
Reviewed by C. S. Sewell

Intensely dramatic is the climax of "The Legend of Hollywood," a Producers Distributing Corporation picture based on what is said to be a true incident that served as the basis for Frank Condon's story and also for one several years ago by Frederick Arnold Kummer entitled "The Seventh Glass."

It is a story of Hollywood but differs widely from other pictures of this locale as the theme deals entirely with the disappointments of a scenario writer and a girl who sought fame in the movies, and the only "inside" stuff is an unsuccessful attempt of the hero to get his story before the head of a scenario department.

There is a really big theme behind this picture and Renaud Hoffman, who gained sudden fame by his wonderful handling of "Not One to Spare," directed it. The big climax comes when the hero, who has filled seven glasses with wine and put poison in one, comes to the last glass. Terrific suspense is built up here as there is a letter on the way at the time accepting the scenario, and the drama is intensified by the unexpected situation of the hero actually drinking the last glass before it arrives and sinking into a sort of stupor. His being awakened by the girl and her explanation that she had broken one glass and replaced it is not so convincing.

Mr. Renaud's direction of this scene and Percy Marmont's fine acting cause it to register strongly, but the weakness of the picture lies in the fact that the whole story hinges on this one situation, and in making a production of feature length there is so much stressing of details and atmospheric touches that the story drags and the interest is liable to weaken before the climax is reached. Added to this is the fact that it is a drab little tale of disappointment with anything but a cheerful atmosphere; in fact, it is depressing, with the heroine disappointed and the hero waiting for death. There is a happy ending, but this is abrupt, for there has been no hint of any love for her on the hero's part. ZaSu Pitts is excellent as the girl.

The entire audience appeal of this picture is centred in the climax, and while it is a big and intensely dramatic situation, it is doubtful if it is strong enough to carry the whole picture.

Cast

John Smith	**Percy Mamont**
Mary Brown	**Zasu Pitts**
Mrs. Rooney	**Alice Davenport**
"Blondie"	**Dorothy Dorr**
Cameo	**Himself**

Based on magazine story by Frank Condon.
Adapted by Alfred A. Conn.
Directed by Renaud Hoffman.
Photographed by Karl Strauss.
Length, 5,414 feet.

Story

A boarding house in Hollywood shelters a variety of persons who are seeking success in the movies, among them is John Smith who is writing what he hopes will be the screen's greatest story. Filled with enthusiasm he visits the studios but without result. The landlady tells him his board is overdue but offers to let him have the room without meals for seven more days. He determines to end it all by poison but notices he has seven glasses, so he gambles with death by filling the glasses with wine, one poisoned and taking one each day. The first six days of despair is nothing to the seventh when there is no longer any element of chance. He drinks the last glass as a friend brings him a letter that the story has been accepted. The little slavey who is his friend comes in and finds him apparently dead. Finally he opens his eyes and she explains she knocked one glass off the mantel and to hide it, got him another one. She has planned to return home, but he persaudes her to stay and share his success.

"The Rat's Knuckles"

(Pathe—Comedy—One Reel)

Charlie Chase had many of the trade paper critics reviewing "The Rat's Knuckles" in the Pathe projection room in an uproar. This one-reeler has lots of funny incidents and ridiculous episodes and should prove to be the type of comedy material which would go strong in any house. Chase's invention, that of a "painless rat trap," fails to go with banking houses. It will get a typhoon of laughs, since it is so designed to "offend" the rodent's "feelings" so that he will depart in shame in search of other quarters. The comedy also contains a lot of good slapstick activities in a lunchroom.—T. W.

"Film Facts"

(Red Seal—Magazine—One Reel)

This reel opens with views of the Netherlands taken fifteen years ago, and then enters upon fascinating scenes of Luther Burbank's plant-growing establishment in the West. Other views are of an ostrich farm in France and surf-board riding at Hawaii; but by far the best scenes have to do with Burbank. Trees of weird shape and plants just recently made edible are shown. Among the latter is the cactus, which Burbank says can be grown in such quantities as to supply the entire world with food. The tallest and richest wheat in the world also is shown. This is Issue C of "Films Facts."—S. S.

"The Violin Speaks"

(Fox—Instructive—One Reel)

This subject opens with views of a violin and then proceeds to show how it is manufactured. Each of the various steps are presented in detail, and prove more instructive and interesting than would seem possible. This particular violin is hand-made. The skill of the workman is plainly apparent in the care he lavishes on the splicing, trimming and varnishing. Certainly we now have more appreciation of the labor involved in the making of a violin than ever before, and we believe that others will enjoy learning the process.—S. S.

"RoughandTumbling"

(Pathe—"Sportlight"—One Reel)

That colleges lay stress upon building the body as well as developing the brain is the theme which Grantland Rice brings home in sub-titles in "shots" of various intercollegiate sports. The views are of recent football games, wrestling and other sports. All who like these Rice presentations should find this one quite entertaining.—T. W.

"One Game Pup"

(Pathe—Cartoon—One Reel)

Cartoonist Paul Terry provides an abundance of mirth in his "One Game Pup." The farmer has several flocks of white pups when a black one joins the assemblage. The pup rescues a duck from the clutches of a ravenous wolf. The whole thing is ridiculously entertaining and a mighty clever exhibition of cartoon skill.—T. W.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"Step Fast"

(Educational—Comedy—Two Reels)

This Christie Comedy, starring Jimmie Adams, and distributed by Educational, demonstrates an unusually entertaining comedy can be built on a time-worn idea. There is probably no basis for comedy that has seen greater service than the necessity for the hero to marry by a specified time in order to inherit a relative's wealth. By shortening this time to one hour, the suspense and speed is intensified. The first reel follows along familiar lines with the disgruntled relatives seeking to prevent the marriage, and you are liable to wonder whether the pace can be kept up. So ingeniously has the story been handled, however, that the second reel is even better, for a lot of new and amusing situations are introduced. It is farce with some slapstick, with an abundance of novel ideas introduced to delay the wedding. The most laughable and clever scenes are where the house is set on fire and the hero dashes into the smoke and keeps bringing out the wrong girl and has the same difficulty with the justice of the peace, and the scene where the justice loses his glasses and the party goes on the roof so he can get the right focus with field glasses on the marriage ritual held by a chap in the yard. This comedy should please and get a lot of laughs from any audience. —C. S. S.

"The Big Town"

(Pathe—Comedy—Two Reels)

The "Our Gang" youngsters visit New York City in "The Big Town," which is one of the best of their many excellent vehicles. One of their association leaves the home town to visit relatives in Manhattan. He writes back about the wonderful sights. This arouses the curiosity and jealousy of the rest of the crowd. Quite unexpectedly they reach New York when the freight car in which they are "playing house" is suddenly towed away by a locomotive. In New York they ride on the ferries and end up by touring the city in an omnibus which one of their tribe seems able to operate at a terrific speed. This ride will afford audiences many thrills, with the huge vehicle dashing through Broadway traffic. The ride home in the train in the custody of a detective is especially funny. One of the crowd kicks over a collection belonging to a "bugologist" to the intense discomfort of the Pullman passengers.—T. W.

"Pathe Review 2"

(Pathe—Magazine—One Reel)

"The Siren of the South Seas" heads the three subjects in the current Pathe magazine attraction. Snappy subtitles make it appear that a chattering monkey is actually saying something. The Pathecolor is of the "Visiting Our Own America" series. It reveals some delightful scenes of Honolulu. The last is of the "Keep Fit" series, showing the correct and the incorrect manner in which to stand.—T. W.

"Shorts" Reviewed In This Issue

Big Town, The (Pathe)
Dangerous Curves (Fox)
Film Facts (Red Seal)
Have Mercy (Educational)
Milk Bottle Bandits (Fox)
One Game Pup (Pathe)
Pathe Review No. 2 (Pathe)
Plumber, The (Pathe)
Rat's Knuckles, The (Pathe)
Rough and Tumbling (Pathe)
Step Fast (Educational)
Straight Shootin' (Universal)
Violin Speaks, The (Fox)

"Have Mercy"

(Educational—Comedy—One Reel)

In this Cameo Comedy distributed through Educational Cliff Bowes appears as a chap who is continually getting in trouble and his father hires a fellow to look out for him. In this role Phil Dunham has an encounter with thugs and fares badly. To retrieve his standing he goes into a prize fight, thinking his opponent is a little fellow. He proves to be a big bruiser and Phil is up against it. There are a number of amusing situations in this comedy of the familiar slapstick type and it is up to the standard of this series as a laugh-getter.—C. S. S.

"Straight Shootin"

(Universal—Western—Two Reels)

This Universal Western is a reissue cut down from a five-reel feature starring Harry Carey. The cutting out of all but the meat of the story and the best of the action has the effect of making it a fast-moving two-reeler crammed with the kind of scenes that register with Western fans, and it should prove an acceptable offering. The story concerns a row between cattlemen and settlers, with Carey as a chap hired to get rid of the settlers but who joins forces with the other side when he finds the cattlemen are warring on the women and children.—C. S. S.

The House of FEATURETTES

Week of December 28

Out of hundreds of short subjects submitted, Hugo Riesenfeld selected the latest Max Fleischer "Out-of-the Inkwell," entitled "The Storm," for the honor of playing day and date at the Rivoli and Rialto theatres with "Peter Pan," Famous Players' special Christmas feature.

120 First Run Novelties 1924-1925

Edwin Miles Fadman, Pres.

1600 BROADWAY NEW YORK CITY

"The Plumber"

(Pathe—Comedy—Two Reels)

Mack Sennett has Ralph Graves, as the plumber, spring a leak in the pipe in the bathroom of a luxurious home. Slapstick actions in floundering about in the water, the flooding of the lavatory and the crumpling of much plaster furnish much of the familiar comedy which rarely fails in getting the laughs. A vamp engenders the displeasure of the hostess and she wreaks her vengeance by "dolling up" the plumber and introducing him as a football star. The plumber is immune to the writhings of the siren. He falls in love with a little dressmaker. The vamp, however, pursues him, even to the extent of attending a plumbers' ball. There a free-for-all brawl takes place in which everything movable is smashed. The fight provides a few good thrills as well as laughs. In all "The Plumber" is well up to the average Mack Sennett mirth-maker. The supporting cast includes Alice Day, Eugenia Gilbert, Marvin Lobach and Elsie Tarron.—T. W.

"Dangerous Curves"

(Fox—Comedy—Two Reels)

The principal scene in this subject is a modiste's shop, displaying several more than ordinarily attractive models and introducing, along the bull in the china shop idea, a mischievous monkey and an energetic skunk into a throng of well-gowned customers. The ensuing pandemonium may be easily imagined. This is well done from a burlesque viewpoint, but we think that the choicest scenes in the comedy are the opening ones, where father is shown in bed with some twelve or thirteen of his children and they play pranks at his expense. These scenes make a hit because of the cuteness of the youngsters and the lively way in which they cavort about. "Dangerous Curves" impresses as good slapstick entertainment.—S. S.

"The Milk Bottle Bandits"

(Fox—Comedy—Two Reels)

This Fox Comedy in two reels contains a lot of amusing slapstick that should register with the average patron. The action starts off with the mysterious disappearance of bottles of milk, and nearly everybody in town acting as a detective to ferret out the mystery, and in comedy fashion it develops that each one of the "detectives" has been taking the other fellow's milk. Suddenly there is a gold rush when a kid brings in a nugget. All rush to the hills and dig frantically. It develops that a half-wit has gilded a number of stones and buried them so that he can get the cellar for his new house dug without cost. This comedy is fast-moving and up to the average as a laugh-getter—C. S. S.

(More Short Subjects on page 139)

Critics Pronounce "Peter Pan" a Triumph In New York, Los Angeles, and Philadelphia

LEADING newspaper screen critics in New York, Los Angeles, Philadelphia and other cities are unanimous in pronouncing "Peter Pan" a screen triumph.

Almost unparalleled superlatives are used to describe the Paramount picture produced by Herbert Brenon, with Betty Bronson in the title role.

Among the New York City comments are the following:

Mildred Spain, Daily News: "Breathe easily. The movie version of 'Peter Pan,' the beloved, isn't a disappointment. In fact it's a big surprise. When I tell you that a noontime audience of grownups clapped and cheered when Peter begged them to clap for Tinker Bell's life, then you'll know just what the director has done. All grownups should see 'Peter Pan.' All children must see 'Peter Pan.'"

Harriette Underhill, New York Herald Tribune: "There is the inspiration of Barrie himself, there is the direction of Herbert Brenon amounting to positive genius. There is the fine acting, the perfect casting, the splendid mechanism, the pictorial beauty. But there is a soul in 'Peter Pan' which is a thing apart from all its tangible perfection."

Dorothy Herzog, Daily Mirror: "Whatever you do—no matter how busy you are—be sure and see 'Peter Pan.'"

Quinn Martin, Morning World: "'Peter Pan' is one of the triumphs of the screen. And Famous Players-Lasky remind us once again that, although they also deal in quantity, quality is one of their specialties."

F. W. M. Hall, The Times: "A great credit to the Famous Players-Lasky Corporatio and also to the whole motion picture industry. It is not a movie, but a pictorial masterpiece."

Your "Bank of England"

In Los Angeles, where "Peter Pan" first saw the light of day, Albert A. Kaufman, managing director of the Million Dollar Theatre, wired the Paramount Home Office:

"'Peter Pan' opened at the Million Dollar Theatre tonight to the greatest enthusiasm in the history of the theatre. It is more than big, or great, or wonderful. It is the last word in screen entertainment. We counted thirty-one big situations that received big applause during the showing. It is the Bank of England for all exhibitors. A thousand congratulations."

In corroboration are the opinions of the critics on the Los Angeles dailies, who were present at its world premier.

Edwin Schallert wrote in the Times: "A new highway to childhood land has been discovered. And this time it is motion pictures that have charted the magic road. If you would venture into an enchanted domain you have only to behold 'Peter Pan.' It points a path so remarkably new and promising that it is to be heralded as one of the screen's most remarkable and brilliant achievements. It is the achievement of the season and of many seasons, too."

Of Miss Bronson, Mr. Schallert says: "Her 'Peter Pan' is absolutely her own. It is delicate and engaging from every point of view. The grace of Miss Bronson's movements, the almost boyish radiance of her presence, the carefree vitality that seems to inspire every action she performs literally fill the screen with youth in all its merry exhuberance."

The Critics Agree

Other Los Angeles reviewers commented as follows:

L. B. Fowler, Daily News: "Carries the spirit of Barrie's master fantasy; same sentiment, same poetic beauty; keeping intact the bewitching fairy-like quality that so predominated in the stage play, and worthy to be catalogued as the greatest photoplay of its kind ever made."

Florence Lawrence, Examiner: "In the leading role, Betty Bronson, recent film discovery, makes good with every gesture of her lithe young body, and with every smile of her radiant countenance."

Guy Price, Evening Herald: "'Peter Pan' is a supreme delight. Miss Bronson scores an immediate hit. If the thunderous applause of last night's house is any indication of the popular belief in eternal youth, then all of us remain children at heart throughout our life."

Praise For the Director

Ted Taylor, Record: "It is the best accomplishment in light fantasy yet brought to the screen. It is a delightful thing that Herbert Brenon has done. I though Betty Bronson delightful,—great, surprised eyes, the face of a beautiful child; the lithe body of a wiry boy, always poised strangely as if for instant flight, and so graceful in movement that even the flying scenes seemed perfectly natural."

Orlando Northcutt, Express: "'Peter Pan' flew in from the Never Never land to thrill the hearts of children of all ages. That belief in fairies has not altogether vanished from our sophisticated world was amply proved by the warm reception given the picture at the first showing. Betty Bronson plays the part like a veteran actress. She is buoyant, expressive and whimsical. She doesn't make a false move. Technically, 'Peter Pan' has moments which lift it to the level of the best motion picture productions."

Quaker City Capitulates

The Philadelphia critics are a unit in their praise. Brief extracts from lengthy reviews follow:

Philadelphia Bulletin: "It will be a hard-boiled grownup who will not immensely enjoy 'Peter Pan.'"

Philadelphia Record: "It was a tough-minded grownup who could resist its charm."

Philadelphia North American: "Never has been equaled on the screen. One needs a fresh vocabulary to describe 'Peter Pan.'"

Philadelphia Public Ledger: "Columns would hardly suffice to mention all the admirable things about the picture. Should do much to raise the artistic standards of the movie industry."

Philadelphia Inquirer: "A treat for children and grownups alike. Bettey Bronson is most truly the 'Peter Pan' Barrie created."

In Other Cities

The receptions accorded "Peter Pan" in cities other than those mentioned above were of an equally flattering character.

In the Middle West, and in the South, the newspaper writers found ample opportunity to distribute their praise among the members of cast, as well as on the director, and also the producers.

Exhibitors in any community will find, on examining the reviews published in their home territory, that in "Peter Pan" they have a booking that covers, better than almost any other picture thus far released, all of the ground so necessary to meet every requirement, everywhere.

Two Showings of "Peter Pan" Prove a Success in N. Y.

Opening at the Rialto and Rivoli theatres, New York City, for a simultaneous showing, in common with showing in 250 theatres throughout the country, "Peter Pan" is recorded on the books of both houses as one of the greatest Sunday openings the theatres have ever had. It is impossible to estimate to what extent the records of either house would have been broken had the picture not opened at both houses at the same time. Crowds were in line from one o'clock in the afternoon until after the second de luxe performances had started at night. During the peak rush of the Sunday afternoon business there were policemen in front of the Rialto and Rivoli keeping the crowds in order and preventing them from congesting the sidewalks.

Monday and Tuesday matinee business at both houses was record breaking, with evening business maintaining Sunday's high level, which is within a few dollars of the record.

Harold B. Franklin, director of theatres for FamousPlayers, said: "I never saw audiences respond with such enthusiasm to a picture in my career. At the point where 'Peter Pan' asks the audience if they believe in fairies, and to clap their hands if they do, the audience reaction is so demonstrative it is thrilling to hear the applause. It bears out the Max Rheinhardt theory of making the audience part of the show."

Mr. Franklin pointed out that this is particularly true in the enjoyment that grown-ups see mto get listening to the effects of the picture on the children in the audience, who gasp, cheer and applaud and are in themselves quite a show apart from the picture.

Unusual Note Struck in "Greed" Campaign



Erich Von Stroheim's "Greed" presented a peculiar advertising problem and Howard Dietz, of Metro-Goldwyn, met it in an unusual and striking way that had much to do with the picture's success at the Cosmopolitan box office. A few of the ads are reproduced above and will give the keynote of the campaign. In addition to frequent use of the views of the critics, Mr. Dietz played upon the point that "Greed" is the sort of picture that produces violent argument, and he succeeded in making a goodly portion of the New York public feel that it could not afford to be out of the argument. The strikingly effective use of art, type and white space needs no comment.—R. E. W.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Cranberry Lake's Theatre Is Unique

As an exhibitor, E. F. Gaylord, who runs the Amusement Hall in Cranberry Lake, N. Y., stands alone—that is, in some respects. Mr. Gaylord's theatre occupies a hall on the second floor of a block the downstairs portion of which he runs as a sort of lunch room and soft drink parlor, catering to whom may come or go, in the main, woodsmen. A pair of stairs lead from the lunch room to the theatre. Mr. Gaylord operates his own machine and in fact runs the whole establishment. When he finishes a reel he slips in a slide reading "One minute, please, while operator changes reel." This is a signal to everyone present to get up from their seats, trudge downstairs, indulge in a cigarette, a limburger sandwich, a glass of cider or a cup of coffee, handed out by a clerk, while Mr. Gaylord takes his time in changing the reel. There really isn't any hurry, for the longer he takes, the more his patrons will spend in in the lunch parlor.

Once the reel is in place, he stamps on the floor with his heel, yells out, "All ready, boys," and the crowd flocks back, takes their seats, which are ordinary chairs, and the show proceeds, Mr. Gaylord being careful to see that everyone is back in the hall before he starts grinding away. It's the same after each reel, one needing little or no imagination to picture the scene on a ten-reel feature. Cranberry Lake is practically isolated during the winter season and has a population of about 100 persons.

W. W. Farley, head of Farash Theatres, Inc., announced last week that a definite move would be made on January 10 toward selling the big State Theatre in Schenectady under the hammer. On that date a Troy bank will appear before Judge Nichols seeking an order to bring about the sale.

H. E. Flack, owner of the Star in Potsdam, has reduced admission prices to 10 and 15 cents, following the opening of the Papayanakos Theatre, and reports more business than when he was charging 25 cents.

Listen in. Tony Veiller of the Lincoln Theatre in Troy will be heard over the radio on January 5, speaking from the WHAZ station in that city and discussing the relationship of radio to motion pictures. It will be Tony's first bow to the invisible audience.

According to some of the exhibitors in Schenectady, the Hudson Theatre, lately opened with stock, is stepping on their corns a bit.

After noticing all the different combinations for smokers, or of toilet sets, or this or that for Christmas gifts, William Shirley, managing director of the theatres operated by the Farash company in Schenectady, came out with one of his own during the holidays, advertising a combination of "Classmates" at the Strand, "Secrets" at the State and "The Last of the Duanes" at the Albany Theatre.

C. Marx, who runs the Rialto and Highland theatres in Utica, played Santa Claus to himself and woke up on Christmas morning with a brand new Maxwell sedan in his stocking.

That the Capitol Theatre in Albany, given over largely to road shows, has adopted a policy of playing the super-feature pictures at prices ranging from 50 cents to $1.65 became evident during the past week with the announcement that "The Ten Commandments" would be shown during New Year's week. "The Thief of Bagdad" was recently shown at the same theatre and drew well.



Eleanor Boardman as seen in Metro-Goldwyn's "The Silent Accuser."

Exhibitors in Albany, Troy and Schenectady believe in Santa Claus. Nothing strange in that, considering the presents that came their way. When William Shirley and Meyer Friedman, manager and assistant of Farash Theatres, Inc., of Schenectady, entered their offices on Christmas morning they found two beautiful traveling bags, the one bearing Mr. Shirley's initials also containing a silk lounging robe. At the Lincoln in Troy, Eddie Trembley, the doorman, impersonated Santa Claus and presented Tony Veiller, house manager, with a beautiful wrist watch from the employes. It was quite an occasion, sandwiches, ice cream and refreshments being served, the affair taking place on the mezzanine floor at the conclusion of the late show.

At the Rose Theatre, Jake Rosenthal received, among other things, a smoking jacket, while Joe Saperstein of the Griswold Theatre found a pair of beautiful cuff links in his stocking. Ben Apple of the American and King theatres in Troy woke up bright and early Christmas morning, rubbed his eyes and discovered a Masonic ring, a card case and a set of poker chips and cards. Walter Roberts of the Troy Theatre received an umbrella and a handsome pen from employes of the theatre. In Albany, Oscar Perrin was fairly showered with gold, Buckley and Tarsches, owners of the Clinton Square and Leland theatres, presenting Mr. Perrin with $100 in gold pieces, while employes of the two theatres gave him $25 more in coin of the realm.

The exhibitors themselves played Santa Claus to their employes. At the three Farash theatres in Schenectady the employes not only received their pay envelopes six days in advance, enabling them to do their shopping, but each one received a crisp ten dollar bill from the management. Manager Shirley also sent fountain pens to every film manager in Albany, as well as candy and cigars to the office help. J. H. MacIntyre of the Paramount exchange in Albany, with a beautiful traveling bag from his employes and a raccoon coat from his wife, simply can't come down to earth these days. Jake Rosenthal gave everyone working for him a present, including pairs of shoes. Julius Singer of the Universal exchange received a handsome gold pen and pencil from his employes, while Charles Stombaugh of the Pathe exchange received a wardrobe trunk.

The love of a dog for his master is being shown these days to a marked degree in Burlington, Vt., where the Airedale owned by Bernard C. Whalen, who was drowned while duck hunting two weeks or so ago, refuses to allow anyone to approach him. When the boat overturned the dog managed to swim ashore. The body of Oscar Guyette, one of the party, who made a strong struggle but who later died from exposure, is the only one of the party of four to have been recovered. During the past week a diver was employed.

All the leading theatres in this section ran late shows on New Year's Eve to big business. There was a bad slump at practically all of the houses from just before Christmas until New Year's Day. Owners generally, however, have enjoyed an excellent fall, and in the words of one, the situation is well expressed by the statement that "there was nothing to complain about."

Jimmy Chest of Canajoharie, running the Capitol, has just completed remodeling the interior of the house and is also tied up with the Citizens' Band of that place for a concert once a month along with pictures.

Although James Burnham is doing a wonderful business with the house he lately acquired in Ogdensburg, he isn't permitting things to go any old way at the big farm which he owns near Governeur. Each week

(Continued on next page)



New York Live Wires

CAPITAL FILM EXCHANGE
729 7TH AVE., N. Y. Byt. 9074
"PASSION'S PATHWAY"
"FOR WOMAN'S FERVOR"
"THE LIGHTS OF LONDON"
"PEARL OF LOVE"
"LOVE, LIFE AND LAUGHTER"
"THE HEART OF ALASKA"

Albany, N. Y.

(Continued from preceding page)

end finds Mr. Burnham on his farm, looking after things and outlining the work to be done during the week to come.

There was a big New Year's Eve party staged at the State Theatre in Schenectady, but with the tables turned, for instead of Manager Shirley paying the check, the employes not only of this theatre but also of the Strand and Albany houses paid the bill. Many from along Albany's Film Row were present, and with the Strand orchestra furnishing the music dozens of couples danced out the old year.

Pin the Croix de Guerre on Jake Rosenthal of Troy, who not only donned a Christmas necktie on the day he received it, but is still wearing it. In due justice to Jake, it might be said that the tie was not such a bad looking one at that. Mr. Rosenthal is sitting in the box office himself this week, while his daughter, Cella, is enjoying a couple of weeks in New York.

The snappiest Christmas card put out by any exhibitor this past Christmas was devised by Tony Veiller of the Lincoln in Troy. In plain, every-day English, it was a corker, hand painted, the figures presenting Mr. and Mrs. Veiller strolling along and wishing everyone a Merry Christmas. And speaking of clever cards, the exhibitors in this section are indebted to Max Fleischer of the "Out-of-the-Inkwell" series, who remembered them all.

The Capitol Theatre in Troy is once more dark, having closed on Monday, Al Bothner now being in Mohawk, managing the Strand there for William Smalley.

"Pop" Linton may be getting along in years a bit but it doesn't seem to affect his pep. He is as enthusiastic as a ten-year-old over the Olympic which he is building in Utica and which will open within the next few weeks as a first-run house. Linton knows his business and it's a safe bet right now that the house will become one of the most popular ones in the city.

John Augello, owner of the Family Theatre in Utica, has added to his holdings, acquiring Hibernian Hall, which he will shortly



ALICE LAKE
One of the featured players in the Arrow picture, "The Lost Chord," produced by Whitman Bennett.

reopen and run one day a week. Mr. Augello took a trip to Italy this summer and was no sooner back home than he decided to buy out his opposition.

C. H. Dopp, Jr., of the Electric Theatre in Johnstown, dropped into Albany right after Christmas, did a little shopping along Film Row and casually remarked that Santa had been pretty good to him not only during the holidays but throughout the fall.

Nathan Vinegard, former owner of the Academy in Newburgh, together with the Coleman Brothers of New York City, old-time exhibitors, were in Albany during the past week on the lookout for a theatre.

George Roberts, manager of the Berinstein chain of theatres, spending Christmas at his home in Albany, declared on the day following that he had received more socks and neckties than any exhibitor in the entire Capital District. In fact, the gifts were so numerous that Mr. Roberts was tempted to open a store, devote it to first-run goods, with leniency towards exhibitors but exchange managers barred. Mr. Roberts stated, in talking over business prospects, that the Van Curler in Schenectady will continue to run big feature pictures as they appear from time to time.

Ben Apple of the American in Troy will do no more bowling this winter, according to doctor's orders. Mr. Apple is once more back on the job and was among members of the Kiwanis Club entertaining 75 of the poor children of the city with a chicken dinner and Christmas tree and later with a show at the American Theatre.

Louis Buettner, one of the popular exhibitors in this section and who hails from Cohoes, is laying claim these days to being the best bowler in all Cohoes. Mr. Buettner certainly practices enough, bowling every day and meeting any one at any weight. Say what you will, his score of 259 is still high at the Elks alleys.

Vic Warren of the Strand in Massena journeyed to New York for the week end.

Harry Hellman of the Royal Theatre in Albany is back from a week or two at Lake Placid and feeling so rejuvenated that he intends to return to the well known resort some time in January. Harry works hard, makes good money and knows how to spend it in getting the most enjoyment.

There is one big day, or perhaps it may be a week, in 1925 for Herman Vineberg of the Mark Strand Theatre in Albany. It's January 25, when with Mrs. Vineberg he will celebrate the fifth wedding anniversary. Plans call for a trip to New York.

Nate Robbins has announced a distinctly new policy at his Avon Theatre in Watertown. Burlesque will hold forth for the first three days of each week.

Walter Roberts of the Troy Theatre got the surprise of his life last week when store after store in the Collar City co-operated in connection with the run of "Peter Pan." As a rule storekeepers in Troy turn down all propositions of this sort.

The Carthage Opera House announces a new policy with amateur performances each Saturday night, along with pictures.

The meeting of the Albany Zone committee at the Hotel Ten Eyck, Albany, January 6, will be held at 1:30 o'clock. All exhibitors are invited.

Buffalo, N. Y.

After being closed a week, the New Ariel Theatre on High street, Buffalo, reopened on December 26 under the management of Billy West. The house has been leased by Dewey Michaels, who also operated the Plaza and Avon. The week's closing was necessary to adjust picture contracts and other business.

Exhibitors in Oswego, Onondaga, Cortland and Broome counties will be served in the future from the Buffalo office of Pathe. In the past they have obtained their shipments from the Albany office. The realignment of territory gives the Pathe office the same district as other Buffalo exchanges. Included in the new territory are such cities as Syracuse, Binghamton, Oswego and Cortland. The change was effective on December 28. Al Teschmacher, who resigned this week as Pathe booker to take over the Casino Theatre, Buffalo, has been succeeded by George Canty, former booker at the F. B. O. office.

One hundred dollars in prizes will be distributed at the Movie Ball to be staged by Buffalo Zone, M. P. T. O. of N. Y., in Elmwood Music Hall on January 29 to those who appear in the best impersonations of their favorite movie stars.

Vaudeville has been added to the program of the Andrews Theatre in Salamanca under a new policy announced by the Schine Theatrical Corporation. The Strand, also operated by the Schine company in the same town, has been reopened following closing for redecoration. Walter Trass is managing the Andrews and Hilmer. C. Johnson has taken charge of the Strand.

It is reported that the Majestic Theatre in Hornell, N. Y., owned by Fred Peters, is about to be acquired by the Comerford interests. The lease on the Legion Theatre in Wayland, N. Y., has been acquired from Walter E. Greenwood by Mr. Graham.

Victor G. Boehnlein, leader of the Strand Theatre orchestra in Auburn, N. Y., was found dead in his Garrett Hotel room on the afternoon of December 23. Death was due to heart trouble. Mr. Boehnlein is survived by a widow and six children. His home was in Rome, N. Y.



Rowdies Becoming a Nuisance in Many Massachusetts Houses

Theatre managers are having their troubles with rowdies not only in the Boston houses but in other cities as well. For creating a disturbance in the Rialto Theatre in Westfield a youth was arrested and fined $25. In the Dorchester and Fields Corner theatres in the Dorchester section of Boston and at other theatres in that area rowdies are attempting to virtually run the theatres. Putting them out or refusing their money apparently failing to check the trouble, arrests are to be made in the hope that this will quell the disturbers. Some Boston theatres have as many as three or four police officers to aid in maintaining order.

Articles of incorporation have been filed with the Secretary of State for the Bellevue Theatres, Inc., of Boston. The capital is given as $50,000. The incorporators named are E. Rollins, A. Lewis and V. Rollins.

The management of the Franklin Park Theatre in the Dorchester section of Boston was host to the employes at a Christmas party and supper after the night show on December 20. Chas. H. Williams is manager of the Franklin Park.

The difficulty in which the Colonial Theatre in Haverhill was involved with the I. A. T. S. E., Local 381, in regard to the payment of men for split weeks has been settled. The theatre management insisted that the union employes were entitled to only a half week's salary for three days. The settlement brings a $10 a day for split weeks, this sum being more than was offered by the management.

Jubilee and Anniversary Month was opened at the Strand Theatre in Lowell on December 28 by Managing Director David Perkins. A double feature program for the first four days of that week included "Three Women" and "In Hollywood with Potash and Perlmutter."

Charles H. Keeshin, aged 80, an old-time showman, died in Boston on December 8. Robert M. Sternburg, manager of Gordon's Scollay Square Olympia Theatre, took charge of the funeral arrangements. Mr. Keeshin had been advertising agent at the Olympia for five years.

Steve C. Hurley, who for several months has managed the Gordon Codman Square Theatre in the Dorchester section of Boston, has resigned. He was given a farewell party by members of the theatre staff and business men of Codman Square. They gave Mr. Hurley a gold watch and chain.



Norma Shearer and John Gilbert in "He Who Gets Slapped," a Metro-Goldwyn picture.

"He Who Gets Slapped" opened at the Tremont Temple in Boston on December 26 at 25, 50, 75 cents and $1. A soloist appears in a prologue and there is a good-sized orchestra. Engraved invitations from Marcus Loew were sent to Boston exhibitors with the date for the invitation performance set for Monday, December 29.

The Morton Theatre Company, Inc., of Boston has been granted articles of incorporation and propose to engage in entertainment enterprises. The capital is given as $100,000. The incorporators are Samuel Pinanski of Brookline, Jacob Lourie of Roxbury and Edward S. Canter of Newton.

A. Goodside, owner of the Bijou Theatre in Springfield, effected a splendid tie-up with the Springfield Daily Union in holding a theatre party for 1,000 Boy and Girl Scouts at a special performance of "America" preliminary to the opening of this feature on December 28.

The sudden death of Fred Wright, nationally known manager of the Selwyn Theatre in Boston, was announced on December 13 on a bulletin in front of one of the Boston newspaper offices. BUT—the following day Mr. Wright said there was no truth in the report. And—that's that.

The Greater Boston Theatre Managers' Association played host to more than 300 theatre folk in the Adams House, Boston, at a Christmas party at the conclusion of the Christmas night performances. Fred Stone wished everyone a Happy New Year. The committee in charge included: R. G. Larsen, general manager of the Keith Theatres; Victor J. Morris, manager of Marcus Loew's Orpheum Theatre; M. Douglas Flattery, Boston representative for Marcus Loew; Joseph H. Brennan, manager of Loew's State Theatre; Al Somerby, Charles Harris, James J. McGuiness and T. Francis Meagher.

"Peter Pan" was shown simultaneously the week of December 28 in Boston at the Fenway (Paramount) Theatre and the Modern and Beacon theatres.

Connecticut

Henry L. Needles, managing director of the Strand and Princess theatres in Hartford, was host to more than 1,000 children from nine Hartford homes and institutions at a Christmas party in the Strand. The feature was "The Lighthouse by the Sea." Bert Williams, conductor of the Strand orchestra, was leader of a 26-piece orchestra recruited from the pit aggregations in both the Strand and Princess.

Trouble with I. A. T. S. E. employes in the Stamford Theatre in Stamford, Conn., has been settled.



BESSIE EYTON

Signed for important role in Producers Distributing Corporation's "The Girl of Gold."

Cincinnati

I. Libson, who controls all of the first-run houses in the downtown district, and Ned Hastings, who holds down the managerial chair of Keith's Theatre, Cincinnati, were hosts to the Stage and Screen Scribes of America at a banquet given at Hotel Gibson on January 2.

A radical departure in amusement circles has been inaugurated at Iager, W. Va. The Iager Theatre has installed a complete skating rink, where patrons may skate after the pictures are shown. Admission to the theatre includes privileges of the rink.

Charlie Hines has purchased the McKinley Theatre, Niles, Ohio, from C. Gable, while at at Akron, Ohio, the Winter's Theatre has passed into possession of Charles Brill, who also operates the Miles Royal, Norka and Empress theatres. Brill has renamed his new house the Rex.

A new $100,000 theatre is being constructed at Lorain, Ohio, by August Ilg, whose house was condemned after the tornado last fall. Construction work is progressing and the tentative opening date is March 1. The house, which has not yet been named, will seat 700.

The Colonial, Dayton, Ohio, recently played a benefit performance for the Salvation Army, admission to the theatre being some article of food which the management turned over for relief to the poor. Large barrels and other similar receptables were placed in the lobby to collect the "admissions."

Jules Frankel, manager of Gifts Theatre, Cincinnati, is receiving the congratulations of his many friends. It's a girl.



The Northwest Watches Newman

M. H. NEWMAN, president of Newman Theatres, Inc., who on December 13 opened an entirely re-created American Theatre in Spokane, is an interesting figure in the life of showmanship, both on the legitimate stage and in motion pictures, in which he pioneered. Mr. Newman was born in Chicago, where he completed a course in the public schools and specialized in the study of bacteriology. Having always had a leaning toward the dramatic, he deserted the bacteria and joined Anna Eva Fay in her mind reading act. Later he appeared in Shakesperian roles, and achieved fame in Lincoln J. Carter's masterpiece, "The Fast Mail" and "Do We Live?" After twenty years of legitimate stage experience, he turned his attention to the new moving pictures, throwing himself whole heartedly into the new venture, and opened the first Pacific Coast exchange for feature pictures in San Francisco.

Still later Mr. Newman opened the first Americanized picture theatres in Shanghai. He grew to such popularity that he was commissioned in the Chinese army by Dr. Sun Yat Sen and as a colonel helped to overthrow the Manchu dynasty. For his gallantry he received the Manchu decoration, which is the highest of Chinese honors. Only two of these medals have ever been awarded, one to Mr. Newman, the second to a Major Robinson of the English diplomatic corps. After the Chinese War Mr. Newman sold pictures all over the Orient, and finally returning to the United States, became associated with Sid Grauman, boyhood chum, in the latter's theatrical activities.

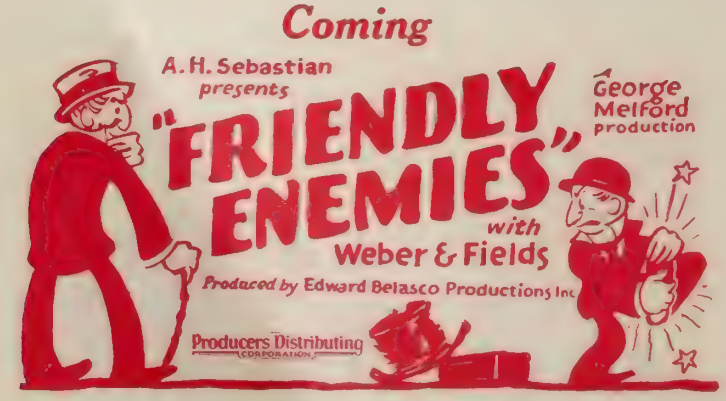
He was with Grauman when he opened the Egyptian Theatre and later the Metropolitan. Mr. Newman was manager of all the Grauman theatres in Los Angeles, and has the highest admiration for Mr. Grauman as an artist in showmanship. He is very much the artist himself and is admittedly a brilliant showman, with a keen sense of exploitation values and artistic presentations.

For his formal opening, Mr. Newman had his exterior illuminated with Kleig lights that blazed a trail from Riverside avenue to the American, where he played to two packed houses and turned over 500 away. The interior is warmly decorated in a color scheme wherein rich scarlets predominate. Huge floral offerings filled the foyer, and a wonderfully fine program pleased and gratified the audience.

In March, Mr. Newman will repeat something of this performance in Bellingham, where he has just signed a ten-year lease on the Grand Theatre. He will acquire still other houses, and it is predicted that he will blaze a spectacular trail in showmanship annals in the Pacific Northwest.

Washington, D. C.

The usual Christmas parties for the orphans of Washington were held by Harry M. Crandall at the various theatres operated by him in the District of Columbia during Christmas week, the juvenile inmates of all the eleemosynary institutions being transported to the nearest Crandall theatre, where a special program was arranged for their benefit. Each little guest of the Crandall organization was given gifts of toys, candy and other seasonable things. The various Crandall theaters also held Christmas parties for their youthful patrons, several thousand pounds of candy and a large volume of toys being distributed during the week to the boys and girls visiting the theatres.





Mildred Harris, who is Harry Carey's new leading lady, in "Beyond the Border," the first of a new series of Carey Westerns for release through Producers Distributing Corporation.

Kansas

Theatre construction in the Kansas City territory is showing a marked increase of late. A new house, which has not yet been named, is under construction at Forty-first street and Indiana avenue, Kansas City. The cost of the structure, which will be a suburban house, will be $25,000. The theatre is being built by a syndicate of persons, who purchased the land for $4,750. The theatre will have a 100-foot frontage on Indiana avenue.

The architectural firm of Earl Hawkins & Company of Springfield, Mo., has been retained by Frank E. Headley, who is planning the construction of one of the most expensive and largest picture and vaudeville theatres in Southwest Missouri. The theatre, which will cost more than $250,000, will be one of the most modern houses in the state, Mr. Headley asserts. The capacity will be 2,000. Contracts will be let early in the spring.

Other new theatre construction in the Kansas City territory: Weaubleau Theatre, Weaubleau, Mo.; Schools Theatre, Benton, Kans.; Opera House, Amity, Mo.; Winston Theatre, Winston, Mo.; I. O. O. F. Hall, Wheatland, Mo.

The Grand Theatre, Iola, Kans., owned by E. Van Hyning, was completely destroyed by fire, the loss being estimated at $75,000. The fire followed a gas explosion, the origin of which was undetermined.

Frank L. Newman, owner of the Newman Theatre, Kansas City, is losing no time in exploiting the fact that Mrs. Wallace Reid will appear in conjunction with the showing of "Broken Laws" at the Newman Theatre at an early date. She will come to Kansas City direct from Los Angeles and probably will be accompanied by her two children, Wally Reid, Jr., and Betty.

Among the out-of-town exhibitors in the Kansas City market this week were: W. D. Fite, Iris, El Dorado, Kans.; Herb Thatcher, Lyric, Abeline, Kans.; F. G. Weary, Farris Theatre, Richmond, Mo.; Charles Sears, Star, Nevada, Mo.; C. M. Pattee, Pattee Theatre, Lawrence, Kans.; C. M. Shanberg, Midland Circuit, Hutchinson, Kans.

The Wonderland Theatre, Wheeling, Mo., has been sold by Harley E. House to L. W. Wingfield, who also operates the Opera House at Moorsville, Mo.

Chicago Picture Circuits Pay Employes Large Cash Bonuses

Christmas cheer among the employes of the various picture theatres in Chicago was plentiful, and the smiling faces that greeted the patrons were not only caused by the spirit of the day but by the fact that most of them had received cash from the theatre owners that in some cases was as much as a week's salary. Lubliner & Trinz gave each employe a week's pay for the holidays, the Aschers gave the managers a $1,500 insurance policy and cash to other employes, and the managers in turn gave a fine traveling bag to Harry, Max and Nate Ascher and to H. L. Newhafer, G. M. Greenebaum and A. L. Mayer, home office executives of the organization.

Balaban and Katz gave gold pieces to all employes, while Jones, Linick & Schaefer gave the older employes of the organization cash bonuses and some of the younger ones received better positions with larger salaries. The McVickers Theatre management gave each one, from janitor to manager, a week's salary. Other circuits gave cash to their employes, so, taking everything into consideration, it was a real Christmas for the film folks.

The growth in membership of the Illinois Motion Picture Theatre Owners goes right along under the direction of Joseph Hopp, who is personally conducting the membership drive. The past week the following were enrolled: C. A. Garard, Woodbine Theatre, Carthage; Don W. Wright, Lawford Theatre, Havana; William A. Clark, Castle Theatre, Havana; Rodmon Grigsby, Grand Theatre, Blandisville; A. C. King, Grand Theatre, El Paso; Bert Norton, Kozy Theatre, Eureka.

Manager Sam Trinz of the State Theatre, Chicago, has arranged a tie-up with the Sears-Roebuck radio broadcasting station, WLS, so that the musical selections of the house are broadcast each week to many thousands in this territory. Assistant Manager Herman Stern reported the reservations for the special midnight New Year's show at the house as the largest in its history.

Rodmon Grigsby, an enterprising young man, has under construction at Blandisville a modern theatre with about 400 seats. Mr. Grigsby hopes to have the house in operation before March 1. It will be named the Grand.



"The Silent Accuser" finds his man, a Metro-Goldwyn picture.

W. S. Butterfield, president of the Bijou Theatrical Circuit, has approved plans submitted by John Eberson, architect, for the building of a theatre in Flint. The house will be known as the Capitol. Work will commence about March 1 and it is hoped to have it completed by October 1. The investment will be $1,000,000.

The Chicago Civic Opera Company has just leased the Auditorium Theatre property to the Knickerbocker Theatre Company, beginning in 1927 for the non-opera months at a rent of $12,000 monthly during the occupancy. The lease is for February, March, April, September, half of May and parts of October and January. The lessee is to occupy the structure during June, July and August if possible.

Frank McGregor now is manager of the Park Ridge Theatre at Park Ridge, Ill. He put over a New Year's midnight show for an opening feature. Jack Lynch is looking after the management of the York Theatre at Elmhurst, Ill.

Charles E. Frizell, formerly in charge of the Auditorium Theatre, Chicago, died at Denver last week after an extended illness. His many friends in the trade mourn his passing. He is survived by two sons.

The Garden Theatre Corporation at Harvey, Ill., has surrendered its charter to the secretary of state and retired from business.

Charles H. Darrall has been transferred as manager from the Frolic Theatre of the Ascher Circuit, at 55th and Ellis avenue, Chicago, to the West Englewood Theatre. He is succeeded by Bennie Cohn, who has been in charge of the West Englewood.

Joe Callison has been made manager of the Irving Theatre, Chicago. He has added the Beckman orchestra to the program of the 1,400-seat house and will feature music with picture programs in the future.

Manager Claggett of the Calo Theatre, Chicago, put over a big Christmas matinee with the youngsters in the neighborhood of the house and had a real Santa Claus, who gave them toys and good things to eat.

General Manager Emil Stern of Lubliner & Trinz was a New York visitor last week. He has completely recovered from his recent illness and is hard at work again.

Work of redecorating and refurnishing the 1,600-seat Iris Theatre at 5747 West Chicago avenue, Chicago, at a cost of over $100,000 was completed last week, and in honor of the occasion Manager Scott celebrated the opening week with an elaborate program of pictures and music.

W. K. Hollander, of Balaban & Katz, says that the past year has been the best in the history of the organization. Most of the pictures went over well and the average was up to expectations. B. & K. plan to open the new Uptown Theatre, now going up at Lawrence and Broadway, early in the fall, and hope to open the new house the Masons are building on Randolph street in the new Masonic building late this year. There is also a possibility that the new house to be erected on Howard street will be ready this year. Plans for the new movie house to be erected in Detroit are rapidly being worked out.



AILEEN PRINGLE

Featured in Metro-Goldwyn-Mayer picturization of Cyril Hume's novel, "The Wife of the Centaur."

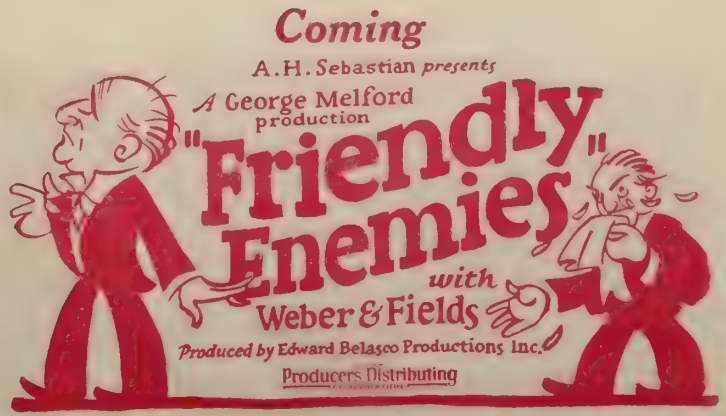
Manager Phil Solomon of the Elland Tee Theatre on Devon street, Chicago, is all smiles these days, as the improvements in the house have been completed. With a nifty looking foyer to attract the passing crowds, he is doing a good business.

Work on Williams Pearl's new theatre in Highland Park, Ill., is under way. He expects to have the house ready for opening about May 15. It will seat 1,400. Mr. Pearl owns and operates the Pearl Theatre in Highland Park.

Simansky & Miller have appointed A. Hicks manager of their Windsor Theatre at 433 North Laramie avenue, Chicago. Mr. Hicks is well known both as a theatre manager and exploiteer.

A. B. Clark has purchased the Elmwood Theatre at Oak Park, Ill., from Tony Sabick.

A tip in Straight From the Shoulder is a brotherly benefit to a host of exhibitors. Send today.





Scenes from "A Thief in Paradise," a First National picture.

Wehrenberg Opens New Theatre in St. Louis; Plans Another

Fred Wehrenberg's beautiful new Michigan Theatre, Michigan and Robert avenues, St. Louis, Mo., opened for the first time on Christmas Day. It played to fine business despite the severe cold. The Michigan is the newest and perhaps the finest of the group of splendid neighborhood picture palaces owned by Wehrenberg. His other houses include the Melba, Cherokee, Ivory, Marguerite, Lydell and Manion's Park Summer Theatre. In addition, Wehrenberg has plans prepared for a 2,000-seat house to be erected in the near future on Grand boulevard near Meramec street. He started his motion picture career in 1908 with a tent show at 3353 South Jefferson avenue. Today he is regarded as one of the most successful of the independent exhibitors of the Central West. He is vice-president of the Motion Picture Theatre Owners of St. Louis and prominent in the affairs of the Eastern Missouri and Southern Illinois exhibitors' organization.

Lou Menges, who has been away from his State Theatre, East St. Louis, Ill., for several weeks because of an attack of intestinal trouble, paid his first visit to the St. Louis exchanges in more than two months the past week.

Joe Greene has joined the St. Louis Amusement Company's staff, taking over the management of the Lafayette Theatre. He comes from the Pert Theatre, Gillespie, Ill., where he showed real showmanship.

The Famous Theatre on Franklin avenue has been closed. Reuben Spivak, who also owns the Chouteau, was operating the Franklin avenue show.

Fred Wehrenberg has reopened the Lydell Theatre in South St. Louis. His Marguerite on Virgin avenue has been closed until the warm weather.

The Palace Theatre, Rector, Ark., has been taken under lease by R. J. Yancy. Macon & Wall own the Palace.

The Alton Theatre, Alton, Mo., has reopened.

Guy M. Wampler is again operating the Royal Theatre, Palestine, Ill.

It is reported that Fred Trosper has taken over the Photo Play Theatre, Bluffs, Ill.

Mrs. J. Lamb has purchased the Strand Theatre, Cadiz, Ky.

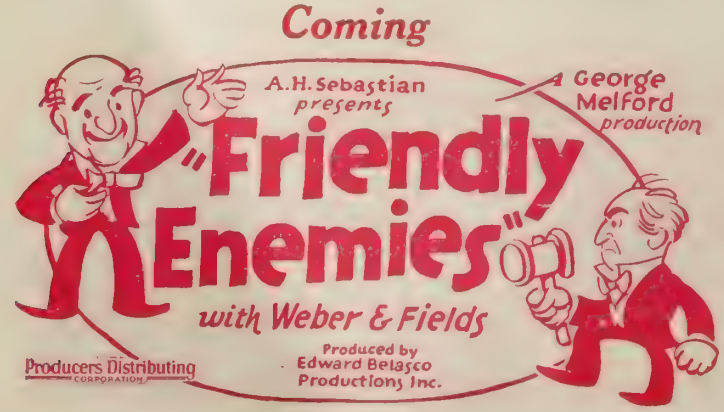
Robert Wilborn is the new owner of the Strand Theatre, Marion, Ky.

A. M. Housner has purchased the American, Cherry Valley, Ark.

Theatres closed temporarily include: J. A. Berry Theatre, Blytheville, Ark.; Eugene Theatre, Eugene, Mo.; Kozy Theatre, Dresden, Tenn.; Grand Theatre, Frankfort Heights, Ill.; Star Theatre, Stoutsville, Mo.; Electric Theatre, Tuscumbia, Mo.; Puritan Opera House, West Salem, Ill.

James Collier has taken over the Opera House at Portageville, Mo., operated by the late Howard Brown.

Visitors of the week included: Oscar Wesley, Gillespie, Ill.; S. Roma, Benld, Ill.; Bill Karstetter, Columbia, Mo.; J. R. Galvin, Washington, Mo., and Albert Richards, Witt, Ill.



The Southwest

John Fanning has taken over the management of the Judia Theatre at Cisco, Texas, and will remodel it.

Grover C. Campbell of Denton, Texas, is reported to have purchased the Connelle Theatre at Eastland, Texas.

The Star Theatre at Eagle Pass, Texas, which has been closed for some time, has reopened with Franklin Walker as manager.

Brady & Omhart have opened their new Palace Theatre at San Benito, Texas. The new theatre seats 600.

The new Lyric Theatre at Ennis, Texas, expects to open February 1. A $7,500 orchestral organ and first-class equipment will be installed.

Taft and Smith are remodeling their Liberty Theatre at Carter, Okla.

T. D. Sanders has purchased the Cozy Theatre at Lometa, Texas.

T. H. Coyle is remodeling his Crystal Theatre at Roosevelt, Okla.

Omaha

Defective wiring caused a fire recently in the Opera House at Silver City, Ia., with a damage to the amount of $1,000.

What was once the old Rialto Theatre at Davenport, Ia., is now opened as the Liberty Theatre under the management of Thomas Bellamy and Max Rapp.

The Plainview News, Plainview, Neb., reports the sale of the Plainview Theatre building to Mr. Hoffman, who will continue it as a picture show house.

Among the out-of-town exhibitors in Omaha recently were: F. M. Honey, formerly of the Moon at Tecumseh, Neb.; A. Burrus, Lyric Theatre, Crete, Neb.; H. H. Cruickshank, Diamond Theatre, Wakefield, Neb.; M. Biemond, Liberty Theatre, Loup City, Neb.; Mabel Hockenberry, Liberty Theatre, Oakland, Ia.; E. P. Smith, Strand Theatre, Charlton, Ia.; M. H. Garvin, Crescent Theatre, Holdredge, Neb.; R. W. Small, Markel Amusement Company, Wymore, Neb.

Tarbell Returns

E. F. Tarbell has just taken charge of the Vitagraph branch office in Omaha as Manager, an announcement from Vitagraph's general offices says. The appointment marks Mr. Tarbell's return to this company after several months with another organization. In his previous connection with Vitagraph Mr. Tarbell was successively a salesman on the Pittsburgh staff, branch manager at Chicago and a special representative.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

Associated Exhibitors

(Includes Selznick)

UNSEEN HANDS. Star, Wallace Beery. Now the screen's most famous villain, Wallace Beery in his greatest role, supported by Cleo Madison and Joseph Dowling. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

WHEN A GIRL LOVES. (5,867 feet). Star cast. Very good picture that did a little above average business. Tone good. Sunday, yes. Good audience appeal. All classes, city of 14,000. Admission 10-35, 10-25. E. W. Collins, Grand and Liberty theatres (500-700 seats), Jonesboro, Arkansas.

WOMAN TO WOMAN. (6,994 feet). Star, Betty Compson. Have run and saw a lot of Compsons but this is the best she has ever made. Don't pay too much like I have done. Tone good. Sunday, no. Good audience appeal. All classes, town of 6,000. Admission 10-25. R. L. Cochran, Judia Theatre (402 seats), Cisco, Texas.

YANKEE CONSUL. (6,148 feet). Star, Douglas MacLean. Oh, boy, this had everything in it. Photography, action, thrills, good, clean entertainment. Tone good. Sunday, yes. Audience appeal one hundred per cent. Business and farming class, town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

YANKEE CONSUL. (6,148 feet). Star, Douglas MacLean. A good comedy, but it failed to draw for me. We fell below average business. The picture is good, but we failed to make any money with it. Tone good. Good audience appeal. Town and rural class, town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

F. B. O.

CAN A WOMAN LOVE TWICE. (6,100 feet). Star, Ethel Clayton. An old show, but we received a good print and it pleased all who saw it. Did not draw well on account of the cold weather, but was no fault of the picture. All who have not played it should jump on it. Tone, okay. Sunday, yes. Small town class town of 3,300. Admission 15-30. P. L. Vann, Opera House Theatre (600 seats), Greenville, Alabama.

CRASHING THROUGH. (6 reels). Star, Harry Carey. Have seen worse westerns and some better ones. Worked well with a gang that hadn't seen a western for two months. Fair attendance with average moral tone. Admission 20-30. Henry W. Nauman, Moose Theatre, Elizabethtown, Pennsylvania.

LIGHTS OUT. (6,938 feet). Star cast. Sort of a mystery comedy drama. Only fair picture but got by on Saturday night with only a few kicks. Pleased on an average fifty fifty. Fair tone. Very good attendance. All classes town of 1,000. Admission 10-20. A. E. Rogers, Temple Theatre (250 seats), Dexter, New York.

LULLABY. (7,179 feet). Star, Jane Novak. Would class this as a good picture with drawing power if put over right. Can be bought right. F. B. O. are a nice bunch to do business with. Tone, good. Sunday, yes. Good audience appeal. General class town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

MASK OF LOPEZ. (4,900 feet). Star, Fred Thomson. Fred Thomson can take his place with any of the western stars. There is plenty of comedy as well as action in this picture. The horse, Silver King, is a marvelous animal. Tone good. Sunday, yes. Audience appeal, went big. Working class, city of 100,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

NORTH OF NEVADA. (5,000 feet). Star, Fred Thomson. A very good western picture. I have used only two of the Thomson series but I am very well pleased with them. Hope the rest are just as good. Tone good. Hardly suitable for Sunday. Good audience appeal. Town and country class, town of 1,800. Admission 10-25. Herbert Tapp, Hippodrome Theatre (460 seats), Sheridan, Indiana.

ON TIME. (6,030 feet). Star, Richard Talmadge. Showed it three nights. Bad weather stopped the crowd. It is a comedy-thriller drama. Audience appeal ninety-five per cent. This one ends his pictures for a while. Showed all of his; can't go wrong on buying all of his. Admission 15-30. Robert W. Hines, Loyalton, South Dakota.

SILENT STRANGER. (5 reels). Star, Fred Thomson. About on an average with the rest of his pictures. As good a series of westerns as there are on the market today. Tone okay. Sunday, yes. Good audience appeal. Mixed class, town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

SPIRIT OF THE U. S. A. (8,312 feet). Star cast. A real show. It's a picture you can boost to every member of the family. Full of life and clean as a whistle. Good audience appeal. Sunday, yes. Admission 10-20.. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

SPIRIT OF THE U. S. A. (8,312 feet). Star, Johnny Walker. A fairly good picture but too old to be of any appeal. I mean the story is too old. Tone good. Sunday, yes. Good audience appeal. Town and country class, town of 1,800. Admission 10-25. Herbert Tapp, Hippodrome Theatre (460 seats), Sheridan, Indiana.

WOMAN WHO SINNED. (6,500 feet). Star, Mae Busch. A splendid Sunday show. Also good for any program where they enjoy a good story. We had several compliments on this one. Tone, good. Sunday, yes. Good audience appeal. General class town of 3,600. Admission 10-20. William A. Clark, Castle Theatre (400 seats), Havana, Illinois.

First National

BOB HAMPTON OF PLACER. Star cast. A good picture with plenty of action that pleased here. Liked better than the picture "Covered Wagon," by those that had seen it. A good picture. Play it. Tone, fair. Not suitable for Sunday. Good audience appeal. Farm and small town class. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

ENCHANTED COTTAGE. (7,120 feet). Star, Richard Barthelmess. Poorest feature from entertainment standpoint I ever ran. Part left and rest razzed it. Terrible stuff. Poor tone. Not suitable for Sunday. Rotten audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

ETERNAL CITY. (7,800 feet). Star cast. Very fine picture that all should see. Tone, good. Sunday, yes. Fine audience appeal. Tourist class town of 2,400. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

ETERNAL CITY. (7,800 feet). Star cast. A good picture spoiled by too much crying and kissing by Bert Lytell. Once more, why will they let them do it. Tone, fair. Sunday, yes. Audience appeal, mostly good. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

FLIRTING WITH LOVE. (6,926 feet). Star, Colleen Moore. The poorest thing she ever did. Can see no good excuse for placing this wonderful little star in a picture like this. A few in a bunch and back to the farm for Colleen. So watch your step little girl, demand stories and directors. Tone, poor. Not suitable for Sunday. Poor audience appeal. Best class town of 8,000. Admission 10-30. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

FLOWING GOLD. (8,005 feet). Star, Anna Q. Nilsson. Good thrilling melodrama will please seventy-five per cent. Sills is the dominating figure all the way. Tone, good. Sunday, yes. Good audience appeal. Residential and factory class town of 7,000. Admission 15-25. H. W. Gillespie, St. Croix Opera House (800 seats), Calais, Maine.

LILLIES OF THE FIELD. (8,500 feet). Star, Corinne Griffith. A good picture of its type but not a small town show. A couple of raw spots. Tone, doubtful. Sunday, no.



Fair audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

MEANEST MAN IN THE WORLD. (6,500 feet). Star, Bert Lytell. A good one night program picture. Nothing special to recommend it. Tone, okay. Sunday, yes. Fair audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

OLE SWIMMING HOLE. Star, Charles Ray. Good hick story. Worth seeing. Tone, good. Sunday, yes. Good audience appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

OLIVER TWIST. (7,000 feet). Star, Jackie Coogan. To my estimation I think this is the poorest of Jackie's pictures, yet it seemed to please about eighty per cent. because it was Jackie. Tone, fair. Sunday, yes. Good attendance. All classes town of 1,000. Admission 10-20. A. E. Rogers, Temple Theatre (250 seats), Dexter, New York.

PERFECT FLAPPER. (7,000 feet). Star, Colleen Moore. Book this picture because it will make you money. Good for any class of people, young and old. Tone, good. Sunday, yes. Audience appeal, okay. All classes town of 1,200. Admission 25-50. Palace Theatre (800 seats), Blackwell, Oklahoma.

WHITE MOTH. (6,550 feet). Star, Barbara LaMarr. Here is one that you cannot go wrong on. Pleased everyone and heard many compliments. Miss LaMarr is getting to be a favorite here. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

WHITE MOTH. (6,550 feet). Star, Barbara LaMarr. Just a little too peppy for the old folks. A regular battery charger that made a big hit with the rounders. If we were many years younger probably we would have praised it to the sky. No tone. Sunday, as well as any day. Appeals to live ones. Society class, city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

WOMAN ON THE JURY. (7,331 feet). Star, Sylvia Breamer. Boys, here is one fine picture and what a cast! No less than ten stars and the story is so absorbing that you think that you are witnessing a real chapter from life. Tone okay. Sunday, yes. Good audience appeal. Mixed class, town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

Fox

BLIZZARD. (5,890 feet). Star cast. Did not want this picture; forced to play it to get pictures I did want. Poor entertainment value. Unknown cast. Reindeer stampede the only thing good about it. Tone, good. Sunday, maybe. Very poor audience appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

CIRCUS COWBOY. (6,400 feet). Star, Buck Jones. This is good. Everybody pleased, but just half a crowd. Roads are terrible. Tone, good. Sunday, no. Audience appeal, one hundred per cent. Business class and farmers town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

Between Ourselves

A get-together place where we can talk things over

Scan the chatty, brotherly-help letters that I am proud to print this week.

They come from brother exhibitors—one from "across the pond"—and they show the friendly spirit that keeps growing among our good "Gang."

Let's hear from more of you—fellows, a letter on a pertinent exhibitor topic is always welcome to this department. Dependable tips are the first consideration, naturally; but letters that foster the spirit of good will, that give help to others, that bring the "Gang" into that talk-it-over harmony—these are well worth writing and mighty well worth reading.

VAN.

FIFTH HORSEMAN. Star cast. Poor picture. That's all. All classes town of 1,200. Admission 25-50. Palace Theatre, Blackwell, Oklahoma.

HEART BUSTER. (4,500 feet). Star, Tom Mix. Pretty good Mix picture, but mostly comedy. Had very little business for some reason. Tone, good. All classes, but white only. Admission 10-20-25. W. H. Odom, Pastime Theatre (250 seats), Sandersville, Georgia.

IF WINTER COMES. (10 reels). Star cast. A real special for us, picture great. Did not tire. Held attention of everyone for entire show. Worthy of any house, bar none. Good film. Tone, good. Sunday, yes. Audience appeal, one hundred per cent. All classes town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Peennsylvania.

IT IS THE LAW. (6,000 feet). Star cast. This picture was a pleasant surprise to me. Got it on short notice. Ran it on bad days. Not much business, but people raved about it. Had more favorable comments than on any picture in months. Tone, okay. Sunday, okay. Good audience appeal. All classes town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

JUST OFF BROADWAY. (6,555 feet). Star, John Gilbert. A very good picture. One of those mysterious kind. Don't be afraid of it if you have it booked, but, of course, it is no special. Will hold for one night only. Tone, good. Sunday, no. Audience appeal, eighty per cent. All classes town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre (250 Seats), Mt. Joy, Pennsylvania.

KENTUCKY DAYS. (5 reels). Star, Dustin Farnum. Fair program picture, but no business. Print a little cut short, which hurt our business on Saturday some. Fair tone. Not suitable for Sunday. All classes, but white only. Admission 10-20-25. W. H. Odom, Pastime Theatre (250 seats), Sandersville, Georgia.

MILE A MINUTE ROMEO. (4,800 feet). Star, Tom Mix. A good picture, with Tom doing his best, but the print was bad, which ruined the whole show, after arriving too late for a matinee. Tone, okay. Sunday, yes. Small town class town of 3,300. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

NO MOTHER TO GUIDE HER. (7 reels). Star cast. A good program picture, worth seeing, but not a special. Rental paid entirely too high. Lost money on this account. Tone good. Sunday, yes. Good audience appeal. Farmers and merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

NORTH OF HUDSON BAY. (6 reels). Star, Tom Mix. Very beautiful scenery, also lots of action. Whenever I want to make a little money all I have to do is book Tom Mix. Tone okay. Small town and rural class, town of 800. Admission 15-30. C. O. Christ, Opera House (350 seats), Elgin, Iowa.

NORTH OF HUDSON BAY. (6 reels). Star, Tom Mix. A fair picture that reached me short about five hundred feet on the film. This is stealing when an exchange sends out prints that have been cut up this way, but what can we do? Don't buy Fox unless you get them new, as they will ship you rotten prints every time. I warn you from experience. Fair audience appeal. Small town class town of 5,000. Admission 10-30. L. O. Davis, Virginia Theatre (700 seats), Hazard, Kentucky.

NOT A DRUM WAS HEARD. (4,823 feet). Star, Buck Jones. Nothing extra but pleased, as no kick was heard. Tone good. Sunday, yes. Audience appeal forty per cent. Factory class, town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

NOT A DRUM WAS HEARD. (4,823 feet). Star, Buck Jones. Our patrons enjoyed this picture, judging from the way it held them. The title means nothing, so we used big newspaper space. Tone okay. Sunday, yes. Good audience appeal. Town and rural class, town of 1,028. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

SHADOWS OF THE EAST. (5,874 feet). Star cast. A very good picture in every way. Although a special, I bought it as a program picture and did a good business. Tone okay. Sunday, yes. Audience appeal eighty per cent. Small town and rural class, town of 800. Admission 15-30. C. O. Christ, Opera House (350 seats), Elgin, Iowa.

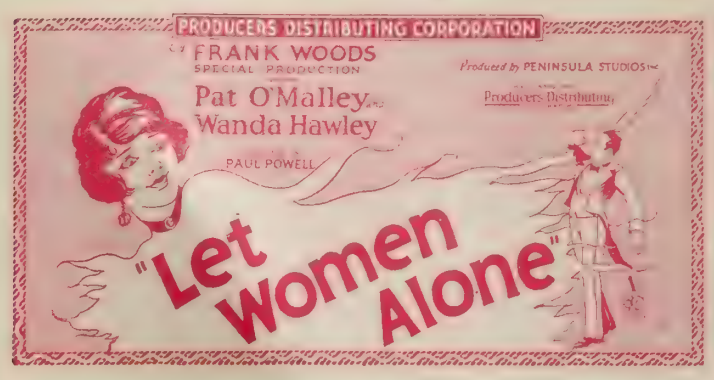
SILENT COMMAND. Star cast. Very fine picture. We had strong opposition on this picture and it held up satisfactorily. Tone good. Good audience appeal. Town and rural class, town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

SILENT COMMAND. Star, Edmund Lowe. Good enough for anybody. Exhibitors go back and get this one if you haven't played it. Tone, good. Sunday, yes. Good audience appeal. Coal miners town of 800. Admission 10-20. E. B. Rea, Palace Theatre (468 seats), Velier, Illinois.

SOFT BOILED. (7,054 feet). Star, Tom Mix. Very good picture. Should please any audience. Plenty of pep. Lots of comedy situations. Good story. Tone good. Sunday, yes. Good audience appeal. Farmers and merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

THIS FREEDOM. (7,000 feet). Star cast. Not a motion picture. My patrons all agreed with me that it's terrible. No excuse or reason for making this seven thousand feet of nothing. Moral is good but way over done. Our patrons soon were disgusted and most all walked out. I would have, too, only

Now Booking



Friend Prescott Sends List and Chatty Letter

"Dear Van and 'Gang': I have before me on my desk a letter from a brother exhibitor in Illinois requesting information on a certain picture. I've handed him the information 'Straight From the Shoulder' and if he gets a 'bum steer' and his patronage and mine differ, that's all—for me it did a good business.

"And while I'm about it I will jot down a few of them in the last three months that have stood out from some of the others.

"COVERED WAGON, first place; WAY DOWN EAST, second place; OLD HOMESTEAD, MANSLAUGHTER, ZAZA, OVER THE TOP WITH THE ALLIES, TIGER THOMPSON. HOLD YOUR BREATH, great comedy, drama, thrills, stunts, as good as 'Safety Last.'

"Comedies—HORSESHOES, SEMON-VITAGRAPH, great; GOLF, good. HEAVY SEAS, ASLEEP AT THE SWITCH, SOLD AT AUCTION, HALFBACK OF DAME, all extra good.

"Now and then we hear from some chap who says, 'Don't brag on the show, the next one will cost you more.' From my ten years' experience I have not had my rentals boosted because I recommended any certain picture; on the other hand, I have received letters from exchanges and sales managers, thanking me for my approval.

"I have received a letter from Mr. Hunt Stromberg, who is directing the series of Carey Productions for Producers Distributing Corporation, thanking me for my approval of 'The Lightning Rider,' and assuring me that everything possible will be done to make the series bigger and better—and to prove it, along comes 'Tiger Thompson,' and, Oh, Boy! I'll say Stromberg isn't kidding—the best of them yet. (And I suppose some chap says with a chuckle, 'Wait until Prescott buys the next series; he'll wish he had a gag in his mug before he wised up the crowd that his people liked so-and-so's pictures.')

"Now, this is a Straight From the Shoulder Department and if anything like this should happen, I'll tell about it, whereupon you can laugh long and loud. But I say—if you find something good in any picture, whether long or short, serial or comedy, don't be a miser and can up the information—JUST LET IT CIRCULATE IN THIS DEPARTMENT WHERE WE WILL ALL APPRECIATE YOUR GOOD DEEDS."
E. N. Prescott, Prescott Circuit, Union, Maine.

I wanted to see just how bad it was, and when I say terrible that's not half of it. Sold to me as a special, and it's not even a poor program picture. This is the type of picture that will close a theatre quick. This is the first time I ever sent in a report like this, and I hope it won't be necessary again. My advice would be to pay for it and not run it if you have it bought. High class city of 350,000. Admission twenty cents. Louis Markun, Dream Theatre (500 seats), Indianapolis, Indiana.

TROUBLE SHOOTER. (5,702 feet). Star, Tom Mix. Excellent picture and one that will please and give satisfaction to all lovers of this popular star. Tone, good. Sunday, yes. Audience appeal, A-1. Residential and factory class town of 7,000. Admission 15-25. H. W. Gillespie, St. Croix Opera House (800 seats), Calais, Maine.

Metro-Goldwyn

ALONG CAME RUTH. (5,000 feet). Star, Viola Dana. Better than usual. Just one giggle after the other. Only played it one night, which was too bad. Everybody said good show. Tone, good. Sunday, no. Audience appeal, one hundred per cent. Business class and farmers town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

BOY OF FLANDERS. (7,018 feet). Star, Jackie Coogan. An exceptionally good picture and an excellent cast. Both Jackie and Jeanne Carpenter are wonders. Pleased all

HELD TO ANSWER. (5,601 feet). Star, House Peters. This would have been much better if it were all there. Too much cut out in the first two reels, but the people were satisfied once it settled down to normal. Tone good. Sunday, yes. Audience appeal ninety per cent. Factory class, town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

HIS BACK AGAINST THE WALL. Star, Raymond Hatton. A fair kind of western type in the program class, first half of which is very dark. Latter part is in the open and shows up satisfactorily. Has fair amount of action. Print in fair condition. Tone good. Fair audience appeal. General class, town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit Theatre (250-700 seats), Union, Maine.

HIS HOUR. (6,300 feet). Star, Aileen Pringle. A wonderful picture. Acting and everything, this sheik, John Gilbert, is the right support for Miss Pringle. He has the looks and is all this. Everybody pleased. Much better liked than "Three Weeks" on account of male lead. Tone good. Sunday, no. Audience appeal one hundred per cent. Business and farming class, town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

LITTLE ROBINSON CRUSOE. (6,216 feet). Star, Jackie Coogan. We have run all of Coogan pictures and this is the best yet. Pleased one hundred per cent. Drew a larger house the second night. Price is right. Tone okay. Sunday, yes. Audience appeal both to young and old. Town and rural class, town of 800. Admission 15-30. C. O. Christ, Opera House (350 seats), Elgin, Iowa.

LITTLE ROBINSON CRUSOE. (6,216 feet). Star, Jackie Coogan. Audience liked it. Good for any house. For a youngster Jackie's work is well nigh perfect. Tone good. Sunday, yes. Audience appeal good. Town of 7,364. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

LONG LIVE THE KING. (9,364 feet). Star, Jackie Coogan. A fine picture. Book it and boost it. Jackie outdoes himself in this one. Pleased one hundred per cent. Fair print. Tone good. Sunday, yes. Fair attendance. Admission 10-20. R. P. Higginbotham, Pastime Theatre, Leeds, Alabama.

QUINCY ADAMS SAWYER. (7,500 feet). Star cast. With a good deal of comedy relief, this is a very good picture for any house to run. It pleased practically all of my patrons. Tone good. Sunday, yes. Good audience appeal. Town and country class, town of 455. Admission 10-25-30. A. F. Schriever, Onida Theatre (225 seats), Onida, South Dakota.

RED LIGHTS. (6,841 feet). Star, Johnnie Walker. A real one hundred per cent picture. A melodrama with plenty of thrills and comedy. It will stand all the advertising you want to give it. Tone good. Sunday, yes. Audience appeal one hundred per cent. Farmers and townspeople, town of 800. Admission 10-25. Firkins and Laws, Crystal Theatre (200 seats), Moravia, Iowa.

REVELATION. (8,732 feet). Star cast. A beautifully done picture but one that failed to draw for us. It is not a popular type of story but they all seemed to like it. Tone good. Sunday, yes. Good audience appeal. All classes, city of 14,000. Admission 10-35, 10-25. E. W. Collins, Grand and Liberty theatres (500-700 seats), Jonesboro, Arkansas.

SCARAMOUCHE. (9,600 feet). Star cast. Excellent picture and pleased the majority. Did not do a big business on it, however. Tone good. Sunday, yes. Audience appeal eighty per cent. Agricultural class, town of 1,200. Admission 10-25. L. M. Zug, Rialto Theatre (280 seats), Jerome, Idaho.

SHERLOCK JR. (4,605 feet). Star, Buster Keaton. This one was a little old but I did a good business on it. You can bring them in on Buster. Tone good. Sunday, yes. Good audience appeal. All classes, town of 6,000. Admission 10-25. R. L. Cochran, Judia Theatre (402 seats), Cisco, Texas.

SHERLOCK JR. (4,605 feet). Star, Buster Keaton. Some liked it. Some didn't. Tone good. Sunday, yes. Varied audience appeal. Medium class, city of 16,000. Admission 10-30. S. A. Hayman, Lyda Theatre (360 seats), Grand Island, Nebraska.

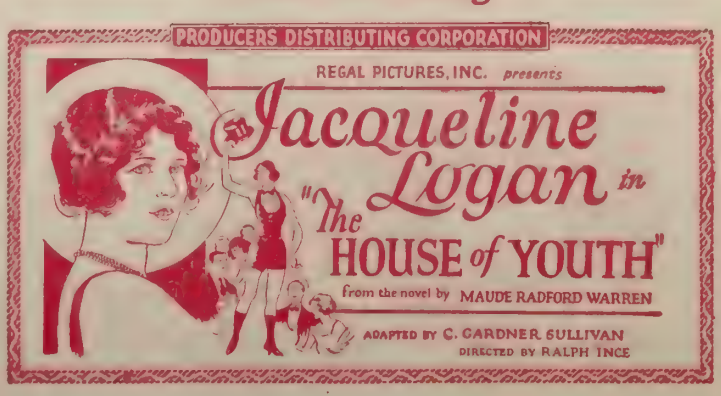
SILENT ACCUSER. (6 reels). Star, Peter the Great (dog). Believe me, the picture is great. Played this Thanksgiving and Friday, November 27 and 28, and the wind was blowing sixty miles an hour, and what a business I did! Had house packed the two days. Book it and boost the dog; he's there. Advertising from exchange flashy and attractive. One hundred per cent audience appeal. Metro-Goldwyn has good pictures. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

SINNERS IN SILK. (5,750 feet). Star, Aileen Pringle. A good picture but flopped for us. Tone fair. Sunday, no. Farmers and business class, town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

THREE AGES. (5,500 feet). Star, Buster Keaton. Was supposed to run the above picture but on account of it being in bad shape Metro sent us a good print of "All the Brothers Were Valiant," with Lon Chaney, which went over good. Tone fair. Sunday, no. Audience appeal seventy per cent. Factory class, town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

TRIFLING WOMEN. (9 reels). Star cast. A very good production that every exhibitor can well afford to run. It is really a big production and one that will please your

Now Booking



audience. Tone very good. Sunday, yes. Good audience appeal. Country and town class, town of 455. Admission 10-25-30. A. F. Schriever, Onida Theatre (225 seats), Onida, South Dakota.

TRUE AS STEEL. (7 reels). Star cast. A fine picture but a bad title. Does not draw, so ran it at a loss. Tone good. Sunday, yes. Good audience appeal. Small town class, town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

WHITE SISTER. (10,400 feet). Star, Mary Philbin. An excellent picture. Will go anywhere, any time. Tone good. Sunday, yes. Good audience appeal. Family class, city of 65,000. Admission fifteen cents. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

Paramount

NOBODY'S MONEY. (5,587 feet). Star cast. Pleased a few. Nothing big. Played on Saturday with a comedy. Tone good. Sunday, yes. All classes, town of 1,800. Admission 15-20, 15-25. J. Neal Lanigan, Colonial Theatre (450 seats), Moulton, Iowa.

FORBIDDEN PARADISE. (7 reels). Star, Pola Negri. Best Pola Negri work she has ever done. Menjou and LaRocque help much. This is a Lubitsch-directed picture, adapted from "The Czarina," actually portraying a few love affairs of Catherine the Great of Russia. Local censors tried to stop the picture. Family and good class, city of 55,000. Admission thirty cents. Frank Vesley, National Theatre (936 seats), Stockton, California.

GARDEN OF WEEDS. (6,250 feet). Star, Betty Compson. James Cruze directed it. The picture is beautifully done. The story is the thing and if that is so we want cleaner stories. This type of stories creates trouble in some communities where you have some sort of censorship, official or otherwise. Tone, no. Sunday, no. Audience appeal limited. Family and good class, city of 55,000. Admission thirty cents. Frank Vesley, National Theatre (936 seats), Stockton, California.

GO-GETTER. (7,771 feet). Star cast. Old but pleased all. A good comedy drama, excellent cast. Well played. Tone okay. Sunday, yes. All classes, town of 1,800. Admission 15-20, 15-25. J. Neal Lanigan, Colonial Theatre (450 seats), Moulton, Iowa.

GO-GETTER. (7,771 feet). Star, T. Roy Barnes. Program pictures don't come much better than this one, I believe, from the satisfaction this gave here. Favorable "What the Picture Did for Me" reports were scanty, but you can mark mine down in favor of pictures like this, for this type is made with the idea that the first mission of a picture is to entertain. Tone okay. Sunday, yes. General audience appeal. Rural class, town of 300. Admission 10-30, 15-40. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

GUILTY ONE. (5,635 feet). Star, Agnes Ayres. Drags fearfully in spots. Rather good if you aren't too tired. Tone okay. Sunday, yes. Audience appeal seventy-five per cent. Small town class, town of 1,369. Admission 10-15-20-25-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

HER GILDED CAGE. (6,249 feet). Star, Gloria Swanson. Swanson not as well liked here as formerly. This was a fine costume play which pleased some. Sunday, yes. Audience appeal, women. All classes, town of 1,800. Admission 15-20, 15-25. Neal Lanigan, Colonial Theatre (450 seats), Moulton, Iowa.

HERITAGE OF THE DESERT. (5,785 feet). Star, Bebe Daniels. Our first Zane Grey picturization and it drew like any good picture ought to. Several remarked that they believed it to be as good as "The Covered Wagon." Anyway, it was wholesome and entertaining to the fullest extent. What more could one ask? Tone okay. Sunday, yes. Audience appeal exceptional. Rural class. town of 300. Admission 10-30, 15-40. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

IF YOU BELIEVE IT, IT'S SO. (5 reels). Star, Thomas Meighan. A real good picture; certainly has a good moral. Meighan pictures always bring us a full house. Print in awful condition. If anything is disgusting in the way of poor prints it is to have a lot of the end missing. Tone good. Audience appeal fine. Farming class, town of 800. Admission 15-25. A. B. McCullough, Community Theatre, Neosho Falls, Kansas.

MANHANDLED. (6,998 feet). Star, Gloria Swanson. Many good comments but not much business. Nothing seems to get them out these days. Highly advertised but fairs and tent shows have gone away with all the money. Tone good. Not suitable for Sunday. Good audience appeal. All classes of white only. Admission 10-20-30. W. H. Odom, Pastime Theatre (250 seats), Sandersville, Georgia.

MANHANDLED. (6,998 feet). Star, Gloria Swanson. This is different than her former pictures and I would call it fair to good. It will please ninety per cent. Tone good. Good audience appeal. Town class, town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

MAN WHO SAW TOMORROW. Star, Thomas Meighan. A picture that is full of entertainment. Story unusual but good and pleased all. Tone good. Sunday, yes. All classes, town of 1,800. Admission 15-20, 15-25. J. Neal Lanigan, Colonial Theatre (450 seats), Moulton, Iowa.

MONSIEUR BEAUCAIRE. (9,932 feet). Star, Rudolph Valentino. A beautiful picture, but entirely too long and draggy. Did a complete flop for us at the box office, registering less than average business. Some raved over its beauty, while many others raved just as much over its weaknesses. Do not pay much for it. Valentino is gone. Tone okay. Sunday, yes. Medium audience appeal. Better class, city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

MONSIEUR BEAUCAIRE. (9,932 feet). Rudolph Valentino. This did only regular business in spite of extra advertising and advanced prices. Our town is sick of costume plays. Small town class town of 3,300. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

MY AMERICAN WIFE. (6,061 feet). Star, Gloria Swanson. Very fine, as are all Swanson's. Tone, good. Sunday, yes. Fine audience appeal. Tourist class town of 2,400. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

MY AMERICAN WIFE. (6,061 feet). Star, Gloria Swanson. Not a special but is a fair program picture. Fair acting and some action. Old but in good condition. Tone good. Sunday, yes. Fair audience appeal. All classes, town of 1,800. Admission 15-20, 15-25. J. Neal Lanigan, Colonial Theatre (450 seats), Moulton, Iowa.

PINK GODS. (7,602 feet). Star, Bebe Daniels. A pleasing little picture. Miss Daniels a favorite here. Played with comedy. All classes, town of 1,800. Admission 15-20, 15-25. Neal Lanigan, Colonial Theatre (450 seats), Moulton, Iowa.

PRIDE OF PALOMAR. (7,494 feet). Star, Marjorie Daw. A dandy picture. Should please any audience. Bought right, will make plenty of money. The Kansas City branch will furnish good prints. Tone good. Sunday, yes. Fine audience appeal. Farming class, town of 360. Admission 10-25. E. L. Delano, Electric Theatre (225 seats), Agra, Kansas.

PURPLE HIGHWAY. (6,574 feet). Star, Madge Kennedy. I was satisfied in every way with this picture. Town and rural class, town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

SAINTED DEVIL. Star, Rudolph Valentino. As a handsome young blade of the Argentine, loving, tangoing, fighting, thrilling, as never before. That's the royal treat awaiting you in "A Sainted Devil." In the cast, Dagmar Godowsky, Nita Naldi, Louis LeGrange and Helen d'Algy. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

An English Friend Gives Trailer Viewpoint

"I have noticed your request on the question of Trailers as an advertising medium. "Of course you will realize we are very much behind in every branch of the industry on this side—production, presentation, release, advertising, and so forth. Until the beginning of this year (1924) we had practically no trailers and the few we had were simply cuts from the film.

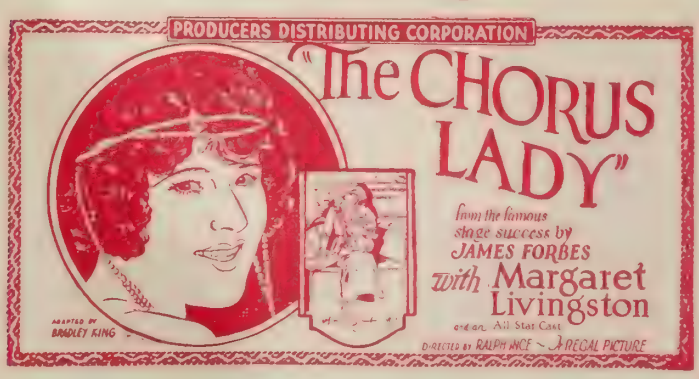
"Now First National supplies trailers with all subjects (free). Occasionally other firms furnish them at charges varying from 2/6 to 89 per week.

"There are trailers AND trailers. Some convey nothing and have no pulling power; others are great—especially those edited as a go-before, which tell of the merits of the coming attraction.

"Every subject should be trailed by a specially made Trailer, just as carefully thought out as the subject itself. Some of First National's output are excellent, and the exhibitor who fails to take advantage of this good service is doing himself and the trade an injustice.

"You have the people interested—everyone gazing at the screen—YOUR OWN SCREEN. Then why not use it for your own purpose? I say, trail 'em all, good, bad and indifferent; if you have a subject which you are afraid to trail it is not worth presenting, and the best way is to cut it out." R. Read, Exchange Hall, Maltoa, Yorkshire, England.

Now Booking



SHADOWS OF PARIS. (6,549 feet). Star, Pola Negri. A very interesting story of the Paris underworld which affords Pola an opportunity to display her abilities as an actress. Had poor attendance as for some reason Pola doesn't draw for us. Tone okay. Sunday, yes. Good audience appeal. Mixed class, town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

SHADOWS OF PARIS. (6,549 feet). Star cast. About as good as the average Paramount program pictures; that is, where Negri has a following. Tone, none. Sunday, no. Fair audience appeal. All classes, town of 2,000. Admission 10-25. H. Lloyd, Colonial Theatre (400 seats), Post, Texas.

SIDESHOW OF LIFE. (7,511 feet). Star, Ernest Torrence. A very fine picture. Every ex-service man will be interested in this production and it makes a nice tie-up with the Legion. The name is poorly chosen as the picture appeals most strongly to the serious thinking people and the name does not attract that class to come to see it. I enjoyed this picture more than ninety-five per cent of this year's product I have seen. Tone, good. Sunday, yes. Appeals to intelligent class. Town of 3,200. Admission 10-20-30. Charles L. Hyde Grand Theatre (500 seats), Pierre, South Dakota.

SIDE SHOW OF LIFE. (7,511 feet). Star, Viola Dana. Passable, that is all. Tone, good. Sunday, yes. Passable audience appeal. Medium class city of 16,000. Admission 10-30. S. A. Hayman, Lyda Theatre (360 seats), Grand Island, Nebraska.

SINNERS IN HEAVEN. Star, Richard Dix. This little picture got me more money than any other of the Paramount bunch. While not a wonderful picture it had a pull that the people could not get away from, and it pleased the folks. A real audience picture and we are well pleased. Far fetched, but never-the-less entertaining. Tone, fair. Not suitable for Sunday. Great audience appeal. Society class city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

SOCIETY SCANDAL. (6,433 feet). Star, Gloria Swanson. Needless to say, it got the money and pleased. Tone, not good. Sunday, no. Audience appeal, seventy-five per cent. All classes city of 200,000. Admission 10-20. R. M. Kennedy, Royal and Capitol Theatre (350 seats), Birmingham, Alabama.

SOCIETY SCANDAL. (6,433 feet). Star, Gloria Swanson. Gloria is glorious in a society drama that is the best of its kind. Splendid cast, bizarre costumes, sensational situations, and a remarkable courtroom scene of a divorce trial that you won't forget in a hurry. Don't cheat your clientele out of this one. High class stuff. City and country class, town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

SOCIETY SCANDAL. (6,433 feet). Star, Gloria Swanson. Very good Swanson. Just a little too much so for a small town. Got by, but we would be better without using some of these. Audience appeal eighty-five per cent. Small town class, town of 1,369. Admission 10-15-20-25-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

SOCIETY SCANDAL. (6,433 feet). Star cast. A fair picture. Not worth the money. Tone fair. All classes, town of 2,000. Admission 10-25. H. Lloyd, Colonial Theatre (400 seats), Post, Texas.

SPANISH DANCER. (8,434 feet). Star, Pola Negri. Well, this picture went over in some places but not with me. Too old, I guess. Anyway, I did not make anything on it. Mixed classes, town of 2,714. Admission ten cents up. T. S. Goolsby, Rex Theatre (460 seats), Brinkley, Arkansas.

STEPHEN STEPS OUT. (5,152 feet). Star, Douglas Fairbanks Jr. A very good program picture. Pleased a majority of my patrons. Tone, good. Sunday, yes. Fair audience appeal. Town and country class town of 1,800. Admission 10-25. Herbert Tapp, Hippodrome Theatre (460 seats), Sheridan, Indiana.

STORY WITHOUT A NAME. (7,912 feet). Star cast. Very good picture above the ordinary program class. Should please anywhere. Plenty of action. Tone, good. Sunday, yes. Good audience appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.



Scene from the Bobby Vernon comedy, "French Pastry," released through Educational Film Exchange, Inc.

STORY WITHOUT A NAME. (7,912 feet). Star cast. A thrilling picture that suited here. I have noticed one or two knocks on this picture but it does not deserve them. Tone, good. Sunday, good. Good audience appeal, Howard Theatre, Alexandria, Minnesota.

THREE WORD BRAND. (6,638 feet). Star, William Hart. Here is a good one for the Bill Hart fans. Well liked. Tone good. Sunday, no. Audience appeal, dandy. Farmers, town of 800. Admission 10-25. Helen Drexler, Star Theatre (200 seats), Crofton, Nebraska.

TIGER LOVE. (5,325 feet). Star, Antonio Moreno. Fair program that the title kills. Tone okay. Sunday, yes. Audience appeal seventy-five per cent. Small town class, town of 1,369. Admission 10-15-20-25-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

TIGER LOVE. (5,325 feet). Star, Estelle Taylor. Good program picture. Tone, good. Sunday, yes. Fair audience appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

TRIUMPH. (8,297 feet). Star cast. Many good comments on this one. Used it Thanksgiving. Attendance fair. Tone, good. Sunday, yes. Audience appeal eighty per cent. Agricultural class town of 1,200. Admission 10-25. L. M. Zug, Rialto Theatre (280 seats), Jerome, Idaho.

WAGES OF VIRTUE. (7,083 feet). Star, Gloria Swanson. A wonderful picture which will please everyone who sees it. Enjoyed unusually good business in the face of strong opposition. Tone, okay. Sunday, yes. Great audience appeal. All classes city 91,000. Admission 40-50. Guy A. Kenimer, Arcade Theatre (1,152 seats), Jacksonville, Florida.

WAGES OF VIRTUE. (7,083 feet). Star, Gloria Swanson. All you have ever expected of Gloria and then some. Comedy that reminds you of "Manhandled" costumes and as gorgerous as those in "Society Scandle" and dramatic interest the equal of "Humming Bird." Glorious Gloria as a flaming rose of the regiment and as beautiful as a bird of paradise. You'll love her more than ever, and if you book "Wages of Virtue" your box office receipts will be tremendously increased by so doing. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

WORLDLY GOOD. (6,085 feet). Star, Agnes Ayres. Just a fair program picture with nothing much to it. Tone, okay. Sunday, yes. Fair audience appeal. Oil and farm class town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

BATTLING ORIOLES. (5,600 feet). Star, Glen Tyron. This one surprised me. It is a comedy knockout from start to finish and got as many laughs as "Girl Shy." Book it, boost it, it will certainly please. Oil and farm class town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

CALL OF THE WILD. (7,000 feet). Star, Buck (dog). Quite good. Will go well where they like animal and dog stories. Tone, good. Sunday, yes. Fair audience appeal. Town of 7,364. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

DR. JACK. (4,700 feet). Star, Harold Lloyd. A sure fire bet, that will go over big anywhere. You can guarantee to please or money back on this picture. Tone, fair. Sunday, yes. Good audience appeal. Country and town class. Admission 10-20. W. F. Denny, Electric Theatre (250 seats), Lowry City, Missouri.

GIRL SHY. (7,457 feet). Harold Lloyd. The prince of merry makers at his best in his best. Seven reels of Una Lloyd happiness, love, laughter, thrills. You can make no mistake in booking this one. William Noble, Liberty Theatre, Oklahoma City, Oklahoma.

GRANDMA'S BOY. (6 reels). Star, Harold Lloyd. Another sure fire winner. A laugh from start to finish. Also can guarantee this one for will sure please. Tone, good. Sunday, yes. Good audience appeal. Country and town class. Admission 10-20. W. F. Denny, Electric Theatre (250 seats), Lowry City, Missouri.

KING OF WILD HORSES. (5 reels). Star, Rex (horse). It's good, but will give most satisfaction in large city houses, where the audience is unfamiliar with horses. Tone, good. Sunday, yes. Town of 7,364. Arthur B. Smith, Fenwick, Salem, New Jersey.

KING OF WILD HORSES. (5 reels). Star, Rex (horse). A very good picture but not worth double than any other good program picture. If you can buy it right it has

Now Booking

PRODUCERS DISTRIBUTING CORPORATION

HELENE CHADWICK in

"Trouping with Ellen"



Produced by EASTERN PRODUCTIONS INC

good box office appeal. Tone, good. Sunday, yes. Good audience appeal. Farmers and town people town of 800. Admission 10-25. Firkins and Laws, Crystal Theatre (200 seats), Moravia, Iowa.

KING OF WILD HORSES. (5 reels). Star, Rex (horse). The picture is full of thrills for those who like animal life. It is educational. It is at all times interesting and will hold an audience. Tone, good. Sunday, yes. Strong audience appeal. Working class city of 100,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

KING OF WILD HORSES. (5 reels). Star cast. It's a pleasure to show a picture like this one. Something different, fit for any theatre anywhere and your patrons will thank you. Pleased everybody. Tone, good. Sunday, yes. Good audience appeal. All classes town of 1,000. Admission 10-20. A. E. Rogers, Temple Theatre (250 seats), Dexter, New York.

KING OF WILD HORSES. (5 reels). Star, Rex (horse). One of the best horse pictures ever made. If your people like this kind of a picture by all means buy it. Tone, good. Sunday, yes. Good audience appeal. Farmers town of 800. Admission 10-25. E. F. Gick, Pastime Theatre (250 seats), Moundridge, Kansas.

Preferred

BREATH OF SCANDAL. (6,940 feet). Star, Patsy Ruth Miller. Withering the souls of all whom it comes in contact, blasting the reputations of the innocent as well as the guilty, but which a beautiful girl defies to save her father. A great cast, which includes Patsy Ruth Miller, Phyllis Haver, Betty Blythe, Lou Tellegen and Forest Stanley. William Noble, Liberty Theatre, Oklahoma City, Oklahoma.

Principal

CAPTAIN JANUARY. Star, Baby Peggy. Another excellent picture that failed to draw for me. Pleased one hundred per cent. Tone, fine. Sunday, yes. Audience appeal, okay. Oil field class and farmers town of 1,000. Admisison 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

CAPTAIN JANUARY. (6,194 feet). Star, Baby Peggy. A picture that will please the kids and also the older folks, but not the flappers and cake-eaters. She is well liked in this town. A good program show. Tone, good. A picture for the family. Good audience appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

GOOD BAD BOY. (5,198 feet). Star cast. Don't need to be afraid of this. A clever five-act comedy drama. Tone, okay. Sunday, yes. Good audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

LISTEN LESTER. Star cast. An excellent comedy feature that pleased everybody. It did not draw enough business to pay expenses. That is the only kick I had. Tone, good. Good audience appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

Your Say Counts

"Just noticed that Vitagraph as well as Paramount have just started to put the LENGTH OF SUBJECTS on press books.

"I wrote an article about nine months ago asking the distributors why they didn't do this—and I am certainly glad these two companies have adopted it, FOR IT IS A GREAT HELP TO THE EXHIBITORS.

"Your dependable tip department carried my message to them, so I'll thank you at this time." Louis Markum, Dream and Tuxedo Theatres, Indianapolis, Indiana.

Producers' Dist. Corp.

HIS DARKER SELF. (5 reels). Star Lloyd Hamilton. They spoiled a fairly good two-reel comedian when they tried to make a feature player out of Hamilton. This picture is a weak sister if there ever was one. All classes in small town. Admission 10-30. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

HOLD YOUR BREATH. (5 reels). Star cast. Fair comedy. No box-office value. Just a picture. C. W. Garther, Forest Theatre, Detroit, Michigan.

HOLD YOUR BREATH. (5 reels). Star cast. Great cast of characters in a production as good as "Safety Last." Full of thrills, hokum, action, laughter. House in roars and gasps from start to finish. Good comments from patrons. Play it. It's fine. General class town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit (250-700 seats), Union, Maine.

NIGHT HAWK. (5,115 feet). Star cast. Just a fair western. Fenton J. Lee, Essaness Theatre, Rushville, Nebraska.

TIGER THOMPSON. (5,700 feet). Star, Harry Carey. An excellent western production that went over fine with my audiences better than any of his previous pictures. If your patronage calls for westerns don't be afraid of this series. All good. General class town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit (250-700 seats), Union, Maine.

YOUTHFUL CHEATERS. Star cast. Played comedy "Wild and Wicked" along with this, and, say, the people were pleased. Film in good condition. If all films were as good as this business would pick up. Film in good shape. Small town patronage. Dad Emmert, Emmert Theatre, Alcester, South Dakota.

United Artists

AMERICA. (14,000 feet). Star cast. The last word in patriotic pictures. Brings new patrons into the house and raises the standard all around. A picture that will please and entertain all classes. A picture that every house should run. General class city of 15,000. Ben L. Morris, Temple and Elk Grand Theatres, Bellaire, Ohio.

AMERICA. (14,000 feet). Star cast. The greatest picture yet. The birth of America. No true patriot should miss it. A love story with historical background. Tone okay. Sunday, no. Great audience appeal. Kept them roaring. Town of 3,700. Admission 10-25, 10-30, 10-35. Krieghbaum Brothers, Char Bell Theatre (800 seats), Rochester, Indiana.

AMERICA. (14,000 feet). Star cast. Ran this picture for the free literary and it is one of the biggest productions of the year and best we ever showed. Good crowd pleased one hundred per cent. Tone, good. Sunday, yes. Great audience appeal. All classes town of 1,000. Admission 10-20. A. E. Rogers, Temple Theatre, (250 seats), Dexter, New York.

AMERICA. (14,000 feet). Star cast. Unquestionably, one of the finest photoplays ever made. It has high historical value and is entertaining to the ninth degree. In the face of a large campaign and tie-up with schools it did a disappointing business for us, but it's worth playing if you lose money. Tone, fine. Sunday, yes. Has the highest audience appeal. All classes city of 14,000. Admission 10-35, 10-25. E. W. Collins, Grand, and Liberty Theatres (500-700 seats), Jonesboro, Arkansas.

LOVE LIGHT. Star, Mary Pickford. Some said fine, others punk, personally did not think it was as good as "Through the Back Door." Tone, good. Sunday, yes. Audience appeal, seventy-five per cent. Small class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

TESS OF THE STORM COUNTRY. (10 reels). Star, Mary Pickford. Played Thanksgiving to a full house. Bought right and made some money. Film in excellent condition. Pleased one hundred per cent. Don't think I ever showed a better picture. Town and country class town of 700. Admission 10-25, 15-35. J. B. Carter, Electric Theatre (250 seats), Browning, Missouri.

WHEN CLOUDS ROLL BY. Star Douglas Fairbanks. Just an average picture, will get by and that is all. Tone, good. Sunday, no. Audience appeal, not much. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

Universal

BACK TRAIL. (4,615 feet). Star, Jack Hoxie. Pretty weak is my opinion of this one. Hoxie doesn't draw much here. Tone, okay. Sunday, yes. Fair audience appeal. Mixed class town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

BIG TIMBER. (4,650 feet). Star, William Desmond. Fair out door picture that appeals to a small town theatre. Tone, good. Town of 7,364. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

BREATHLESS MOMENT. (5,556 feet). Star, William Desmond. Desmond is there with the goods. A fine little picture. Sunday, yes. Admission 15-25. E. E. Bays, Globe Theatre (250 seats), Buena Vista, Virginia.

BROADWAY OR BUST. (5,277 feet). Star, Hoot Gibson. A splendid program picture for this locality. Full of good humor. Audience appeal ninety per cent. Agricultural class town of 1,200. Admission 10-25. L. M. Zug, Rialto Theatre (280 seats), Jerome, Idaho.

CLEAN UP. (5,051 feet). Star, Herbert

Now Booking



Rawlinson. A very good program picture, the story is a little different and with a good comedy makes a nice program. Tone, good. Sunday, yes. Audience appeal, seventy-five per cent. Firkins and Laws, Crystal Theatre, Moravia, Iowa.

EXCITEMENT. (4,912 feet). Star, Laura La Plante. Very good comedy with something doing every minute. Tone, fair. Sunday, yes. Good audience appeal. Farmers town of 800. Admission 10-25. E. F. Gick, Pastime Theatre (250 seats), Moundridge, Kansas.

EXCITEMENT. (4,912 feet). Star, Laura La Plante. Excitement is right. Our patrons ate it up. Not a heavy story, but lots of action, suspense, comedy, and hokum. Good drawing power. Tone okay. Sunday, no. Very good audience appeal. Town and rural class town of 1,028. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

FIGHTING AMERICAN. (5,251 feet). Star, Pat O'Malley. A corking good story with a lot of hokum in it that our people liked. It should please in any small town. Tone, good. Sunday, perhaps. Very good audience appeal. Town and rural class town of 1,028. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

FOOL'S HIGHWAY. (6,800 feet). Star, Mary Philbin. Very good, print in terrible shape, made three attempts and had to cut out fifth reel entirely. Universal has been giving me this regularly. Tone, fine. Not suitable for Sunday. Good audience appeal. Family class city of 65,000. Admission fifteen cents. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

FOOL'S HIGHWAY. (6,800 feet). Star, Mary Philbin. To the old timer who knew the Bowery this picture will bring back memories of Old New York. To the new generation it will be very interesting to know the old Bowery. Tone, strong. Sunday, yes. Good audience appeal. Working class city of 100,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

FOOL'S HIGHWAY. (6,800 feet). Star, Mary Philbin. Boys! Lay off this one. No good. If you book this one be sure you run and cut before showing. Print good. Sunday no. Fair attendance. Admission 10-20. R. P. Higginbotham, Pastime Theatre, Leeds, Alabama.

GAIETY GIRL. (7,419 feet). Star Mary Philbin. Too long to begin with. Think the direction was very jerky. No favorable comments. Tone, fair. Hardly suitable for Sunday. Fair audience appeal. Family and student class, town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

GALLOPING ACE. (4,561 feet). Star, Jack Hoxie. Not worth showing. Compare Hoxie's horse to Silver King would be nothing. Sunday, yes. Admission 15-25. E. E. Bays, Globe Theatre (250 seats), Buena Vista, Virginia.

HUNCHBACK OF NOTRE DAME. (11,000 feet). Star, Lon Chaney. Great picture. I would advise anyone to run it on account of weather conditions. I did not do well, but I I had people that never came to anything else. Tone, good. Sunday, yes. Good audience appeal. Small town class and farmers, town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

MAN FROM WYOMNG. (4,717 feet). Star. Jack Hoxie. This is a good western and can be bought right. Buy it if you like this class of pictures. It's got lots of action. Tone, good. One hundred per cent. audience appeal. All classes, town of 806. Admission 10-20. W. C. Herndon, Liberty Theatre (250 seats), Valliant, Oklahoma.

RIDIN' KID FROM POWDER RIVER. (5,727 feet). Star, Hoot Gibson. A good picture and a real story for Gibson. It will please your small town audience. Try this against Beaucaire some time and see what they want in these hick places. Tone, good. Sunday, yes. Good audience appeal. Small town class, town of 5,000 Admission 10-30. L. O. Davis, Virginia Theatre (700 seats), Hazard, Kentucky.

RIDIN' KID FROM POWDER RIVER. (5,727 feet). Star, Hoot Gibson. One of the best western pictures this star has ever



Lillian Gish caught in a striking pose in "Romola," her latest for Metro-Goldwyn release.

appeared in. Gave excellent satisfaction. Tone, good. Sunday, yes. Good audience appeal. Residential and factory class, town of 7,000. Admission 15-25. H. W. Gillespie, St. Croix Opera House (800 seats), Calais, Maine.

SAWDUST TRAIL. (5,500 feet). Star, Hoot Gibson. Gibson usually draws good patronage for me. Would like to see them keep him in westerns. That's where the fans expect to see him. Tone, okay. Sunday, yes. Fair audience appeal. Coal miners, town of 800. Admission 10-20. E. B. Rea, Palace Theatre (468 seats), Velier, Illinois.

TORNADO. (6,575 feet). Star, House Peters. As fine a feature I ever had the pleasure of showing. Will please 100 per cent. Tone, good. Sunday, yes. Excellent audience appeal. Residential and factory class, town of 7,000. Admission 15-25. H. W. Gillespie, St. Croix Opera House (800 seats), Calais, Maine.

Vitagraph

CAPTAIN BLOOD. (10,680 feet). Star, J. Warren Kerrigan. A wonderful big picture and would have been a world beater had it been the first of this kind. I am very fond of Dave Smith's direction. Get in with Vitagraph. They are the coming company; you know they have recently added a John Rock foundation and believe me that means a lot. Their Chicago Exchange is A1 from a manager, assistant manager, to booker. Then their pictures are all consistently good. "Captain Blood" should prove a treat anywhere and you can step on the bigness. Tone okay. Sunday, yes. Good audience appeal. General class, town of 3,600. Admission 10-20. William A. Clark, Castle Theatre (400 seats), Havana, Illinois.

LET NOT MAN PUT ASUNDER. (8 reels). Star, Lou Tellegen. This was a very pretty picture and well acted. Everybody liked it and it registered high at the box office. Tone, okay. Sunday, yes. Small town class, town of 3,300. Admission 15-30. P. L. Cann, Opera House (600 seats), Greenville, Alabama.

MY MAN. (6,800 feet). Star cast. Could not give this one much. Failed to please and was very light. Tone, poor. Sunday, yes. Audience appeal, not much. Best class, town of 8,000. Admission 10-30. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

MY MAN. (6,800 feet). Star, Patsy Ruth Miller. Just another good Vitagraph picture. not a kick and lots of praise. Tone, okay. Sunday, yes. Small town class, town of 3,300. Admission 15-30. P. L. Vann, Opera House Theatre (600 seats), Greenville, Alabama.

Warner Bros.

BABBITT. (8 reels). Star, Willard Louis. A good picture. Companion picture of "Main Street," by same author. An old man tries to be young again but finally settles down with his good little wife. Tone, okay. Sunday, yes. Town of 3,700. Admission 10-25, 10-30, 10-35. Kreighbaum Brothers, Char Bell Theatre (800 seats), Rochester, Indiana.

BEAU BRUMMEL. (10 reels). Star, John Barrymore. A wonderful production, but one which a small town will not appreciate. The acting of Barrymore is simply marvelous. Tone, okay. Sunday, yes. Audience appeal, doubtful. Mixed class town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

BROADWAY AFTER DARK. (6,300 feet). Star, Norma Shearer. Advanced prices, and mostly all were pleased with it. Tone, okay. Sunday, yes. Good audience appeal. Mixed class, town of 3,000. Admission 10-20-30. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

CORNERED. (7,500 feet).. Star, Marie Prevost. Crooks and detectives, and Marie Prevost in a dual role. Miss Prevost's best. Good attendance. Tone, okay. Sunday, yes. Town of 3,700. Admission 10-25, 10-30, 10-35. Kreighbaum Brothers, Char Bell Theatre (800 seats), Rochester, Indiana.

CORNERED. (7,500 feet). Star Marie Prevost. Great mystery picture, with Marie Prevost doing exceptionally fine work. Sunday, yes. Good audience appeal. Better class city of 40,000. Admission 25-30. F. O. Slenker, Spencer Theatre (875 seats), Rock Island, Illinois.

DADDIES. (6,800 feet). Star cast. Good comedy drama from all angles. Pleased almost 100 per cent. Tone, okay. Sunday, yes. Good audience appeal. Small town class, town of 450. Admission 10-30. A. F. Thomas, Pastime Theatre (250 seats), Almyra, Arkansas.

GEORGE WASHINGTON, JR. (6 reels). Star, Wesley Barry. Very good. Wesley Barry getting most too large to be a boy. Tone, okay. Sunday, yes. Good audience appeal. Small town class of 450. Admission

Now Booking



10-30. A. F. Thomas, Pastime Theatre (250 seats), Almyra, Arkansas.

HOW TO EDUCATE A WIFE. (6 reels). Star, Monte Blue. A very good production from every angle, as most all Warner Brothers are. Tone, okay. Small town and country class, town of 450. Admission 10-30. A. F. Thomas, Pastime Theatre (250 seats), Almyra, Arkansas.

MARRIAGE CIRCLE. (8,500 feet). Star cast. This is a wonderful picture. Well acted and good setting. Tone, okay. Sunday, yes. Good audience appeal. Small town and country class, town of 450. Admission 10-30. A. F. Thomas, Pastime Theatre (250 seats), Almyra, Arkansas.

Comedies

ARE BLOND MEN BASHFUL? (Pathe). Fine, just as good as a feature, this fellow is going good. Business and farming class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

BUILT ON BLUFF. (Independent). Just a fair comedy. Others have done the same stunts too often, although it's worth running. Print new. Sunday, yes. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

CENTURY COMEDY. Better than they were six or eight months ago. S. H. Borisky, American Theatre, Chattanooga, Tennessee.

GREAT OUTDOORS. (Pathe). Spat Family. As usual a good comedy. They sure do like these comedies here. Print good. Sunday, yes. Audience appeal ninety per cent. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

HIGH LIFE. (Mermaid). A very good comedy, laughs galore. Factory class town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

JACK WHITE PRODUCTIONS. (Educational). The most consistent two reelers on the market today. Everyone a knockout. Speed, action and laughs galore in everyone. Tone, okay. Sunday, yes. Very good audience appeal. Suburban class town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

KID SPEED. (Educational). Star, Larry Semon. A real comedy with more thrills and spills than ever before put in a comedy. We class it as the very best comedy for many moons. James J. Jeffries in the cast helps get 'em in. Buy "Kid Speed." Boost it and it will not fail to please. Tone, good. Sunday, yes. Appeals to everyone. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

LAUGHING GAS. (Independent) A rather silly comedy, but still you can't get good ones at all times. Tone, none. Not suitable for Sunday. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

LOVE'S SWEET PIFFLE. (Pathe). Good, but not as good as some we have had. Farmers and business class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

As our good friend E. N. Prescott says, "IF YOU FIND SOMETHING GOOD IN ANY PICTURE, DO NOT BE A MISER AND CAN UP THE INFORMATION."

He—like a host of others—derives benefit from these pages of exhibitor information — AND SENDS TIPS IN RETURN. HOW ABOUT YOU?

NAVY BLUES. (Christie). A fairly good comedy. It takes these two-reel comics too long to get funny. Sunday, yes. Factory class town of 2,800. Admission 15-25. D. W. Streyar, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

NO FOOLING. (Educational). Star, Cliff Bowes. Not as good as the average Cameo comedy. It really had only one near laugh in it. Hope the others get better. A poorly made splice gave way in this one. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

REST. (State Right). An old one, but kids liked it. Sunday, yes. Appeals to kids only. Farm and oil class, town of 508. Admission 10-25. J. A. Herring, Playhouse Theatre (250 seats), Strong, Arkansas.

SMITHY. (Pathe). Star, Stan Laurel. A pretty good slapstick that centers around army life and Laurel's progress as carpenter and boss should go pretty fair with most audiences. Tone, good. Fair audience appeal. General class, town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit, Union, Maine.

YANKEE SPIRIT. (Educational). Star, Buddy Messenger. Some good comedy scattered throughout these two reels. Tone, good. Sunday, yes. All classes, town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

Serials

WAY OF A MAN. (Pathe). So far this is a good serial. Played eight episodes. Tone, okay. Good audience appeal. Coal miners, town of 800. Admission 10-20. E. B. Rea, Palace Theatre (468 seats), Velier, Illinois.

Short Subjects

FIGHT AND WIN. (Universal). Star, Jack Dempsey. Not as good as "Fighting Blood" or "Telephone Girl." Has not got the comedy or kick. Worth about as much as "Leather-pushers." I bought them high and got stung. Tone, okay. Sunday, no. Fair audience appeal. Coal miners, town of 800. Admission 10-20. E. B. Rea, Palace Theatre (468 seats), Velier, Illinois.

HERMAN THE GREAT MOUSE. (Pathe-Aesophs Fables). Gave a few laughs, but they don't take with anyone but the youngsters. Sunday, yes. All classes, town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

JOLLY JAIL GUARDS. (Aesops Fables-Pathe). One of the fair ones. Not like here very well. Sunday, yes. All classes, town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

KINOGRAMS. (Educational). About the best news I have ever shown. Tone, good. General audience appeal. Town and country class, town of 700. Admission 10-25, 15-35. J. B. Carter, Electric Theatre (250 seats), Browning, Missouri.

Miscellaneous

BLOOD AND STEEL. (State Right). Star, William Desmond. A pleasing program picture. Story of the building of a railroad; lots of action and should please any type of patronage. Print new. Tone, good. Sunday, yes. Audience appeal, eighty-five per cent. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

BROKEN HEARTS OF BROADWAY. (Irving Cummings). Star cast. Just a fair picture; no kicks or comments of any kind; film in good shape. Tone, good. Sunday, yes. No audience appeal. Small town class and farmers town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

DANGER AHEAD. (State Right). Star, Richard Talmadge. Here is what I call a real gem in five reels with a star that has all the elements any action fan could care for. Oh, boy, but Rich surely makes them move when he gets in action. Great photography. Tone, good. Good audience appeal. General class town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit Theatre (250-700 seats), Union, Maine.

DRIFTWOOD. (State Right). Star, Al Ferguson. A whole lot of nothing on five reels. This picture would make good leader for beginning and end of film. No audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

HELLION. (State Right). Star cast. Very good western for Saturday night. All liked it. Tone, good. Sunday, no. Good audience appeal. Farmers and business class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

MARRIAGE MARKET. (C. B. C.). Star, Pauline Garon. (6,297 feet). This is a photoplay you can take some feller's sister to see and not have to apologize afterward. And in spite of the suggestive title it is a clean picture and highly entertaining. Pauline Garon is just a charming little commedienne, and, of course, you know Jack Mulhall. He's always good. If you want something that everyone will like, get this one. City and country class town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre, Kerrville, Texas.

NICK OF TIME BABY. (Tristone). Star, Bobby Vernon. Played this one some two years ago but got back again through another concern. However, it was in good condition and is a real good comedy that will please most of them. Tone, good. Good audience appeal. General class town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit (250-700 seats), Union, Maine.

POWDER RIVER. (State Right). A wonderful record of the A. E. F. in the World War. Drawing power here was light. Tone, okay. Not suitable for Sunday. Fair audience appeal. Town and rural class town of 1,028. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

RAINBOW RANGERS. (State Right). Star, Pete Morrison. Star in this one has very little to do. Supporting cast consists of Milburn Moranti and three others, which keeps 'em laughing from start to finish. Print good. Tone, good. Sunday, yes. Good audience appeal. All classes in big city. Admission, ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

Now Booking





Scenes from Warner Brothers "The Narrow Street" with Dorothy Devore

Sennett Studios Working Full Blast on 1925 List

ACCORDING to reports from the West Coast the Mack Sennett Studios have started in full blast on a program for this year that will outdo any of the efforts made in the past by this pioneer producer of screen comedies for Pathe.

The big studio lot is a veritable beehive of activity. Scenario, production and all other departments are working to deliver their full quota of pictures for the coming year well in advance of release dates.

In the directorial field Eddie Cline who directs Ralph Graves has lined up his scripts for the coming season and has already completed the actual shooting on his first comedy for 1925.

Harry Edwards, director of the Harry Langdon comedies has outlined a production campaign that promises to outdo even the past successful efforts of this popular screen comedian. Mr. Edwards has been Langdon's director since the production of "The First Hundred Years."

Perhaps one of the most picturesque directors on the Mack Sennett lot is Del Lord. He started with the Sennett organization as the Sennett comedy patrol wagon driver. Later he became a director and has made twenty pictures on the Mack Sennett lot.

Ralph Cedar and Reggie Morris, two other well known comedy directors, have their plans of production all laid out for the coming season.

One of the newcomers on the Sennett lot is Director Lloyd Bacon. Bacon enters the Sennett fold as one of the best known and most successful comedy directors in the screen world. For many years he directed Lloyd Hamilton, and is responsible for many of the successes of this comedian.

The scenario department, under Arthur Ripley, is running at full swing with a staff of ten writers busy on new scripts. Ripley will be remembered for his many successes in the cutting and editing field of the industry. One of his greatest successes outside of the Sennett comedy lot was the cutting and titling of Von Stroheim's "Foolish Wives."

Felix Adler, formerly a well known single act artist in vaudeville, has charge of the gag men. All the above mentioned departments are running under the direct supervision of John Waldron, General Production Manager. Mr. Waldron personally supervises the titling and cutting of every production that leaves the studio.

Part of the Mack Sennett stock company consists of Harry Langdon, Ben Turpin, Sid Smith, Vernon Dent, Ralph Graves, Madeline Hurlock, Alice Day, Natalie Kingston, Thelma Hill, Virginia Gilbert, Billy Bevan, Leo Sulkey, Tiny Ward, Gala Pasha, Andy Clyde and Peggy Pierce. In addition to these there are the famous Mack Sennett bathing girls.

Nellie Savage in Leading Role

Nellie Savage, beautiful former "Follies" girl and the beautiful Governess of Lowell Sherman's production of "Casanova" has been engaged by Burton King, the director of Jans Pictures, to enact the leading role of the Princess in "The Mad Dancer" the picture he is now producing at the Tec-art Studios, with Johnny Walker and Ann Pennington featured. Miss Savage is under the personal management of Ramon Romeo.

"On the Threshold"

Renaud Hoffman's Production for Producers Distributing Corporation Has Review

Renaud Hoffman, one of the youngest and most progressive of the West coast producers, arrived in New York this week with a print of "On The Threshold," the first of the new series of human interest productions that he will release through Producers Distributing Corporation during the coming year.

On his way East, Hoffman stopped off at Cleveland, where the Producers Distributing Corporation was holding its Central Division Sales Convention, and after seeing "On The Threshold" at a special screening, the Central Division managers went on record in predicting that the picture is destined as a big success in the coming season.

"On The Threshold" features Gladys Hulette, supported by Henry B. Walthal, Robert, Gordon, Willis Marks, Sam de Grasse, Charles Sellon and Margaret Seddon. It will be released by Producers Distributing Corporation on February 23rd.

Has Paris Fashion Pictures

Educational Film Exchanges, Inc. has secured for distribution, two subjects of unusual box-office merit. These subjects are two reels of Paris fashion, displayed by the popular motion picture star, Hope Hampton.

The reels are in full color, made by the new Eastman Color process.

"A box-office film. Is certain to prove a box-office hit in any theatre, for it possesses all the essentials of a good audience picture."

Exhibitors Trade Review said that of

East of Broadway

A Paul Schofield Production

with Owen Moore, Mary Carr, Ralph Lewis and Marguerite de la Motte

Directed by Wm. K. Howard

An Associated Exhibitors Release

Story by Richard Connell

"The Plumber" and "Our Gang" In Pathe List for January 11th

A DIVERSIFIED program of short-subject releases has been arranged by Pathe for the week of January 11. Prominent comedy numbers of the schedule include "The Plumber," featuring Ralph Graves, and the newest "Our Gang" offering, "The Big Town." The January 11th program will also make available the fourth chapter of the current serial release, "Galloping Hoofs," and the Grantland Rice "Sportlight," titled "Rough and Tumbling."

"The Plumber" is the sixth release of the first series of the Mack Sennett Star Comedies. Ralph Graves is the featured player, supported by a strong cast of comedy screen players, including Alice Day, Eugenia Gilbert, Marvin Lobach and Elsie Tarron. The story of the picture concerns a young, good looking plumber who becomes mixed up in a social riot while calling at a home to repair a leak. The picture was directed by Eddie Cline, with titles by Felix Adler and A. H. Giebler.

In "The Big Town" the famous members of "Our Gang" visit New York on the screen for the first time. One of the "Gang" has moved to the big city and has written back to the rest of the "bunch" giving his impression of Brooklyn Bridge, the Woolworth Building and various other points of interest in Manhattan. "Piling" into a box car "Our Gang" sally forth to see the world and with the assistance of the Fifth Avenue bus, the elevated lines and street cars of New York they manage to get a glimpse of everything in "The Big Town." This is the fourth release of the sixth series of these pictures and Director "Bob" McGowan seems to be making each one better than the last.

The fourth chapter of the pathe serial, "Galloping Hoofs," is also scheduled for release on this date. The title of the chapter is "The Duplicate Box." The story of this serial concerns the attempt of sinister forces to get the mysterious sealed box that governs the future of Carol Page. This is one of the most exciting chapters in the story and furnishes an unusually well directed "suspense finish." In addition to Allene Ray and Johnnie Walker, the cast in this chapter consists of Ernest Hilliard, J. Barney Sherry, Armand Cortes, William Nally and Bert Crawford. The production was directed by George B. Seitz from a story written by Frank Leon Smith.

"Rough and Tumbling" is the title of the Grantland Rice "Sportlight," scheduled for January 11. "Building the body as well as the brain" for the combat of life is the underlying theme cleverly developed in this picture.

Pathe Review No. 2 for the week leads with an interesting subject based on "The Siren of the South Seas" under the title of "well-known Nobodies." The second subject is the Pathecolor "Visiting Our Own America" series. The city visited is Honolulu, the Pearl of the mid-Pacific. The Pathe Review for the week finshes with an installment of the "Keep Fit" series. This installment shows the proper way and the wrong way to stand.

"Topic of the Day" No. 2, "One Game Pup," the animated Aesop's Fables film cartoon, and Pathe News Nos. 6 and 7 complete the Pathe program for the week.



Marion Davies and Maclyn Arbuckle in a scene from "Janice Meredith," a Metro-Goldwyn-Cosmopolitan picture.

Langdon Has Phenomenal Rise in Public Favor

IT was not a circumstance which brought Harry Langdon to the screen, rather was it the result of years of hard and consistent work and the surmounting of real hardship. His early schooling in the art of which he is now one of the representative leaders, was a long and tedious job, replete with hard knocks, few words of encouragement and very little money for his efforts until he created a niche in the professional ranks for himself, due to none other than his own genius.

True to the type he portrays so effectively, Langdon is a comedian at heart, though to meet him off the screen one would not suspect it. His is a quality of humor not acquired. It is inborn. He has laughed his way around and past privation to affluence, and his jovial disposition, it has been claimed, is more contagious than a malignant fever.

As a kid in school Langdon drew funny pictures and impersonated comedy stage types. When he left school he made his living drawing cartoons, but quit that to become an actor. He could not be funny enough on the stage, so he worked a few seasons with the Hamburg and Wallace circus as a clown, before returning to the stage again in an act of his own creation.

But even in this the scope for his natural humor was limited, and the screen appealed to him as the only medium through and by which he could accomplish that which he aspired to, which the stage would not permit; i.e., a series of characterizations in stories of his own construction, and enacted in the natural locale called for in the script, with nothing but the skyline and horizon for a boundary line.

Like any other boy with an innate desire to become a doctor, lawyer or a jockey, Langdon's whole heart was set on his some day being a clown, just so he could make people laugh, and not only has he not been denied his wish, but the scientific thought he has continued to hold, has greatly helped to make of him one of the most popular comedians of the day.

Harry Langdon's rapid rise in public favor is phenomenal. He has proven beyond question that he is justly entitled to the position he now enjoys, although in the opinion of those qualified to judge, he will yet reach heights which have been attained by but a very few. In less than a year and a half he has risen from an unknown screen quantity to one of the most prominent comedy stars on the Pathe program. It has been claimed for Mr. Langdon that ere another twelve months have passed, he will enjoy still another distinction, that of being classed as one of the three greatest artists, in the multiple reel feature productions of the screen.

"Midnight Express"

"The Midnight Express," a C. B. C. picture, has been booked for a first run at the Strand Theatre in Providence, R. I.

"One of those rare pictures that mixes real laughs with its thrills . . . Suitable for first runs anywhere . . Can be made the basis of a great show."

M. P. News said that of

East of Broadway

A Paul Schofield Production

with Owen Moore, Mary Carr, Ralph Lewis and Marguerite de la Motte

Directed by Wm K Howard

An Associated Exhibitors Release

Story by Richard Connell



HARRY WARNER

Who has started work on "Recompense" for Warner Brothers. This is a sequel to "Simon Called Peter," by Robert Keable, and will be one of the firm's biggest productions.

Smaller and Better Productions Needed, Says Maurice Tourneur

IT is inevitable that the close of each year in the picture industry shall bring to mind expectations and predictions for the coming year. It is therefore only proper that every producer shall become a prophet and each great director a seer.

Maurice Tourneur, considers the year of 1925 significant enough to picture makers to express a few opinions of his own.

A logic of no small and familiar proportions seems to have penerated the industry, judging by the condensed prognostications offered by Tourneur, and his study and knowledge of pictures for many years and from many angles is well nigh invaluable.

Large may be the number of picture mak ers who have delivered themselves of might perorations on the likes and dislikes of the public. But Tourneur, with no attempt at evasiveness, merely states that it is hard to predict what that public taste for 1925 will be. His only suggestion in that direction is to adopt the almost infallible system of discovery by trial; to produce the best pictures of which each is capable and then to see what happens. Those who make the greatest efforts to produce the best pictures will have the least to fear of public disapproval.

Tourneur has often said and now repeats it more emphatically that there is no such thing as directing for the rabble. Writing for the rabble has been charged to Shakespeare, yet today Shakespeare is among the classics while his so-called highbrow contemporaries are obsolete. "The good remains good," says Tourneur.

"Maeterlinck, when told to write of love only for the screen, replied that it is impossible to do so without salacious misinterpretation creeping in.

"Yet today the director can convey the most convincing love scenes without as much as the necessity of the well known kiss or embrace. What the public will or will not like depends entirely upon the intellect of the director.

"If, in 1925, a director tells you he is not successful because he is artistic, you will be privileged to laugh at him, a thing which used to be considered bad taste. At one time the reputation of being 'artistic' used to be injurious to a director, but in 1925—miracle of miracles—it will actually be an asset. Why? Because the public wants artistic pictures. The same answer goes for the statement that in 1925 artistic successes will no longer be box office failures.

"The 'strictly business' angle is slowly going out and the artistic appraisal of pictures rapidly creeping in.

"The picture industry's greatest present need is 'smaller and better' or 'shorter and sweeter' pictures, and that need will be supplied."

Three January Releases Announced By Warners

THREE releases are announced by Warner Bros. for January. These include a stirring melodrama, a Broadway drama of the bright lights, and a business drama with a hectic domestic background.

They are "The Bridge of Sighs" by Charles K. Harris; "A Broadway Butterfly" by Darryl Francis Zanuck, and "The Man Without a Conscience" from the novel by Max Kretzer, famous Austrian writer.

"The Bridge of Sighs" was directed by Phil Rosen, who made "Abraham Lincoln," and was adapted for the screen by Hope Loring and Louis Leighton. It is from the famous song by Mr. Harris, written around the famous "bridge of sighs" in New York City crossing from the Tombs prison to the criminal courts building, around which has been written many a story. Dorothy Mackail is featured and she is supported by Creighton Hale, Richard Tucker, Alec B. Francis and Ralph Lewis.

"A Broadway Butterfly" was directed by William Beaudine and is adapted from the story by Mr. Zanuck. It is a high-speed drama of life along New York's famous Broadway, with several scenes laid back stage at the theatres, and in and about the White Light district. Willard Louis and Louise Fazenda are featured with Dorothy Devore, Cullen Landis, Lilyan Tashman, John Roche and Wilfred Lucas.

"The Man Without a Conscience" was originally bought by the Ufa Company, of Germany, for the great Continental actor, Emil Jannings, but the Ufa people were persuaded to part with it to Warner Bros. when Ernst Lubitsch recommended it as an ideal vehicle for Willard Louis. It tells the story of a man who rides rough-shod and ruthlessly to success over others, laughing at the heart-aches he causes until he is brought up with a round-turn and has everything he gained through selfishness, stripped from him. James Flood directed it.

Supporting Mr. Louis are Irene Rich, June Marlowe, John Patrick, Helen Dunbar, Robert Agnew and William Orlamond.

Christie Assembling Cast

Wanda Hawley has been signed by Al Christie to play one of the big roles in his next big feature comedy, "Stop Flirting," which will go into production early in January and follow "Charley's Aunt" on the Producers Distributing Corporation program. Ethel Shannon, who recently signed a Christie contract, will also be seen in this picture, and one of the prominent male stars in Hollywood will be signed.

"Up the Ladder"

Edward Sloman is directing Virginia Valli in "Up The Ladder," for Universal.



Nazimova as she appears in "The Redeeming Sin," which Vitagraph will release.

New Emblem for "Fox News"; Cameramen's College Opens

FOX NEWS begins the new year with a new emblem—a new leader and trailer of striking design and execution.

As seen on the screen this year Fox News is prefaced and concluded with twin emblems of an artistic standard never seen in news reels and seldom approached in film productions of any kind. The new leader carries the name Fox News in great bold lettering on a shield surmounted by an eagle. Across the bottom is the Fox News slogan, "Mightiest of All" On the trailer stands in relief the personfication of what makes Fox News what it is—the cameraman.

The year 1924 witnessed the building of Fox News to its high peak by Edwin C. Hill and the taking over of this production unit by Truman Talley when Mr. Hill was called to the greater field of production at the Fox Film Corporation West Coast Studios.

One of the outstanding achievements of the year by Fox News was the formation of Fox News Cameramen's College. As is obvious to all, the management and editorial control of the news reel is only half the problem; the high standards must be set and maintained among the cameramen, the source of supply of the material which makes the reel. There is only one way to acquire camermen and that is to train them. Hence, the Camermen's College.

Fox News in the past has maintained its own little school of training, acquiring young men of promise and ability, but the Cameramen's College magnifies a hundred-fold the scope and effect of this central idea.

Some of the 1924 Fox News outstanding exclusive items were: "Armistice Day at the Front," "The life of Man-O'-War," "Air Films of British Fleet," "King of Spain Playing Polo," "Tiger Hunting in India," "Evacuation of the Ruhr," "The Grand Prix in Paris," "At the Front in Chinese War," "'Red' Grange—Football Superman," "Forest Fires That Swept the East," "Reindeer Industry in Alaska," "Holy Week in Old Seville," "Tunnelling Under the Hudson," "Chilean 'Quake and Hurricane," "Laying Ocean Cables to Italy," "Spain's Great Bull Fighters in Action," "Oldest Movies—Bismarck in Life," "Great Slides in Panama Canal," "Latest Fashions—Paris and New York," "Sinking of Submarine O-5," "Battle With School of Sharks," "Eruption of Volcano Stromboli," "Texas' Greatest Oil Fire," "Life of General Pershing," "American Federation of Labor in Convention," and "Last Pictures of Samuel Gompers."



Conrad Nagel and Mae Busch in Metro-Goldwyn's "Married Flirts."

Laura LaPlante to be Star of U's "Winnie O'Wynn" Series

THE home office of the Universal Pictures Corporation announced this week that moving picture rights had been purchased by that company for the "Winnie O'Wynn" series of stories, by Bertram Atkey in the Saturday Evening Post.

This is considered by Universal to be one of the most important story purchases ever made by that company.

The stories will be used for a series of pictures starring Laura La Plante. Universal executives see in Miss La Plante an exact prototype of the "Winnie" of Atkey's stories. There are twenty "Winnie O'Wynn" stories. Nineteen have appeared in the Saturday Evening Post, and the twentieth is to follow shortly. The most recent one appeared in the issue of November 18th. A number of the stories have been collected in books with success. Others have been dramatized.

Carl Laemmle, president of Universal, is very enthusiastic over the stories. "They are the most popular series the Saturday Evening Post has ever published. They are known all over the world," he said in a recent interview. "In the first of the stories, entitled, 'Winnie and the Wolves,' Atkey introduced a character to fiction. The heroine has since become the best known character in present day magazine fiction.

"Winnie is a penniless English girl whose father had warned her that all men are wolves. She has an angelic face, blue eyes, golden hair and an air of youthful innocence that charms and disarms. She likes to call herself 'a little, lone, unprotected girl' but she has more cards up her sleeves than any of her wolfish tempters, every time. She looks like a lamb but she skins every wolf she meets.

"With equal ease Winnie extracts from the would-be wolves expensive hats, lovely coats and even race horses, Atkey portrays her so dexterously, with her tricks and manners, that one is almost sorry for the poor wolves.

"As the stories progress, a more human note is struck. Winnie meets real kindness and wins real friends. She exposes a gang of crooks and finally winds up with a sweetheart. She is a wonder, through and through, and I am sure that Laura La Plante can make Winnie an outstanding character on the screen."



Scene from the Fox production, "In Love with Love."

"By Hook or Crook"

One of the most interesting numbers of the Grantland Rice "Sportlight" series, distributed by Pathe, will be released in the near future under the title of "By Hook or Crook." It is based on a fishing trip taken into the north woods by Fred Stone, the celebrated stage comedian and Rex Beach the author. The photography is unusually good while the subject of the lucky beginner will appeal to every true lover of the field and the stream.



Charley Chase and Martha Sleeper in Hal Roach's "The Rat's Knuckles."

Warners' Franchise Holders to Get All Lubitsch Films

ACCORDING to Sam E. Morris, of Warner Bros., reports recently printed to the effect that future Warner productions directed by Ernst Lubitsch would be released through United Artists, or some other distributing organization, are utterly without foundation of fact.

In denying that these Lubitsch productions, made under the Warner trade mark, would find an avenue of outlet other than that now employed by the Warners, Mr. Morris points to the fact that the pictures now being made by Lubitsch are part of this year's group of "twenty," now pledged to exhibitors and all Warner franchise holders, and states emphatically that this procedure will be adhered to in the future the same as in the past.

"It is true," said the Warner Bros. official, "that United Artists and other large releasing organizations, have endeavored to secure the releasing rights to our pictures produced by Ernst Lubitsch. It is generally known that Lubitsch is tied to the Warner organization under a long-term contract, and numerous attractive offers have reached us from releasing organizations who seek the distribution rights to this product.

"These pictures are of such high calibre that any distributor would be glad to secure them. Both 'The Marriage Circle' and 'Three Women' have met with tremendous box-office success and we are confident that his next production will go over even bigger than his previous Warner pictures.

"Consequently, Mr. Lubitsch's next picture in this season's product will be released as heretofore—through our own franchise holders, and so will all other pictures made by Lubitch under his long-term contract with us."

Doris Kenyon Features On First National Program

FIRST NATIONAL officials have within the past ten days seen finished prints of two forthcoming releases in which Doris Kenyon, recently signed up by the company for a term of years, in featured roles, her work in each of which proves that the foresight of Richard A. Rowland, general manager, in signing her up has been justified.

Miss Kenyon is one of the trio of featured players in Samuel Goldwyn and George Fitzmaurice's production of "A Thief in Paradise," from Leonard Merrick's novel, "The Worldings." Ronald Colman and Aileen Pringle are the other members of the trio. First National is featuring Miss Kenyon in its own production of "If I Marry Again," the other production just shown at the company's home office. Both productions are listed by First National as being among its best releases. The work of Miss Kenyon in each picture is said to have charm, dramatic fire and the appealing personality which assures a big and loyal following to a screen star.

Miss Kenyon is just completing her role in another First National production, "I Want My Man," in which she is co-featured with Milton Sills. This is the picture which Lambert Hillyer has directed, under the supervision of Earl Hudson, at the company's New York studios, and in which First National expects her to take another big step towards screen stardom. Her next featured role will be in "The Half-Way Girl," from Ferdinand Beyher's story, "The Eternal Lamps," which is soon to go into production at the company's New York studios.

She is also slated for a co-featured role with Milton Sills in the new special, "United States Flavor," an epic of the steel industry, which will be made under the supervision of Earl Hudson.

Fine in Comedy Roles

Edward Gribbon a Splendid Specimen of Outdoor Type of He-Man

In the past year Edward Gribbon has come to the front very fast. He is recognized by producers and casting directors as a splendid specimen of the big-fisted, outdoor type of he-man. In his Famous-Players-Lasky productions, "The Border Legion," "Lord Chumley" and "The Code of the West," Mr. Gribbon acquitted himself very handsomely in the comedy character roles allotted to him.

Edward Gribbon is a graduate of two-reel comedies, in which he created an enviable place for himself as a comedy heavy, before deserting the short reel subjects for feature productions.

His services of late have been very much in demand, and he has been prominently cast with most of the leading players, filling engagements on practically every moving picture lot in Hollywood.

At the present time arrangements are being made through which, if plans do not go astray, Edward Gribbon will be featured in a special series of pictures, in stories to be written for him by one of the well known writers of the screen.

Record for Openings

Initial Attractions Supplied for Five Los Angeles Houses

A record achievement in the honor of supplying the opening attractions for new theatres has been registered by Joe Stout, branch manager for Producers Distributing Corporation in Los Angeles, who closed contracts for the initial presentations at five new theatres opening within the past three weeks, in the Los Angeles territory.

The new Mission Theatre at San Diego opened with "The Chorus Lady," starring Margaret Livingston, the new Bakersfield Theatre at Bakersfield, opened with "Barbara Frietchie," starring Florence Vidor, the new Tulaine Theatre at El Centro, Calif., opened with "The Siren of Seville," starring Priscilla Dean, and both the new Link Theatre at Belvedere Gardens, Los Angeles, and the new Colonial Theatre at South Pasadena opened with the Al. Christie feature, "Reckless Romance."

"Has all the elements of popular appeal,—romance, comedy, action, human interest, a good looking hero, a pretty girl, etc., etc. It is good audience stuff."

Film Daily said that of

East of Broadway

A Paul Schofield Production

with Owen Moore, Mary Carr, Ralph Lewis and Marguerite de La Motte

Directed by Wm. K. Howard

An Associated Exhibitors Release

Story by Richard Connell

"Lighthouse by the Sea" "Shown" to Blind by Warner Bros. at the N. Y. Piccadilly

THE Associated Press and most of the New York daily newspapers gave credit to Warner Bros. a few days ago for a distinctly novel exploitation idea in connection with their latest release, Rin-Tin-Tin in "The Lighthouse by the Sea."

Warner Bros. tried to make an audience of approximately 1,000 blind people "see" the picture—and succeeded so admirably that telegraphic news dispatches sent out of New York carried lines to the effect that "the producing company (Warner Bros.) were contemplating the production of a number of special photoplay productions especially for the blind."

The special showing was held Friday morning, December 27th, in the Piccadilly Theatre where the picture began its New York premiere the following day. The affair was promoted in a dignified way as a "scientific experiment" and, as such, won the co-operation of a number of important agencies outside the motion picture business which would not have been interested in any mere "exploitation stunt."

Back of the plan were a number of well-established truths. The first of these is the generally accepted belief that a great deal of the enjoyment which comes from photoplay entertainment is the result of the "atmosphere" which is created by what is shown on the screen—and not merely the photoplay itself. Every good photoplay stirs the imagination of those who see it, and sends their thoughts far afield to paint a lot of pictures which supplement, in an individual manner, what is presented in motion pictures before them.

A second generally accepted truth is that media usually associated with motion picture presentations, notably carefully arranged music and studied surroundings of quiet and contentment, are almost equally as important in the creation of this "atmosphere" as the picture itself. A third accepted truth, with no specific motion picture application, is that Nature's law of compensation provides that when any human being is deprived of any one sense, all the other remaining senses are sharpened to make up to the individual, insofar as is possible, the loss of the one sense; people who are deaf usually have wonderful eyesight and a marvelous sense of touch—and people who are blind usually hear particularly well and also have a wonderful sense of touch. And it is outstandingly true that blind people have imaginations infinitely more vivid than those who can see.

For the purposes of the "scientific experiment" conducted by Warner Bros. in association with the Piccadilly Theatre management, it was determined to use every means of intensifying photoplay appeal by the greater development of things which could be associated with the picture to the end that the more vivid imaginations of the blind people in the audience might build mentally the situations which their sightless eyes could not comprehend.

The Ziegler Magazine for the Blind, a publication in the Braille raised letter system, was approached and heartily endorsed the idea of the experiment. The Ziegler people circularized the blind in the metropolitan area and delivered to the theatre at the appointed time an audience which comfortably filled the theatre. The few "sighted" people there were the guides who had brought their blind companions through New York's streets from homes miles away.

John Hammond, musical director of the Piccadilly orchestra, had prepared a special musical score, written from a viewpoint unusual from that generally used in motion picture theatres. The score—like the big classic overtures—was planned to "originate" thought—not to supplement thought originated by something else. Mr. Hammond, himself, at the big organ of which he is such a master, assumed the big share of the burden of interpreting this score, although the entire Piccadilly orchestra was in the pit to help when called upon.

Edward S. Colling, dramatic critic of the New York Evening Post—who was an actor before he turned to the business of writing—had prepared for the occasion what those interested chose to describe an "atmospheric narrative" which was dramatically read while the photoplay was being projected This narrative—which was in no sense mere description of what was being shown on the silver sheet, but was rather the story of "The Lighthouse by the Sea," in novel form—had been carefully synchronized, first with the action of the picture and secondly, with the musical score so that the human voice was heard while the music was low and subdued, and was logically swallowed up in the volume of the score as situations on the screen and in the score developed which called for crescendos.

While the showing was promoted entirely as a "scientific experiment," the fact that there were present in the audience many people who are rarely entertained at theatrical performances, influenced those in charge to do everything within their power to provide a morning of exceptional entertainment. An added feature of note was the appearance of Mme. Louise Hunter, of the Metropolitan Grand Opera Company, who sang four selections in manner calculated to make all those who heard her watch and wait for the brilliant career which they are sure must be the reward of her unusual talents of voice, personality, and dramatic ability. Mme. Hunter attended the performance through the courtesy of Gatti Cazzazza, director of the Metropolitan company. Another added feature was the appearance of Alfred A. Robyn, one-time feature organist at the Capitol Theatre, whose personal interest in the blind has made him develop a special interpretative piano specialty which is of exceptional interest and merit.

The enthusiastic applause accorded the picture by the blind folks—applause which oftentimes threw the narrative entirely out of synchronization—is proof of the success of the experiment from one angle at least; those present thoroughly enjoyed being there. Whether they "saw" the picture—and just what they saw—remains to be checked up. And it is being checked up in this way: The Ziegler magazine people have offered a cash prize for the best "review" of the picture written by a blind person. This best "review" and other written comment on the experiment will be available within a week or ten days.

In conjunction with the showing—for the first time in the history of the motion picture business—there was printed a three-thousand word synopsis of the photoplay's story in two systems of raised-letter text, the Braille and New York Point. Copies of this synopsis were distributed to the blind as they left the Piccadilly auditorium.



Louise Fazenda, William ("Buster") Collier, Jr., and Matt Betz in scenes from Warner Brothers' "The Lighthouse by the Sea."



CONFERRING ON SCRIPT OF "DECLASSE"

Robert Vignola, director; Corinne Griffith, star; E. M. Asher, vice-president of Corinne Griffith Productions, look over the script of "Declasse," Miss Griffith's forthcoming First National production.

New York Reviewers Like Barthelmess in "Classmates"

FIRST NATIONAL reports from all cities where Richard Barthelmess' new Inspiration picture has been shown are that "Classmates" is going to rank right along with "Tol'able David" in popularity.

"Classmates" had its first New York showing at the Strand Theatre last week and the New York reviewers fell in line with those from other cities who have pronounced this production one of Barthelmess' best.

F. Mordaunt Hall, of the New York Times: "The most stirring chapters in Richard Barthelmess' latest vehicle, 'Classmates,' are those that were photographed at West Point. They are sincere and informing, revealing the disciplinary mill through which the young men from all walks of life pass before they become officers of the United States Army. One gains a vivid impression of the glories and traditions of the military institution. The life of the budding officers is cleverly traced from the day they enter the academy to the time when they graduate."

Louella O. Parsons, of the New York American: "I never fully realized what a good showman Richard Barthelmess is until I sat down to write my review of 'Classmates.' The scenes in the Barthelmess picture at West Point are done with real military truth. The settings in the picture are exceptionally good and the adaptation is one of Josephine Lovett's best. 'Classmates' is the kind of picture Dad can be sure Mother and the girls will enjoy and even young Bob, simply because it is nice and clean and wholesome. It is an honest to goodness box office attraction."

Edward D. Pearson, New York Bulletin: "If there is a red-blooded kid in New York City who can't get a kick out of a thrilling story about a youngster's life at West Point, he doesn't want to go to the Strand this week. It is a picture that has a real bang to it. The scenes at West Point, with the historic backgrounds, are as good as anything we have seen in some time."

Dorothy Herzog, of the Daily Mirror: "Richard Barthelmess scores the biggest hit of his career. You will gasp from sheer delight at the perfect drilling of the cadets. Woven through these fascinating scenes is a gripping action story, with Dick as the perfect hero."

Julia Hurley Signed

Julia Hurley has been added to the cast of Richard Dix's forthcoming Paramount picture, "Too Many Kisses." Mrs. Hurley was seen last in Argentine Love" in support of Bebe Daniels.

Goes Big in England

"Covered Wagon" Making New Box-Office Records in Europe

"The Covered Wagon" continues to be the sensation of the British film trade, following its general release several weeks ago. Cables received by E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, from John C. Graham, managing director of Paramount's British companies, tell of a long string of new box-office records which have done much to improve business conditions in many cities. Exploitation methods used so successfully in this country have been quite generally adapted, even in the smaller cities, and bookings originally made for one week very often have been extended to cover a second week.

The British troops stationed at Aldershot, the great military depot, were so enthusiastic over the Paramount special, arrangements were made for a two weeks engagement. Members of the theatre staff were dressed up as Indians and gave a brief prologue similar to the one used in the picture's premier at the London Pavilion. Indians and covered wagons were quite generally used by many exhibitors, and it is declared that "The Covered Wagon" has given a great impetus to the movement for better exploitation.

Increases Organization

Hunt Stromberg has renewed his contract with Harvey Gates, scenario writer, and Sol Polito, chief cinematographer. He has increased his staff by the addition of E. Richard Schayer as special title writer and William S. Heywood as production manager, who will be directly in charge of the Priscilla Dean unit.

Other members of the Stromberg staff who continue during the ensuing year are Doris Dorn, associate scenario editor; Harry L. Decker, film editor-in-chief; Robert DeLacey and Harry Marker, film editors; Edward Withers, art director; John Rohmlfs, business manager, and Phil Gersdorf, director of publicity and advertising. Tom Forman, who was signed under a long-term contract several weeks ago, will head the directorial staff.

"Holds the interest. Good audience stuff. The kind you don't often go wrong on. Should make a thoroughly good box-office bet."

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Story by Richard Connell



Charles Clary, Edith Roberts, Jack Mulhall and Virginia Lee Corbin in "Three Keys," produced by Ben Verschleiser for Banner Productions, Inc.

Levee Says Picture Hoodoos and Witches are Only Bad Pictures

THIS may be the twentieth century, but the motion pictures still have their hoodoos, witches and hobgoblins. According to M. C. Levee, president of the United Studios, they are, as a matter of simple statement, Bad Pictures!

With the largest winter production schedule in the history of the United Studios practically assured, M. C. Levee does not hesitate to predict the maximum amount of activity for the coming year—and a maximum amount of quality.

"In the past, production had either been curtailed at this time of the year or discontinued entirely in a number of studios," said Mr. Levee. "But, if other studios are to judged by United, it is exactly the opposite this year and promises to continue along these lines into next year.

"It argues particularly well for West Coast picture production that in a number of specific instances producers who were bent on making pictures in New York have returned without even shooting a scene there. A number of prominent producers at the United plant who have investigated the New York producing facilities with an eye to more expedient production in that metropolis have declared that conditions there are no better today than they were a year ago or more.

"In pointing out that maximum production will be reached at the United Studios, I have failed to call attention to the greatest factor which makes such a thing possible. It is the minimum cost.

"I also have reason to believe that the choice of malleable screen material will not hinge very much on the type or personality of the star. The story will come first, for therein lie the basic elements from which the magnet of sustained interest must be welded.

"In this connection I might mention that the forthcoming year will see many radical steps taken to develop new acting personalities. There is a great demand for them and at present this demand is seemingly met with more than one established star in a single production. This is a direct misinterpretation of the public wish.

"Limiting the field to a comparatively few stars is stifling the much needed introduction of new faces on the screen. It also unduly raises the earning capacities of those few.

"The time has yet to come when the world's greatest histrionic talent is not obscure. There is always a new 'find' to be made if the search is instituted. In some quarters, however, the delusion has run riot that stars can be made by producers. Retrospect supplies the refutation in that it is only the public that is empowered to act in the appointment to stardom. Producers who have tried to make stars have failed miserably. A star is a star only because he or she has been accepted by public grace on the strength of personality. The public is fickle, but that's another story.

"The producer can know which personality will 'take' with the public only by giving the young bloods a chance, infusing new acting corpuscles into the arteries of picture production. The public body is strong enough to assimilate or reject it.

"Speaking for my own producing company, I shall endeavor to make the coming year one of the most prolific in the presentation of new stars. Let the old stars shine where they may—new ones are ever so much more interesting, and sometimes better!"

"Greater Than Marriage"

Genevieve Harris, of the "Chicago Post," Praises Vitagraph Production

In the opinion of Genevieve Harris, motion picture expert of the Chicago Post, Vitagraph's "Greater Than Marriage," produced by Victor Hugo Halperin, "is a skillfully made picture, generous with scenes that will thrill those to whom 'back stage' is as unfamiliar but as fascinating as fairyland."

In the course of her review, written just after the start of the run of "Greater Than Marriage" at the Randolph Theatre, Chicago, Miss Harris said also, "Louis Joseph Vance's 'Joan Thursday,' upon which this photoplay is based, has a double appeal, for it takes place in the always alluring atmosphere of the theatre. Since the desire to go on the stage is almost universal, at least in feminine hearts, a story of the stage is in itself always of interest. This picture sets forth its story in a direct, pleasing fashion.

"Marjorie Daw is, in this writer's opinion, always a good reason for seeing the picture she plays in, and her work in this is quite up to her standard. It is a more emotional role than those which usually fall to her lot, and she goes through it with quiet naturalness and sincerity.

"In the role opposite is Lou Tellegen, as the husband who doesn't wish his wife to continue her work in the theatre. His role is sympathetic or not, according to your agreement with his ideas in the story. At any rate you will enjoy watching this couple work out their difficulties."

"Some of the finest humor seen on the screen in a long time. Enough thrills to satisfy the craving of the most ardent seeker of the 'step on it' type."

M. P. News said that of

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An Associated Exhibitors Release

Story by Richard Connell



Dramatic moments in the newest Hunt Stromberg production, "Soft Shoes," starring Harry Carey, released through Producers Distributing corporation, with Lillian Rich playing opposite the star.

Work Starts on "Boomerang," Schulberg-Belasco Special

H. P. SCHULBERG'S most important production undertaking for this year was begun recently when camera work on David Belasco's famous play, "The Boomerang," commenced. The film version of this widely known stage success will be released early in 1925 as a Preferred Special.

Coincident with the starting of production, Mr. Schulberg announced a cast of unusual strength, headed by Anita Stewart and Bert Lytell. This is the first time that either of these players has ever been featured in a production for release on the independent market. In signing them Mr. Schulberg believes that he has taken another step toward securing the best there is, for the independent field. Miss Stewart's former screen activities have been fostered exclusively by Vitagraph, First National and Cosmopolitan Productions while Lytell has appeared only for Metro, Paramount and First National.

Both players are receiving extensive publicity for their work in "Never the Twain Shall Meet," another special that has been many months in the making.

For the supporting cast of "The Boomerang," Mr. Schulberg has signed Arthur Edmund Carewe, Philo McCullough, Ruth Dwyer, Francis Feeney and Winter Hall.

The direction is in the hands of Gasnier and while it marks somewhat of a departure from the usual type of story with which he works, he anticipates a picture of greater box-office power than he has ever made. The adaptation has been written by Eve Unsell from the stage manuscript by Winchell Smith and Victor Mapes.

In bringing "The Boomerang" to the screen, Mr. Schulberg states that he is filling a long-felt want for a superior sort of comedy drama. It is his belief that this valuable stage property will be unique among the material at the disposal of theatre owners this year.

Big Belasco Success

The screen rights to "The Boomerang" were secured at a record price due to the fact that this is the most successful play ever produced on Broadway under the Belasco auspices. It holds one of the three long-run records in the American theatre, having exceeded six hundred consecutive performances. After its withdrawal from New York, the original company played a season and a half in Chicago and established new records in other large cities. It has been presented in every sizeable town of the country during recent years when it has been available to stock companies.

"By presenting 'The Boomerang,'" said Mr. Schulberg, "I am carrying out my theory that its rare combination of good comedy and fine drama can be blended into an entirely new sort of picture. It will be a real innovation in screen entertainment."

Virginia Valli's Rapid Rise

From an Unknown Player in 1921 to Star of the Silver Sheet Four Years Later

What a difference four years can make. At the beginning of 1921, Virginia Valli was practically an unknown player on the silversheet, but during the months that have passed she has through no other medium than her own determination, consistent effort, and study, attaind the coveted position in the cinema world which she started out to reach.

Today Universal is starring Miss Valli in every production in which she appears. She has five of these starring vehicles to her credit already, while work on the sixth, an adaptation of Samuel Hopkins Adams novel, "The Siege," has just begun. Eugene O'Brien is being featured in this new picture play, which Svend Gade will direct.

That Virginia Valli's versatile talents are recognized by other than her own producers, is best evidenced by the fact that arrangements were made whereby her services were loaned to the Metro-Goldwyn-Mayer and First National Pictures recently, that she might play the title feminine roles in "Wild Oranges," for the former, and "In Every Woman's Life," for the latter, after which she returned to the Universal studios to star in "Up the Ladder," a screen version of Owen Davis's stage play, directed by Edward Sloman.



Glenn Hunter in Paramount's "Merton of the Movies."

First National Bookings

Box Office Success of Previous Group Speeds Sales of Leader Group

Exhibitors in key city points and in smaller towns are closing up rapidly for First National's new Leader group of pictures for this winter, the coming spring and early summer, according to a statement emanating from E. A. Eschmann, head of the company's distribution department.

"Our Pace Maker releases for the fall and winter of 1924-25 have demonstrated such artistic quality and box office 'drag' that exhibitors have no hesitancy in taking the full group of Leader releases for distribution between February 1 and August 31, 1925," said Mr. Eschmann. "This is not only a tribute to our selling organization, but primarily to the quality and box office magnetism of First National product. If we hadn't made and procured excellent pictures during the season just closing we could not have sold them to more exhibitors than had ever before booked First National pictures, nor could we have started the new season with such a remarkable showing for the Leader group of pictures.

"The seller must have something to sell that the buyer wants or he doesn't sell. And what the exhibitor-buyer wants is pictures that will draw paying business to his theatre. The Pace Makers have done, and are doing, that, and the Leaders hold every promise of exceeding them in public popularity and hence in box office value."

The January Program

Century Announces Four Two-Reel Comedies for That Month

Abe Stern, vice-president of Century Comedies, announces that his company will release four two-reel comedies for January through the Universal exchanges. They are "Looking Down," "The Aggravatin' Kid," "Her Daily Dozen" and "Taming the East."

"Looking Down" stars Wanda Wiley and is a combination thrill-comedy production written by Georges Fouret. "The Aggravating Kid" and "Taming the West" are Buddy Messinger pictures. "Her Daily Dozen" is Edna Marian's third starring vehicle for Century. Her second picture, "My Baby Doll," made especially for Christmas week, is making records for itself and Century comedies all over the country.

Pickford-Fairbanks

After more than six months of inactivity, Mary Pickford and Douglas Fairbanks will both plunge into production shortly after the new year dawns, according to a statement from the studio recently.

Mary will probably be the first to start, and her first offering of the new season is expected to be an original story by Marion Jackson, which Marshall Neilan will direct.

The Josef von Sternberg story, which she had planned to do, with von Sternberg directing, has been laid on the shelf until Spring. In the meantime, von Sternberg will direct one film for Metro-Goldwyn-Mayer.

Josef von Sternberg is the young director who recently sprang into prominence with his phenomenal production, "Salvation Hunters." It was this picture that won him the coveted privilege of directing Miss Pickford.

Doug says he will start soon after January 1. At present he is working on a story with a Spanish setting which gives promise of being his first 1925 vehicle.

Mildred Harris Signed

Will Play Feminine Lead Opposite Harry Carey in "Beyond the Border"

Announcement was made this week that Hunt Stromberg has signed Mildred Harris as leading lady for Harry Carey in his forthcoming production, "Beyond the Border."

From this announcement it would seem that the Chaplin family past and present are drifting into the fold of Producers Distributing Corporation. Mildred Harris is the former Mrs. Charles Chaplin and as previously announced, Syd. Chaplin will be seen in the coming Al. Christie feature "Charley's Aunt."

"Beyond the Border" will be the first of the new series of Harry Carey westerns to be released by Producers Distributing Corporation during the coming season.

Johnston Back from Trip

Announces Completion of Third of Metropolitan Melodramas

W. Ray Johnston, president of Rayart Pictures, on his return from a three week's sojourn in California, announces the completion of the third of the series of fast-action stories known as Metropolitan Melodramas starring George Larkin, the well-known "stunt" actor, which are made for Rayart release. This third picture is called "The Right Man," and is from an original story by Harry P. Crist. Jack Harvey produced it under the supervision of George Blaisdell. Featured in support of George Larkin are Milburn Morante, the comedian, Mary Beth Milburn, Jerome La Gasse and Olive Kirby.

Another picture completed during Mr. Johnston's stay in the West was "Super Speed," the third of the series of six Harry J. Brown Productions for Rayart release starring Reed Howes, the "Arrow Collar Boy," "Super Speed," as its name implies, is an auto racing story. It was directed by Albert Rogell. Mildred Harris is featured in support of young Howes.

Mr. Johnston signed for twenty-four new productions for the 1925-1926 Rayart program, details of which will be announced at an early date.

Completed in January

Last Three of Producers Distributing's Current Program

The current program of Producers Distributing Corporation will be concluded in January with the release of the three final numbers, "Let Women Alone," "Soft Shoes" and "Off The Highway."

The January schedule of releases is headed by the Frank Woods production, "Let Women Alone," a unique comedy-drama produced under the direction of Paul Powell, with Wanda Hawley, Pat O'Malley and Wallace Beery in the leading roles, supported by Ethel Wales, J. Farrel MacDonald, Harris Gordon, Betty Jane Snowden, Lee Wilard and Marjorie Morton.

The second release of the month will see Harry Carey presented by Hunt Stromberg in "Soft Shoes." This is a San Francisco underworld story that furnishes an odd background for the western character playd by Carey.

The final release of the month, that completes the program for the current season, will be "Off the Highway," starring Jacqueline Logan. This production, originally scheduled as a Regal Picture, will come to the screen as a Hunt Stromberg Production, made under the producer's personal supervision.

"Married Flirts" a Big Hit

A crowded house of approximately 1,700 persons welcomed the showing of "Married Flirts" at the National Theatre in Louisville, Ky., recently, on the occasion of its opening there, and gave the picture an exceptionally hearty reception. Mr. Libson, owner of the National, also reports that a very satisfactory showing of this photoplay has taken place at the Palace Theatre in Cincinnati, Ohio, and adds that he is "more than pleased" with the showing made by Metro-Goldwyn pictures to date.

"Delightful, wholesome romance .. A fine production and an all star cast."

Exhibitors Trade Review said that of

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Directed by Wm. K. Howard

An Associated Exhibitors Release

Story by Richard Connell



Scenes from the Associated Exhibitors release, "East of Broadway," with Owen Moore, Ralph Lewis, Mary Carr and Marguerite De La Motte.

"Charley's Aunt" Completed; Critic Lauds Feature Comedy

THE filming of the historic comedy classic, "Charley's Aunt," was completed at the Christie studio last week and the first print will be a sort of New Year's present to the Producers Distributing Corporation when it arrives in New York this week.

Al Christie credits his director, Scott Sydney, with turning out "the funniest feature comedy ever made." This, according to Christie, is not an exaggerated statement when it is considered that Charley's Aunt" is one of the most celebrated pieces of stage farce material ever written, with a record of earning upward of $3,000,000 for its author. The play holds many records in the comedy line and is rivalled as a classic only by plays such as "Uncle Tom's Cabin" and "East Lynne."

Nothing is definite as to the length in which "Charley's Aunt" will be released, but it is likely that it will be between seven and eight reels when it reaches the screen. It was previewed before regular motion picture audiences in Los Angeles and suburban towns while the preliminary cutting was done in this length and also in slightly shorter form, and a committee of exhibitors who were at the preview with the Christie staff favored the length at which the sample print stands at present.

Monroe Lathrop, Los Angeles dramatic critic, attended one of the cutting previews of the picture and stated in his columns in the Los Angeles Express a few days ago that "Charley's Aunt" in its film form is what "the Rialto speaks of as a knockout."

"It has been done so well that it will achieve three positive things on the professional side," he wrote. "It will establish its leading figure, Syd Chaplin, as a star in his own right; it will place Al Christie in the select circle of feature comedy producers, and it will give the director, Scott Sydney, a reputation in the foremost rank for creation in this field that has been too long withheld."

The Producers Distributing Corporation has scheduled "Charley's Aunt" for release on February 2 as the first offering on the coming season's program.

Ormiston to Manage Theatres

Harry Ormiston, assistant publicity man to Paul Gulick and director of publicity for Century Comedies, has been engaged to direct the publicity and advertising of a chain of theatres through Florida. Ormiston, through his many years in the film business, has built up a splendid reputation as a leading writer and advertiser. Lately he had been assisting Paul Gulick with the editing of the Universal Weekly.

Ormiston's new duties commence early in January, but prior to his joining the Florida organization he will spend several days at Palm Beach with his wife and baby daughter.

"Crimson Runner" Completed

Stromberg-Priscilla Dean Picture is Now Being Edited

"The Crimson Runner," Hunt Stromberg's picture of chaotic social life in Vienna, in which Priscilla Dean is starred, was completed this week and turned over to the film editors for final cutting.

This story was especially written for the star by Harvey Gates, and Hunt Stromberg has given it an exceptionally elaborate production with a cast including Taylor Holmes, Ward Crane, Alan Hale, Mitchell Lewis, Bernard Siegel, James Neill, Charles H. Mailes, Elsa deLindt and Arthur Millette.

Tom Forman directed, with Sol. Polito in personal charge of the camera work. It will be released by Producers Distributing Corporation on March 2.

The 1400 Go-Getters of the News

It takes specialists to make the best, whether it's shoes, soap or sauerkraut.

A cameraman can be a nine days' wonder when it comes to shooting a feature; but turn him loose on a news assignment and he's pretty apt to lose himself.

A good news cameraman has got to be a zippy combination of newspaper reporter, newspaper photographer, diplomat and expert crank turner. They are more often born than made.

Pathe News has been thirteen years in selecting, training and developing the largest and most widely scattered staff of cameramen in the business. There are 1,400 go-getters, placed where the news is apt to happen.

That's why you get the *best from everywhere* in the

PATHE NEWS



Scenes from "Just a Good Guy," a Pathe two-reel comedy starring Arthur Stone.

Weiss Bros. Sign to Handle Scott's New Western Series

LOUIS WEISS, executive head of Weiss Brothers' Artclass Pictures Corporation, announced this week that contracts had been signed between the Weiss Brothers organization and Lester F. Scott, Jr., producer of the popular Buddy Roosevelt and Buffalo Bill, Jr., series of thrillo-stunt features, to produce a third series of similar high class Westerns for distribution by Weiss Brothers.

The name of the star and the title of the new series will be announced later, Mr. Weiss stated, several well known Western names being under consideration for the featured role in the series.

Mr. Scott, who came East before the holidays to discuss plans with Weiss Brothers, relative to the 1925 series of features starring Buddy Roosevelt and Buffalo Bill, Jr., returned to the Coast on Tuesday, December 30th, and immediately upon his arrival there will begin work on the initial production of the new series.

He expressed himself as being much pleased with the results of his trip and particularly the arrangements made for the new series, which will be put out on an elaborate scale in advertising, accessories and exploitation aids, as well as increased production costs, in order to maintain a standard of box office quality equal to the forthcoming 1925 Buddy Roosevelt and Buffalo Bill, Jr., series.

Mr. Scott stated that he hoped to have the first number of the new series ready by March 1st, 1925, and the initial feature of the Buffalo Bill, Jr., 1925, series will also be in the laboratory by April 1st, Mr. Scott said. The first feature of the new Buddy Roosevelt series is scheduled for March 15.

During his stay in New York, Mr. Scott secured several stories, both for the new series and for Buddy Roosevelt and Buffalo Bill, Jr., and he expects to plot those for immediate production, while enroute for Hollywood, so that no delays will occur in beginning production after his arrival at the studio.

"Good light-hearted humor with a lot of human interest. A nice balance of pathos plus a pretty little romance. Smiles and a tug at the heart strings."

Moving Picture World said that of

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An Associated Exhibitors Release

Story by Richard Connell

"Fashions for Men"

Exceptional Cast for John M. Stahl's Louis B. Mayer-First National Picture

Lewis Stone, Percy Marmont, Alma Rubens, Raymond Griffith and William V. Mong have been signed to head the cast of "Fashions for Men," John M. Stahl's next production for Louis B. Mayer, which First National will release. Stahl plans to begin production Thursday, and says several other well-known players will be added to the cast soon. The director has been collaborating with Benjamin Glaser, playwright and adapter, on the continuity for this brilliant play by Ferenc Holnar. The story is expected to give the director many opportunities to display the same directorial brilliance shown in "Husbands and Lovers" now at Loew's State Theatre.

"Fashions for Men" will be the third consecutive picture Lewis Stone has played in at the M.-G.-M. studios. He stepped from "Cheaper to Marry" to "Kings in Exile," and now will begin Stahl's picture as soon as he finishes his role with Victor Seastrom. He has recently appeared in Stahl's "Husbands and Lovers," Sam Rork's "Inez from Hollywood," both First National releases, and will soon be seen in First National's special "The Lost World." Marmont recently finished the lead in Frank Borzage's "A Man's World" at the same studio.

The picture also will mark the return of Raymond Griffith, clever screen comedian, to the big studio in Culver City, after a period of more than a year. He was under contract to the old Goldwyn company for a time, and made big strides in his screen career with "Red Lights," "The Eternal Three" and other pictures.

Roy Del Ruth With Warners

Roy Del Ruth, considered one of the best comedy directors on the west coast, has just been signed by Warner Bros. His first picture for the firm will be announced right after the first of the year. It was Mr. Del Ruth who was responsible for the rapid rise of Harry Langdon on the screen. He directed the popular comedian's first six pictures, which made him one of the outstanding comedy successes of last year. John Patrick, who has made quite a hit in several of the latest Warner Bros. pictures, has been signed to a long term contract by the firm. Mr. Patrick's performance in "The Dark Swan" was particularly effective.



Irene Rich, George Fawcett and John Roche in Warners' "A Lost Lady."

Title Changes

First National Pictures, Inc., Announces Four New Names

In addition to changing the title of Struthers Burt's "Interpreter's House" which Lambert Hillyer is now completing at the First National studio in New York City, under the supervision of Earl Hudson, to "I Want My Man" First National has also changed the title of three other productions which will go into work in New York very soon.

Ferdinand Reyher's story "Eternal Lamps" has been changed to "The Half-Way Girl." Doris Kenyon will be featured in this production according to present plans.

Stephen Vincent Benet's story, "Uriah's Son," in which Ben Lyon will have the featured role, has been changed to "Every Woman's Desire."

Peter B. Kyne's story, "The Making of O'Malley," has been changed to "Woman-Handled."

Samuel Goldwyn and George Fitzmaurice recently announced the changing of the title of the picture now in the making based upon May Edginton's "World Without End" to "His Supreme Moment."

Frank Lloyd has changed the title of his latest First National picture from "Judgment," the title by which May Edginton designated her story, to "Her Husband's Secret."

Warner Brothers Studios

The calm after the storm prevailed this week at Warner Bros. Hollywood studio. Last week production activity was at its height with four pictures under way. This week only one is active at the studio. Mal St. Clair finished "On Thin Ice," James Flood completed "The Man Without a Conscience" and Harry Beaumont and his "Recompense" Company left for Banning, Cal., leaving only Herman Raymaker, directing Rin-Tin-Tin in "Tracked In The Snow Country" to hold the plant. The lull will only last for a few days. Mal St. Clair will soon be directing "How Baxter Butted In," and after the holidays work will be started on "The Eleventh Virgin."

Miss Faire in Recompense"

Virginia Browne Faire, who has played in many recent pictures calling for charm and personality, has been selected by Warner Bros. to play Angelica in "Recompense."

Exploitation Campaign and Advertising Aids on "Speed"

IN line with the progressive policy announced by Banner officials for 1925, George H. Davis and Samuel J. Briskin, directing heads of Banner Productions, Inc., have determined to extend their advertising and exploitation facilities still further during the coming season so that exhibitors showing Banner pictures may have every possible aid in putting over each feature released by them in a way commensurate with its full box office value.

To this end, it is stated, they plan to present their forthcoming all-star attraction, "Speed," produced by Ben Verschleiser, under the direction of Edward J. Le Saint from Grace Sartwell Mason's Saturday Evening Post story, on a scale more elaborate than any previous feature on the Banner list.

They will do this, not only because they believe that "Speed" marks the apex of the high entertainment quality maintained by Banner features up to date, but also as an evidence to the industry of the policy they propose to pursue during the coming year on all their attractions.

A new type of press book, striking in design and most distinctive in character is to be prepared on "Speed," which will contain exploitation and advertising aids in the greatest variety and "stunts" and novelties of many different kinds adaptable to the special needs and requirements of all classes of theatres.

National "tie-ups" of various kinds are also being arranged, which will enable the exhibitor to profit to the fullest extent at a minimum of expense and trouble. Further and more detailed announcement concerning these "tie ups" will be made shortly.



Ben Wilson and Ruth Stonehouse in "The Fugitive," an Arrow Great Western.

PUT A CIRCLE AROUND

THE BIGGEST DAY

IN THE YEAR

Saturday Night — **Jan. 17TH** — *Saturday Night*

THEATRE OWNERS

CHAMBER OF COMMERCE

5th ANNUAL GRAND BALL

SUPPER AND ENTERTAINMENT

WHERE THE FILM WORLD GATHERS ONCE A YEAR

TICKETS CAN BE SECURED AT T. O. C. C.
OFFICE TIMES BUILDING

HOTEL ASTOR AS USUAL

Sale stops January 15th
Limited to
Comfortable Capacity

VINCENT LOPEZ and his
TWO BANDS
Pick of Broadway's Entertainers



Tense moment in "Fighting Mad," one of Universal's "Battling Cowboy" series starring Billy Sullivan.

West Coast Critics Praise Vitagraph's "Captain Blood"

"ONE of the greatest films of the country."

"One hundred per cent. entertainment."

These sentences are extracts from reviews of "Captain Blood," the David Smith production, in two Sacramento newspapers, when this Vitagraph special opened its run at Godard's Theatre.

In the course of his review in the "Sacramento Bee," Roy V. Bailey said:

"This reviewer went to the theatre feeling some very serious qualms about the result. Sometimes the films do justice to a book, but more often they do not, many a good story being distorted or vulgarized out of all resemblance to itself at the hands of some so-called smart scenario writer. But in this case not only has full justice been done to Sabatini's romance, but Vitagraph has made a film which is 100 per cent. entertainment from the opening scene to the closing fade-out. Both interest and attention are caught under a spell which seldom or ever relaxes. The leading roles are splendidly handled by J. Warren Kerrigan and Jean Paige and the supporting cast throughout has been well chosen."

Said the "Sacramento Union": "In one of the greatest films of the century, 'Captain Blood' has brought to life stirring scenes of buccaneer days on the Spanish Main, blending into the story a love romance which is gripping from start to finish. In 'Captain Blood' Kerrigan has reached the height of stardom, and no film player could have outdone him in the lead work of the entire feature."

Said the "Kansas City Post" when "Captain Blood" opened at the Mainstreet Theatre in that city: "It's a corking good picture and will no doubt have its place among the best of the year. Kerrigan makes the sort of hero that appeals to both sexes. Jean Paige is a charming little movie heroine. Put 'Captain Blood' down as a Christmas gift to yourself."

The Oakland, Cal., "Tribune" said: "'Captain Blood' is one of the best dramatic tales of sea life that has been filmed. Intensive action is the dominating feature. J. Warren Kerrigan and Jean Paige give remarkably fine characterizations."

Mae Murray and Gilbert Head Cast of "The Merry Widow"

ERICH VON STROHEIM has completed the cast of "The Merry Widow," headed by Mae Murray and John Gilbert. Twenty-five players have been signed for characters in the big production. Director von Stroheim is directing for Metro-Goldwyn-Mayer from the famous operetta by Franz Lehar. Included in these twenty-five are well-known players and also players who have never appeared on the screen before. Von Stroheim, no respecter of "names," has filled the roles with types rather than with favorites.

Opposite Mae Murray, as previously announced, is John Gilbert, in the role of the gallant Prince Danilo. Roy Giusti is the villainous Crown Prince; George Fawcett the Montenegrin King, and Josephine Crowell is his dowager queen.

Tully Marshall is cast as Baron Sadoja, the aged roue. Don Ryan, newspaper and magazine writer, is the adjutant to the Crown Prince, and Count Roger Conti is Danilo's adjutant.

Other players, with their parts, are Danilo's footman, Sidney Bracy; innkeeper, Hughie Mack; innkeeper's wife, Ida Moore; Flo Epstein, Charles Magolis; Harvey Karols as Jimmy Watson; Edna Tichenor as Dopey Marie; Gertrude Bennet as Hardboiled Virginia; Zala Zorana as Christine; D'Arcy Corrigan as Horatio; Zack Williams as George Washington White; Francis Primm and Clara Wallacks as the Hanson Sisters, chorus girls, Louise Hughes, Anna Maynard, Helen Howard Beaumont and Beatrice O'Brien.

Director von Stroheim, who adapted the story to the screen with the aid of Benjamin Glazer, has this Metro-Goldwyn-Mayer production well under way, filming having begun two weeks ago.

Goodside Crashes Through

For the first time in the history of Springfield, Mass., an exhibitor has booked a picture to play both his houses in first and second run. The Capitol and Bijou Theatres, operated by Abe Goodside, are running Pathe's "Into the Net." The second run house, the Bijou, has booked the feature length version of the picture, while Goodside's first run house, the Capitol, two blocks up the street, is running the production in serial form.

McKenna Novel for Warners

"Thou Shalt Not," is Tentative Title to Stephen McKenna Story

Negotiations were completed this week by Warner Bros. for one of the novels of Stephen McKenna which will be made in next year's program under the title of "Thou Shalt Not." Just what its final title will be depends largely on the treatment given the story.

Stephen McKenna is one of the most popular writers of the modern school. His "Sonia" and "Vindication" had a tremendous flare when they appeared.

The novel bought by Warner Bros. is from the press of Little, Brown & Co., and is done in Mr. McKenna's best style. It is, first of all, the story of a woman, a superfluous woman, and her unsatisfied emotions. It is full of dramatic intensity and varied emotions, all making for excellent picture material.

"Lots of audience appeal . . They're going to like this picture because it keeps close to everyday folks."

Film Daily said that of

East of Broadway

A Paul Schofield Production

with Owen Moore, Mary Carr, Ralph Lewis and Marguerite de la Motte

Directed by Wm. K. Howard

An Associated Exhibitors Release

Story by Richard Connell

Hatrick of International Sees News Reel Demand

THE most striking development in the newsreel business during the last twelve months, according to Edgar B. Hatrick, general manager of the International Newsreel Corporation, has been the growth of a keen discrimination on the part of the moving picture public as regards real news in its newsreels. Not only does the average movie fan now demand pictures of important events, but he demands them while the news is fresh in his mind from the newspapers. No stale or second hand news pictures will satisfy the new model, super-critical newsreel enthusiast, Hatrick asserts. His findings are based upon a careful study of the newsreel situation.

"The newsreel game has undergone a decided change during the last year," said Hatrick, discussing that phase of the moving picture industry in a recent interview. "The public has been very discriminating. It wants news in its newsreels. It has come to look upon the newsreel as a necessary supplement to its morning paper. Today the average movie fan demands news pictures of all important events. Many go to the theatre especially to see these pictured events. Also, they want these news pictures right away.

"Of course, the newsreels themselves have educated the public to this state of affairs. Where newsreels formerly were about half news and half novelties, today newsreels contain more than 90 per cent news pictures. This change has meant energy and enterprise of the most spirited kind on the part of the newsreels, and will continue to mean more and more in the future.

"Speaking for the International Newsreel, which is distributed by Universal, I want to pledge a year of unprecedented efficiency and endeavor for 1925. This means that International will extend its facilities and go to far greater lengths in order to get all the news first, and get its newsreels to the screen first.

"The newsreel game has developed into the greatest game in the world for competitive effort. The struggle to beat the other fellow is far more acute than the newspaper game ever was. A newsreel man not only has to get his pictures first but he has to get the negative back to the home office first, and the home office has to get the newsreel to the exhibitor first.

"That is where International has made every effort in the past to be of prime benefit to the exhibitor. That this efficiency bears fruit is to be judged from the vast jump in our accounts during the past year. In fact, we never had such a surprising year. Our first-run business has increased enormously and our general business has mounted steadily skyward. On one hand this increase is due to the general increase in newsreel showings, but on the other hand much of International's 1924 increment has been in accounts transferring from other newsreels to International.

"This is not strange, considering the remarkable record of news 'beats' and exclusives made by International in 1924, not to mention the constantly occurring instances of highly efficient service. Our outstanding feat of the year was in obtaining, exclusively, the only moving pictures made during the trans-Atlantic trip of the ZR-3. As in the case of all International Newsreel service, no matter how costly nor how difficult to obtain, these pictures were included in our regular newsreel release, at no added cost to our exhibitor patrons.

"Another outstanding feat was the release in the United States of the first pictures of the 1924 Olympic Games in Paris, four days ahead of any other newsreel. This feat will go down in newsreel history as an example of enterprise.

There were many other notable International Newsreel achievements in 1924. In all we had 42 news 'beats' and exclusives almost one a week. In the present high pressure status of the newsreel industry this is a noteworthy record. It has had much to do with our sales increase. Exhibitors are studying their newsreels more carefully than ever before. They know that their public demands the best and the quickest, and so they 'shop' for the best and the quickest.

"Watch newsreel first runs in 1925 as compared to second and third runs. You will see more and more theatres demanding newsreels while the news is still in the paper. International is all set to meet this demand. We expect the greatest turnover in the history of the newsreel."

Paramount Signs Harlan

Will Play Opposite Bebe Daniels in "The Crowded Hour."

Kenneth Harlan has been signed to play the leading male role opposite Bebe Daniels in her next picture, "The Crowded Hour," according to an announcement made today by Jesse L. Lasky, first vice-president in charge of production of Famous Players-Lasky Corporation.

"The Crowded Hour," which will be produced in the Paramount Long Island studio, is adapted from the stage play of the same name by Edgar Selwyn and Channing Pollock in which Jane Cowl scored a hit.

Bebe Daniels, who returned to Hollywood for the Christmas season following the completion of "Miss Bluebeard" in the Paramount Long Island studio, will report in New York shortly after the New Year.

Betty Compson's Next Picture

Stage Play, "Moonflower," Selected, and Will Be Titled "Eve's Secret"

"Moonflower," the stage play in which Elsie Ferguson starred on Broadway, will be produced by Paramount under the title of "Eve's Secret," with Betty Compson in the starring role, according to an announcement made by Jesse L. Lasky, first vice-president of Famous Players-Lasky Corp.

Alan Crosland, who recently completed the production, "Contraband," in the Paramount West Coast studio, will direct "Eve's Secret."

Miss Compson is now engaged in making "New Lives for Old," under the direction of Clarence Badger.

C. B. C. Release Schedule Moved Ahead, to Meet Conditions

ACTIVITY in the line of production having been greater than was expected earlier in the season, C. B. C. has been forced to advance its schedule for some time. As their pictures now stand they have released in the Columbia Series "The Foolish Virgin," "The Price She Paid," "The Midnight Express" and "One Glorious Night."

On January 1 they will release "A Fool and His Money," the film version of George Barr McCutcheon's novel, featuring Madge Bellamy and William Haines, with Stuart Holmes and Alma Bennett.

February 1 they will release the film version of Cosmo Hamilton's social drama, "Who Cares," with William Haines, Dorothy Devore, Wanda Hawley, Beverly Bayne, Lloyd Whitlock, Vera Lewis, Charlie Murray, William Austin, Vola Vale and Carrie Clark Ward.

March 1 is the date set for "Fighting the Flames," a story of a fire-fighter's rise and triumph, and April 1 is the scheduled time for "After Business Hours," which will be a social drama.

In the Perfection Series there has been remarkable progress. "The Battling Fool," "The Beautiful Sinner," "Women First," "Tainted Money," "The Fatal Mistake," "Racing for Life" and "A Fight for Honor" have been completed and released.

The last of the series, all of which featured William Fairbanks and Eva Novak, will be released February 1 under the title of "The Fearless Lover."

This will clear the production decks for the next Perfection Series, of which there will be at least six.

Sigrid Holmquist Signed

Sigrid Holmquist, who was prominently cast in C. C. Burr's "Youth for Sale," and who more recently appeared as the feminine lead to Johnny Hines in "The Early Bird," has just affixed her signature to a contract with East Coast Films, Inc., of which C. C. Burr is managing director, to portray the leading feminine role in Johnny Hines' next feature, "The Cracker Jack," which goes into production next week at Miami, Fla.

The complete cast, aside from Johnny Hines and Sigrid Holmquist, includes J. Barney Sherry, Henry West and Bradley Barker.

Help! Help!

Charlie Bigg's father's wife was a sister to Johnny Brigg's father's wife. What relation was Johnny Brigg's father's wife to Charlie?



AILEEN PRINGLE

Cast for a superb role in Samuel Goldwyn's First National production, "A Thief in Paradise."

The "Big Five," Warner Bros. to Meet and Select Stories

ALL of the Warner Brothers will gather in the New York office the week of January 10, when a conference will be held by members of the firm and company officials to act on suggestions from franchise holders on the production program for next year.

H. M. Warner, president of the company, will arrive from Hollywood January 2, and Jack Warner, in charge of production at the West Coast studio, is due on January 10. Production of this year's output will be substantially completed by that time.

While several books for the new "Screen Classics of 1925-26" have been bought, negotiations are pending for a number of other best sellers, and it is to decide on the pick of their options, the final complete lineup of the new program, and the order of production that the Warners are getting together.

Franchise holders of the company have been meeting in New York on and off for the last month, discussing their ideas of what next season's product should be, and Warner Bros. will be guided largely, the firm states, in selecting the rest of their stories by suggestions from the men who sell the output.

After the meeting, and announcement of next year's plans, Jack Warner will go to Europe to look over the market conditions where the firm's product is sold, and H. M. Warner will return to Hollywood to complete this season's program.

Negotiations were completed this week by Warner Bros. whereby they secure the screen rights to "Compromise," by Mrs. Jay Gelzer, a book that, when published last summer, caught on to popular fancy to such an extent both here and in England that it has since run into several editions. It was published in England under the title of "Jane Trevor" and created a furore. A novel of morals, manners and standards of the day, it has quite a vital love story. Its theme is that all life is a compromise.

Warner Bros. also made another big buy this week when they obtained "Rose of the World," by Kathleen Norris, which will be made in the early part of next season with William Beaumont, who directed "Beau Brummel" and is now making "Recompense," handling the megaphone.

Mrs. Norris is one of three or four most popular women novelists in America. She has a vast and appreciative audience, and "Rose of the World" is one of her long list of successes.

Novel Under-Sea Dance In "A Thief In Paradise"

GEORGE FITZMAURICE has introduced in his latest production, "A Thief in Paradise," an exotic dance novelty staged on the bottom of the sea, reported by those who have seen the photoplay screened privately to be one of the outstanding screen novelties of the year.

New and striking photographic effects evolved by Arthur Miller, veteran cinematographer, and unique stage settings designed by Anton Grote, make this under-sea replica one of the most novel and beautiful screen fantasies ever photographed.

By a combination of photography and set design, gigantic fish swim about among the coral trees and huge sea shells. Even the human participants in the under-sea dance make their entrance as divers swimming down from the surface to the immense shell on the ocean's floor which serves as the hiding place of the stellar feminine dancer who is clad in a symbolic costume of pearls.

In order to enhance the brilliancy of the picture, the entire set, including coral, shells and floor of the sea, was finished in bright silver and the costumes of the dancers were made entirely of especially constructed luminous silver and gold cloth. Even the natural flicker of light and shadow which characterizes scenes actually filmed under water was reproduced by the technicians.

The marine dance tableau constitutes a play within a play in "A Thief in Paradise." It is the entertainment provided by the host at a lavish engagement party given in honor of two of the principals and also has an important dramatic value in developing one of the many dramatic moments of the story.

Doris Kenyon, Ronald Colman and Aileen Pringle are featured in this First National picture.

"Our Hospitality" in Paris

Buster Keaton in "Our Hospitality" at the Madeleine Theatre, Paris, drew over 111,000 francs to the box-office the first week of its engagement (instead of the 11,000 francs previously reported). This amount broke all existing records at the Madeleine.

In one day "Our Hospitality" drew 24,000 francs to the theatre.

Lige Has a Georgia Peach

Lige Conley of Educational-Mermaid Comedies, has picked a Georgia Peach for his new leading lady in Estelle Bradley of Atlanta. Miss Bradley won the Atlanta Constitution Beauty Prize over five hundred contestants and represented Atlanta at the Atlantic City Beauty Pageant held last summer, at which she won first prize for the southern division.

Gen. Charles King Is Author

Inadvertently the name of General Henry King was credited as the author of a series of Frontier Days stories to be produced for Clifford S. Elfelt distribution, in a recent advertisement in this publication. The name should have been Gen. Charles King, famous military authority and novelist.

"Under Fire," the first of the King series of pictures, featuring William "Bill" Patton and produced by Albert I. Smith has been completed and prints are now at the various independent exchanges.



Scene from "The Redeeming Sin" with Nazimova. A Vitagraph release

CURRENT and ADVANCE FILM RELEASES

Containing in compact, comprehensive form, the title, star, kind of picture, date of review in Moving Picture World, and footage on past, present and future releases

ALLIED PRODUCERS AND DISTRIBUTORS

	Kind of Picture	Review.	Feet
Loving Lies (Monte Blue)	Drama	Feb. 2..	6,526
No More Women (Moore-Bellamy)	Comedy-drama	Feb. 2..	6,186
Hill Billy (Jack Pickford)	Drama	Mar. 22..	5,734
End of the World (J. Pickford)	Comedy-drama		6,500

ARROW

Western Fate (Hatton-Gerber)			
Whirlwind Ranger (Hatton-Gerber)			
Notch No. One (Ben Wilson)	Western drama		4,746
Models and Artists (B. Dunn)			
Oh, Billy (West)			
Come On, Cowboys (Hatton)	Western drama	May 24..	4,700
Mysteries of Mah Jong	Novelty	May 24..	2,000
Two After One (West)	Comedy	May 24..	2,800
Western Feuds	Western drama	July 26..	4,908
Riders of the Plains	Western serial		
Lash of the Whip (Dearholt)	Stunt drama		4,820
Cowboy Prince (Dearholt)	Stunt drama		4,410
Diamond Bandit (Dearholt)	Stunt drama		4,698
Lash of Pinto Pete (Dearholt)	Stunt drama		4,437
Two Fisted Sheriff (Canutt)	Western drama	Dec. 6..	4,625
Sell 'em Cowboy (Hatton)	Western drama		4,821
Ridin' Mad (Canutt)	Western drama		4,927
Desert Hawk	Western drama		4,828
Horse Sense (Hatton)	Western drama		4,648
His Majesty the Outlaw (Wilson)	Western drama		4,069
Romance and Rustlers (Canutt)	Western drama	Nov. 15..	4,939
Rip Snorter (Hatton)	Western	Nov. 22..	4,998
The Fugitive (Ben Wilson)	Western dr.	Nov. 29..	4,920
Lost Chord (Powell-Lake-Binney)	Heart interest dr.	Dec. 20..	6,300

ASSOCIATED EXHIBITORS

Yankee Consul (MacLean)	Feature comedy	Feb. 23..	6,148
When A Girl Loves (all-star)	Modern drama	May 3..	5,876
Lone Wolf (Holt-Dalton)	Crook drama	May 10..	6,000
Cheechahcos (all-star)	Northern epic	May 17..	7,000
Spitfire (all-star)	Modern drama	July 5..	6,109
Racing Luck (Monty Banks)	Comedy-drama	July 26..	6,000
Never Say Die (MacLean)	Comedy of thrills	Sep. 13..	5,[illegible]
East of Broadway (O. Moore)	Police drama	Nov. 22..	5,785
Price of a Party (H. Ford)	Modern drama	Oct. 18..	5,315
Barriers Burned Away	Spectacle	Dec. 27..	6,[illegible]
Is Love Everything?	Sex melo.	Nov. 15..	6,000
Adventurous Sex (C. Bow)	Flapper drama		
Children of the Whirlwind			
Great Air Mail Robbery			
Battling Bunyan (Barry)	Comedy-dr.	Dec. 27..	4,[illegible]
Greatest Love of All (Beban)	Drama		6,[illegible]
Bad Company (Tearle)	Society drama		
Introduce Me (Douglas MacLean)	Comedy thrills		
Sky Raider (Logan)	Drama		
Back to Life (Patsy Ruth Miller)	Drama		

EDUCATIONAL FILM CORP.

The New Sheriff	Tuxedo comedy	Mar. 8..	2,000
Under Orders	Clyde Cook	Mar. 15..	2,000
Midnight Blues	Lige Conley	Mar. 22..	2,000
Family Life	Jack White prod.	Mar. 29..	2,000
Bargain Day	Sid Smith	Mar. 29..	1,000
Barnum Jr.	Juvenile comedy	Mar. 29..	2,000
The Fly	Scientific	Apr. 5..	1,000
Killing Time	Lloyd Hamilton	Apr. 5..	2,000
Dusty Dollars	Cameo comedy	Apr. 5..	1,000
Dandy Lions	Neal Burns	Apr. 12..	2,000
Safe and Sane	Jimmie Adams	Apr. 12..	2,000
There He Goes	Mermaid comedy	Apr. 19..	2,000
Heart Throbs	"Sing Them Again"	Apr. 19..	2,000
Realm of Sport	Hodge-Podge	Apr. 19..	1,000
Fold Up	Cameo comedy	Apr. 19..	1,000
Going East	Lloyd Hamilton	Apr. 26..	2,000
The Fun Shop	Humor reel	Apr. 26..	1,000

How to Use This Chart

First—Booking! Get accurate footage and look up date review appeared in Moving Picture World. Then you can decide if the picture will suit your audience.

Second—Play date! When you set your play date, consult this Chart to set the picture on a date that will not conflict with preceding and following pictures; avoid a sequence of similar type of story; space out your specials.

Third—Laying Out Program! This chart shows star and kind of story as well as accurate length; you can lay out a balanced program easily, avoid over—and under-length program.

Fourth—Exploitation! Through this chart find the review in Moving Picture World; this will give a good synopsis, the all-important cast and a fine line on exploitation possibilities as well as the things you'll want to soft-pedal.

Always! Turn to this Chart when you want accurate information in simple form and easy to get at a glance. AND—

File Your Moving Picture World

for Your Time

Many exhibitors tell us that Moving Picture World Guide to Releases is the most accurate available to them. We know it is the most complete in that it is the only chart containing names of stars, type of picture, and all necessary information to the exhibitor.

We want it to be absolutely accurate—Moving Picture World recognizes the importance of accurate footage information, etc.

If you notice an error in FEATURE footage, or any other major error, we will pay you $1 for the effort on your part of writing us a letter telling us the correct facts.

In many territories local censorship cuts alter the footage to a minor extent. Don't write to tell us of these unimportant variations. But in any case where you feel that our figures will work a real hardship on the exhibitor following them—shoot us the word and we will shoot the dollar for your trouble.

Moving Picture World is willing to back up its complete confidence in the accuracy of its chart with its money.

We can't do more. No one else does as much. We thank you.

	Kind of Picture	Review.	Feet
The Trader Keeps Moving	Bruce scenic	Apr. 26..	1,000
The Lady-Bird	Instructive	Apr. 26..	1,000
Cornfed	Bobby Vernon	May 3..	2,000
Out Bound	Cliff Bowes	May 3..	1,000
The Fun Shop	Humor reel	May 3..	1,000
Powder Marks	Cliff Bowes	May 3..	1,000
Lost Chords	"Sing Them Again"	May 3..	1,000
The Junior Partner	Juvenile comedy	May 10..	2,000
The Bonehead	Tuxedo comedy	May 10..	2,000
Flowers of Hate	Wilderness Tale	May 17..	1,000
Nerve Tonic	Christie comedy	May 17..	2,000
Tiny Tour of U. S. A.	Hodge-Podge	May 17..	1,000
Air Pockets	Mermaid comedy	May 17..	2,000
Lunch Brigade	Lige Conley	May 24..	1,000
Dizzy Daisy	Mermaid comedy	May 24..	2,000
Good Morning	Lloyd Hamilton	May 24..	2,000
Tootsie-Wootsie	Christie comedy	May 31..	2,000
Just Waiting	Robert Bruce series	May 31..	1,000
Echoes of Youth	"Sing Them Again"	May 31..	1,000
Hot Air	Lee Moran	June 7..	2,000
In a Drop of Water	"Secrets of Life"	June 14..	1,000
Grandpa's Girl	Kathleen Clifford	June 21..	2,000
The Chase	Alps Novelty	June 21..	2,000
Snapshots of the Universe	Hodge-Podge	June 21..	1,000
The Farewell	Bruce Scenic	June 21..	1,000
Wedding Showers	Jack White prod.	June 28..	2,000
The Ex-Bartender Retires	Bruce scenic	June 28..	1,000
Family Fits	Cameo comedy	June 28..	1,000
His First Car	Tuxedo comedy	July 5..	2,000
Pardon Us	Cameo comedy	July 5..	1,000
Melodious Moments	"Sing Them Again"	July 5..	1,000
Pigskin	Mermaid comedy	July 12..	2,000
Heads On	Cliff Bowes	July 12..	1,000
Jumble in the Jungle	Hodge-Podge	July 12..	1,000
Never Again	Tuxedo comedy	Aug. 2..	2,000
Turn About	Cameo comedy	Aug. 2..	1,000
Frozen Water	Novelty	Aug. 9..	1,000
Savage Love	Jimmie Adams	Aug. 9..	2,000
Good News	Cliff Bowes	Aug. 9..	1,000
Oh, Teacher	Juvenile comedy	Aug. 23..	2,000
Boneyard Blues	Earl Hurd cartoon	Aug. 23..	1,000
Drenched	Cliff Bowes	Aug. 23..	1,000
Wild Game	Mermaid comedy	Aug. 30..	2,000
Don't Fail	Cameo comedy	Aug. 30..	1,000
Jonah Jones	Lloyd Hamilton	Sep. 6..	2,000
Hazardous Hunting	Hodge-Podge	Sep. 6..	1,000
Rough and Ready	Lige Conley	Sep. 13..	2,000
Cheer Up	Cliff Bowes	Sep. 13..	1,000
Stupid but Brave	Al St. John	Sep. 20..	2,000
Dirty Hands	Juvenile comedy	Sep. 20..	2,000
Short Change	Hiers comedy	Sep. 27..	2,000
Bright Lights	Vernon comedy	Sep. 27..	2,000
Her Boy Friend	Larry Semon	Sep. 27..	2,000
Court Plaster	Neal Burns	Oct. 4..	2,000
The Hoboken Nightingale	Hurd cartoon	Oct. 4..	1,000
Crazy-Quilt of Travel	Hodge Podge	Oct. 4..	1,000
Fast and Furious (Conley)	Comedy	Oct. 11..	2,000
No Foolin' (Bowes)	Comedy	Oct. 11..	2,000
Sawmill Four	Hurd cartoon	Oct. 18..	1,000
Why Hurry? (Adams)	Comedy	Oct. 18..	2,000
Kid Speed (L. Semon)	Comedy	Oct. 25..	2,000
Crushed (L. Hamilton)	Comedy	Oct. 25..	2,000
Empty Heads (Bowes)	Comedy	Oct. 25..	1,000
High Gear (Vernon)	Comedy	Nov. 1..	2,000
The Mosquito	Instructive	Nov. 1..	1,000
Artist's Model	Hurd cartoon	Nov. 15..	1,000
Poor Butterfly	Mermaid comedy	Nov. 15..	2,000
Watch Your Pep (Bowes)	Cameo comedy	Nov. 15..	1,000
Easy Pickin's	Christie com.	Nov. 22..	2,000
Cut Loose (Dynham-Vance)	Cameo comedy	Nov. 22..	1,000
A Fat Chance (W. Hiers)	Comedy	Nov. 29..	1,000
Go Easy (Bowes)	Cameo com.	Nov. 29..	2,000

(Continued from preceding page)

	Kind of Picture	Review.	Feet
ow Tide (J. White prod.)	Comedy	Dec. 6..	2,000
ittle People of the Garden	Instructive	Dec. 6..	1,000
arth's Oddities	Hodge-Podge	Dec. 13..	1,000
oat Getters	Juvenile com.	Dec. 13..	2,000
rench Pastry (Vernon)	Christie com.	Dec. 20..	2,000
roadcasting	Hurd cartoon	Dec. 20..	1,000
ovemania (St. John)	Tuxedo comedy	Dec. 27..	2,000
ad Rush (Bowes)	Cameo comedy	Dec. 27..	1,000

FILM BOOKING OFFICES OF AMERICA

Veek-end Husbands (Rubens)	Society drama	Feb. 9..	6,700
hite Sin (Bellamy)	Rural drama	Feb. 23..	6,237
elephone Girl (Vaughn)	Series	Feb. 23..	2,000
amaged Hearts (all-star)	Florida drama	Mar. 3..	6,154
hen Knighthood Was in Tower (Vaughn).	Tel. Girl	Mar. 8..	2,000
orth of Nevada (F. Thomson)	Western	Mar. 15..	5,000
alloping Gallagher (F. Thomson)	Western	Mar. 22..	4,700
oney to Burns	Tel. Girl	Mar. 29..	2,000
herlock's Home	Tel. Girl	Mar. 29..	2,000
ankee Madness (all-star)	Thrill-com.-dr.	Apr. 5..	4,680
is Forgotten Wife (all-star)	Drama	Apr. 12..	6,500
lent Stranger (Fred Thomson)	Western	Apr. 19..	5,000
eloved Vagabond (Blackwell)	Romantic drama	Apr. 26..	6,217
illiam Tells	Tel. Girl	May 3..	2,000
irl of the Limberlost (Grey)	Rural drama	May 10..	6,000
ntamed Youth (Lewis)	Gypsy drama	May 10..	5,000
or the Love of Mike	Tel. Girl	May 17..	2,000
anger Line (Hayakawa)	Japan drama	May 24..	5,000
pirit of the U. S. A. (Johnson prod.)	Patriotic drama	May 31..	8,312
angerous Coward (F. Thomson)	Western	May 31..	6,000
apoleon and Josephine (all-star)	Hist. romance	June 7..	6,591
ighting Sap (F. Thomson)	Western	June 14..	5,138
here's Millions In It (all-star)	Romantic thriller	June 28..	6,000
ee's Knees	Tel. Girl	June 28..	2,000
words and the Woman (DeCordoba)	Romantic drama	July 12..	6,000
ools in the Dark (Patsy R. Miller)	Melo. farce	July 26..	7,002
eglected Women (Seena Owen)	Society drama	Aug. 9..	6,265
essalina	Italian spectacle	Sep. 6..	8,473
merican Manners (R. Talmadge)	Thrill-com.-dr.	Sep. 6..	5,200
esert Sheik (Hawley)	Sheik picture	Sep. 20..	5,044
anity's Price (A. Q. Nilsson)	Society drama	Sep. 20..	6,124
oman Who Sinned (Busch)	Society drama		6,102
hundering Hoofs (F. Thomson)	Western	Dec. 6..	5,033
tepping Lively (R. Talmadge)	Comedy drama		5,317
ife's Greatest Game (J. Walker)	Baseball epic	Oct. 11..	7,010
illionaire Cowboy (M. B. Flynn)	Western		4,841
roken Laws (Mrs. W. Reid)	Drama		
angerous Flirt (E. Brent)	Drama		
uemado (F. Thomson)	Western		
heap Kisses (all-star)	Jazz-drama	Nov. 15..	6,338
o-Getters Series	Thrill comedy	Oct. 18..	2,000
angerous Flirt (Evelyn Brent)	Drama	Dec. 6..	5,297
iss in the Dark (Vaughn)	Go-getters	Dec. 6..	2,000
n The Stroke of Three (Harlan)	Drama	Dec. 13..	6,767
rigger Fingers (Bob Custer)	Tex. Ranger	Dec. 13..	4,775
oing of Cumming	Go-Getters	Dec. 13..	2,000
aughing at Danger (R. Talmadge)	Thrill drama	Dec. 20..	5,442
ir Hawk (Al Wilson)	Airplane dr.	Dec. 20..	5,000
ho's Hooligan?	Go-getters	Dec. 20..	2,000
eebie Jeebies (Aubrey)	Comedy	Dec. 27..	2,000

FIRST NATIONAL

ong of Love (N. Talmadge)	Drama	Jan. 19..	8,000
ove Master (Strongheart)	Drama	Jan. 19..	6,779
ainted People (C. Moore)	Comedy	Feb. 9..	5,700
hen a Man's a Man (J. Bowers)	Drama	Feb. 12..	6,910
owing Gold (all-star)	Drama	Mar. 1..	8,005
ilies of the Field (C. Griffith)	Drama	Mar. 22..	8,510
alloping Fish (Ince prod.)	Comedy	Mar. 22..	6,000
ecrets (N. Talmadge)	Drama	Apr. 5..	8,345
nchanted Cottage (R. Barthelmess)	Drama	Apr. 19..	7,120
braham Lincoln (G. A. Billings)	Drama	Feb. 2..	12,000
ytherea (all-star)	Society drama	May 21..	7,603
hy Men Leave Home (J. M. Stahl prod.)	Comedy-drama	May 3..	7,400
oman on the Jury (all-star)	Drama	May 17..	7,145
on of the Sahara (all-star)	Melodrama	May 24..	7,990
ea Hawk (all-star)	Romantic drama	June 14..	12,045
arriage Cheat (all-star)	Drama	June 14..	6,622
hose Who Dance (Ince prod.)	Drama	June 21..	7,312
hite Moth (LaMarr)	Drama	June 21..	6,571
erfect Flapper (C. Moore)	Comedy	June 28..	7,000
elf-Made Failure (B. Alexander)	Comedy	June 28..	7,345
or Sale (all-star)	Drama	July 5..	7,840
orn Rich (C. Windsor)	Society drama	Dec. 20..	
ingle Wives (C. Griffith)	Society drama	Aug. 9..	7,526
irl in the Limousine (Semon)	Farce comedy	Aug. 30..	5,630
irting With Love (C. Moore)	Comedy	Sep. 6..	6,920
In Hollywood With Potash and Perlmutter (all-star)	Comedy	Sep. 2..	6,700
usbands and Lovers (all-star)	Dom. drama	Nov. 8..	7,882
adonna of the Streets (Nazimova)	Drama	Oct. 25..	7,507
rnish (all-star)	Comedy-drama		6,907
er Night of Romance (C. Talmadge)	Comedy	Dec. 6..	7,211
In Every Woman's Life (all-star)	Drama	Nov. 15..	6,298
ndra (LaMarr)	Drama	Dec. 6..	7,794
assmates (R. Barthelmess)	Drama	Nov. 29..	6,983
hristine of the Hungry Heart (Vidor)	Drama	Nov. 1..	7,500
ilent Watcher (Glenn Hunter)	Drama	Oct. 18..	7,576
ove's Wilderness (Griffith)	Drama	Dec. 20..	6,900
o Big (C. Moore)	Drama		
f I Marry Again (Doris Kenyon)	Drama		
le Tongues (Marmont)	Comedy-drama	Dec. 27..	5,300
undown (all-star)	Western epic	Oct. 25..	9,000
e Only Woman (N. Tadmadge)	Domestic dr.	Nov. 8..	6,770
nez from Hollywood (Nilsson-Stone-Astor)	Heart interest	Dec. 13..	6,919

FOX FILM CORP.

ust Off Broadway (Gilbert)	Drama	Feb. 2..	5,444
ot a Drum Was Heard (Jones)	Drama	Feb. 9..	4,323
e Net (Castleton)	Drama	Feb. 9..	6,000
adow of the East (all-star)	Drama	Feb. 16..	5,874
dies to Board (Mix)	Comedy-drama	Feb. 23..	6,112
izzard (all-star)	Northern drama	Mar. 1..	5,800
ogland	Novelty	Mar. 1..	1,000
ve Letters (Mason)	Comedy-drama	Mar. 8..	4,749

	Kind of Picture	Review.	Feet
Wolf Man (Gilbert)	Drama	Mar. 15..	5,145
Vagabond Trail (Jones)	Drama	Mar. 22..	4,562
Arizona Express (D. Butler)	Railroad drama	Mar. 29..	6,316
Plunderer (Mayo)	Drama	Apr. 5..	5,000
A Man's Mate (Gilbert)	Drama	Apr. 5..	5,812
New England Farm	Instructive	Apr. 12..	1,000
Circus Cowboy (Jones)	Western drama	May 3..	6,400
Slippery Decks	Card expose	May 3..	1,000
Trouble Shooter (Mix)	Western drama	May 17..	5,702
He's My Pal	Imperial comedy	May 17..	2,000
Lone Chance (Gilbert)	Western drama	May 24..	4,385
When Wise Ducks Meet	Comedy	May 24..	2,000
Western Luck (Jones)	Comedy-drama	June 28..	5,000
Magic Needle	"Etching"	June 28..	1,000
Romance Ranch (Gilbert)	Comedy-drama	July 12..	4,471
Heart Buster (Mix)	Comedy-drama	July 19..	4,500
Beaten Gold	Educational	July 19..	1,000
Against All Odds (Jones)	Comedy-drama	Aug. 9..	4,899
Pain as You Enter (Moran)	Comedy	Aug. 9..	2,000
That French Lady (Mason)	Comedy-drama	Aug. 16..	5,470
Man Who Came Back (special)	Drama	Sep. 6..	8,273
Desert Outlaw (Jones)	Drama		
Wolves of the Night (W. Farnum)	Drama		
It Is the Law (all-star)	Drama	Sep. 13..	6,895
Dante's Inferno (special)	Drama	Oct. 11..	5,480
Cyclone Rider (all-star)	Drama	Sep. 20..	6,672
Last of the Duanes (Mix)	Drama	Aug. 30..	6,942
Iron Horse (special)	Railway drama	Sep. 13..	11,400
The Hunt	Van Bibber com.		
Conquerer (W. Farnum)	Reissue		
The Fight (all-star)	Drama		
Oh, You Tony (Mix and Tony)	Comedy-drama	Sep. 27..	6,302
Winner Take All (Jones)	Comedy-drama	Oct. 25..	5,949
Hearts of Oak (all-star)	Drama	Oct. 11..	5,336
Great Diamond Mystery (Mason)	Comedy-drama	Nov. 1..	5,096
Warrens of Virginia (all-star)	Drama	Nov. 1..	6,535
The Race	Van Bibber com.		
End of the Trail (W. Farnum)	Drama		
Rambles of a Raindrop	Instructive	Sep. 27..	1,000
Daughters of the Night (all-star)	Modern drama		5,701
Painted Lady (Mackaill)	Modern drama	Oct. 4..	6,936
Jerusalem Today	Instructive	Oct. 4..	1,000
Last Man on Earth	Novelty special	Dec. 27..	
Gold Heels	Race track dr.		6,637
Flames of Desire	Love drama		5,438
The Dancers	Drama		
The Folly of Vanity	Dramatic fantasy		
Teeth (Mix-Tony Duke)	Western drama	Nov. 15..	6,190
Tainted Souls	Modern drama		
Darwin Was Right	Monkey novelty com.	Nov. 8..	4,992
Everyman's Wife	Modern mystery-drama		
In Love With Love	Comedy drama		5,677
Hunting Wild Animals in Hollywood	Novelty		
Honor Among Men (E. Lowe)	Romance-drama	Oct. 18..	4,960
Unreal News 4	Novelty	Oct. 11..	2,000
Van Bibber Series	Polite com.	Oct. 25..	2,000
Age of Oil	Educational	Nov. 1..	2,000
Deep Sea Panic (Parrott)	Comedy	Nov. 1..	2,000
Nickle Plated West	Sunshine comedy	Nov. 15..	2,000
The Bull Fight	Educational	Nov. 15..	1,000
My Husband's Wives (Mason-Washburn)	Comedy-dr.	Nov. 22..	4,509
Paul Jones, Jr.	Van Bibber com.	Nov. 22..	2,000
Finger Lakes	Instructive	Nov. 22..	1,000
Brass Bowl (Edmund Lowe)	Adventure dr.	Nov. 29..	5,861
Stolen Sweeties (Monkeys)	Comedy	Nov. 29..	2,000
Salt of the Earth	Educational	Nov. 29..	1,000
Gerald Cranston's Lady (James Kirkwood)	Domestic dr.	Dec. 6..	6,074
Masked Marvel (Parrott)	Comedy	Dec. 6..	2,000
The Roughneck (George O'Brien)	Melodrama	Dec. 13..	7,619
The Burglar	Van Bibber	Dec. 13..	2,000
Man Who Played Square (Jones)	Western drama	Dec. 20..	6,700
Deadwood Coach (Mix)	Western drama		6,346
Troubles of a Bride	Melodrama	Dec. 27..	4,915
Dick Turpin (Mix)	English drama		
Hunted Woman	Melodrama		
Arizona Romeo (Jones)	Western drama		
Curlytop (Mason)	Melodrama		5,828
Stardust Trail (Mason)	Melodrama		
Scuttlers (W.Farnum)	Western drama		4,686
Movie-Mad Maid (Babe London)	Slapstick	Dec. 20..	2,000

METRO-GOLDWYN

Through the Dark (Moore)	Drama	Jan. 29..	7,999
Yolanda (Davies)	Romance-dr.	Mar. 1..	10,125
Wild Oranges (all-star)	Drama	Mar. 15..	6,889
Nellie, Beautiful Cloak Model	Melodrama	Apr. 5..	6,598
Three Weeks (Pringle-Nagel)	Romantic dr.	Apr. 12..	7,483
Janice Meredith (Davies)	Romantic dr.	Aug. 23..	10,655
Rejected Woman (Rubens-Nagel)	Drama	May 3..	7,761
Heart Bandit (Dana)	Comedy-dr.	Jan. 19..	4,909
Fool's Awakening (Ford)	Drama	Feb. 16..	5,763
Man Life Passed By (Marmont)	Drama	Mar. 1..	6,459
Thy Name Is Woman (LaMarr)	Drama	Mar. 1..	9,087
Uninvited Guest (Tolley)	Drama	Mar. 8..	6,145
Happiness (L. Taylor)	Comedy-dr.	Mar. 8..	7,414
Women Who Give (all-star)	Sea drama	Mar. 22..	7,500
Boy of Flanders (Coogan)	Comedy-dr.	Apr. 5..	7,018
Shooting of Dan McGrew (all-star)	Drama	Apr. 12..	6,318
Mademoiselle Midnight (Murray)	Drama	May 17..	6,778
Sherlock, Jr. (Keaton)	Comedy	May 17..	4,065
Arab (Novarro-Terry)	Drama	July 12..	6,710
Bread (all-star)	Drama	Aug. 2..	6,726
Tess of D'Urbervilles (Sweet)	Drama	Aug. 9..	7,736
Little Robinson Crusoe (Coogan)	Comedy-dr.	Aug. 16..	6,126
Broken Barriers (all-star)	Drama	Aug. 16..	5,717
True As Steel (all-star)	Drama	Jun. 28..	6,454
Revelation (Dana)	Drama	July 5..	8,752
Recoil (Blythe-Hamilton)	Drama	July 12..	7,089
Wine of Youth (all star)	Drama	July 26..	6,805
Along Came Ruth (Dana)	Comedy-dr.	Aug. 2..	5,161
Red Lily (Bennett-Novarro)	Drama	Aug. 16..	6,975
Sinners in Silk (Menjou-Boardman)	Drama	Aug. 30..	5,750
Circe, The Enchantress (Murray)	Drama	Sep. 13..	6,882
His Hour (Pringle)	Drama	Sep. 20..	6,300
One Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27..	5,883
Navigator (Keaton)	Comedy	Sep. 13..	5,000
Bandolero (all star)	Drama	Oct. 11..	6,900
Great Divide (all star)	Drama		
The Snob (all star)	Drama	Nov. 8..	6,513
He Who Gets Slapped (Chaney)	Drama	Nov. 15..	6,613

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Rag Man (Coogan)	Comedy-dr.		
Silent Accuser (Peter, the Great)	Dog drama	Nov. 9..	5,883
So This Is Marriage (all star)	Comedy-dr.		6,300
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Ben Hur (special cast)	Drama		
Merry Widow (Murray)	Comedy-dr.		
The Scandal (Novarro)	Drama		
Seven Chances (Keaton)	Comedy		
Sporting Venus (Sweet)	Drama		
Married Flirts (all-star)	Drama	Oct. 25..	6,765
Temptress (Cosmopolitan)			
The Square Peg			
Zander, the Great (Cosmopolitan)			
Romola (Lillian Gish)	Famous novel	Dec. 13..	12,974
Greed (Von Stroheim prod.)	Special	Dec. 20..	10,067
Chu-Chin-Chow (B. Blythe)	Spectacle		
Wife of the Centaur	Drama		6,586
Dixie Handicap (Windsor-Keenan)	Drama		
Cheaper to Marry (All Star) ..	Drama		
A Man's World (Joyce-Marmont)	Drama		

PARAMOUNT

Ten Commandments (all star)	Spectacular dr.	Jan. 5..	12,000
Icebound (Dix-Wilson)	Rural dr.	Mar. 15..	6,471
Society Scandal (Swanson)	Society dr.	Mar. 22..	6,433
Fighting Coward (Cruze prod.)	Satirical dr.	Mar. 29..	6,433
Dawn of a To-morrow (Logan)	Slum dr.	Apr. 5..	6,084
Singer Jim McKee (W. S. Hart)	Western	Apr. 12..	7,008
Breaking Point (all star)	West-Metropolitan	Apr. 19..	6,664
Confidence Man (Meighan)	Romance dr.	Apr. 26..	6,300
Moral Sinner (Dalton)	Crook melo.	Apr. 26..	5,439
Triumph (C. DeMille prod.)	Theatrical dr.	May 3..	8,292
Bluff (Ayres-Moreno)	Drama	May 10..	6,504
Men (Negri)	Society dr.	May 17..	6,700
Wanderer of Wasteland (Holt-Technicolor)	Western	May 31..	6,086
Code of the Sea (LaRocque-Logan)	Sea melodr.	Jun. 7..	6,550
Bedroom Window (W. DeMille prod.)	Mystery dr.	Jun. 21..	6,550
Guilty One (Ayres)	Heavy mystery	Jun. 28..	5,365
Tiger Love (Melford prod.)	Modern dr.	Jun. 28..	5,325
Changing Husbands (Joy)	Dual role dr.	July 5..	6,799
Unguarded Women (Daniels-Dix)	Society dr.	July 5..	6,051
Enemy Sex (Compson)	Romantic dr.	July 12..	7,861
Side Show of Life (Torrence)	Clown dr.	Aug. 2..	7,511
Manhandled (Swanson)	Comedy-dr.	Aug. 9..	6,908
Man Who Fights Alone (W. Farnum)	Drama	Aug. 9..	6,337
Monsieur Beaucaure (Valentino)	Spectacle melo.	Aug. 23..	9,932
Empty Hands (Holt)	Forest Melo.	Aug. 30..	6,976
Lily of the Dust (Negri)	Drama	Sep. 6..	6,811
The Female (Compson)	Society dr.	Sep. 13..	6,167
Merton of the Movies (Hunter)	Travesty	Sep. 20..	7,655
Sinners in Heaven (Daniels-Dix)	Drama	Sep. 20..	6,621
Open All Night (all star)	Demestic dr.	Sep. 20..	6,881
Feet of Clay (C. DeMille prod.)	Drama	Oct. 4..	9,741
Alaskan (Meighan)	Drama	Sep. 27..	6,167
Her Love Story (Swanson)	Romance dr.	Oct. 11..	6,736
Story Without a Name (Ayres-Moreno)	Prize title.	Oct. 18..	5,912
Dangerous Money (Daniels)	Comedy-dr.	Oct. 25..	6,864
Border Legion (Moreno)	Drama	Nov. 1..	7,048
Worldly Goods (Ayres)	Drama	Nov. 15—	6,055
Fast Set (Compson-Menjou)	Domestic dr.	Nov. 29..	6,574
Forbidden Paradise (Negri)	Drama	Nov. 29..	7,000
Sainted Devil (Valentino)	Drama	Dec. 6..	8,633
City That Never Sleeps (Cruze prod.)	Mother-love melo.	Oct. 11..	6,097
Manhattan (Dix)	Romantic com.	Nov. 8..	6,415
Garden of Weeds (Compson)	Drama	Nov. 15..	6,230
Wages of Virtue (Swanson)	Drama	Dec. 6..	7,093
Tongues of Flame (Meighan-Love)	Melodrama	Dec. 27..	6,763
North of 36 (Torrence-Holt-Wilson)	Historic romance	Dec. 13..	7,908
Argentine Love (Daniels-Cortez)	Spanish romance		5,970
Peter Pan (Betty Bronson)	Barrie classic		
Locked Doors (Compson)	Original story		6,221
Tomorrow's Love (Ayres)	Divorce com-dr.		
East of Suez (Negri)	Drama		
Miss Bluebeard (Daniels)	The stage success		
Golden Bed (LaRocque)	Drama of classes		
Man Must Live (Dix)	Newspaper romance		6,116
Coming Through (Meighan)	New type Meighan story		
The Devil's Cargo (Starke)	Drama of Old California		
Lord Chumley (Dana-Griffith-Roberts)	Stage success		
Top of the World (Nilsson-Kirkwood)	Africa and England		7,167
The Swan (Menjou-Howard)	Stage success		
Contraband (Wilson-Noah Beery)	Bootleg drama		
Madame Sans Gene (Swanson)	World Famous drama		
Thundering Herd (Holt-Wilson)	Buffalo stampede		

PATHE

Zeb Versus Paprika	Stan Laurel	Mar. 15..	2,000
Why Mice Leave Home	Terry cartoon	Mar. 15..	1,000
Wolfe and Mountain	Chronicles of America	Mar. 22..	3,000
Scarem Much	Sennett comedy	Mar. 22..	2,000
Fields of Glory	"Sportlight"	Mar. 22..	1,000
Hunters Bold	"Spat Family"	Mar. 22..	2,000
From Rags to Riches and Back Again	Terry cartoon	Mar. 22..	1,000
Don't Forget	Charles Chase	Mar. 22..	1,000
King of Wild Horses	Rex (horse)	Mar. 29..	5,000
Big Moments From Little Pictures	Will Rogers	Mar. 29..	2,000
Fraidy Cat	Charles Chase	Mar. 29..	1,000
Shanghaied Lovers	Harry Langdon	Mar. 29..	2,000
The Champion	Terry cartoon	Mar. 29..	1,000
Dirty Little Half Breed	Frontier series	Mar. 29..	2,000
Seein' Things	"Our Gang"	Apr. 5..	2,000
Birds of Passage	Bird Novelty	Apr. 5..	3,000
Running Wild	Terry cartoon	Apr. 5..	1,000
Friend Husband	Snub Pollard	Apr. 5..	1,000
The Swift and Strong	"Sportlight"	Apr. 5..	1,000
Girl-Shy	Harold Lloyd	Apr. 12..	7,457
Our Little Nell	"Dippy Doo Dads"	Apr. 12..	1,000
Medicine Hat	Frontier series	Apr. 12..	2,000
Brothers Under the Chin	Stan Laurel	Apr. 12..	2,000
Gateway of the West	8th Chronicle	Apr. 19..	3,000
The Hollywood Kid	Sennett comedy	Apr. 19..	2,000
Hit the High Spots	"Spat Family"	Apr. 19..	2,000
One at a Time	Earl Mohan	Apr. 19..	1,000
If Noah Lived Today	Terry cartoon	Apr. 19..	1,000
A Trip to the Pole	Terry cartoon	Apr. 26..	1,000
Sun and Snow	"Sportlight"	Apr. 26..	1,000
Get Busy	Snub Pollard	Apr. 26..	1,000
Highbrow Stuff	Will Rogers	Apr. 26..	2,000

	Kind of Picture	Review.	Feet
Flickering Youth	Sennett comedy	Apr. 26..	2,000
Commencement Day	"Our Gang"	May 3..	2,000
An Ideal Farm	Terry cartoon	May 3..	1,000
Homeless Pups	Terry cartoon	May 3..	1,000
Sporting Speed	"Sportlight"	May 3..	1,000
Publicity Pays	Charles Chase	May 3..	1,000
When Winter Comes	Terry cartoon	May 10..	1,000
Near Dublin	Stan Laurel	May 10..	2,000
North of 50-50	"Dippy Doo Dads"	May 10..	1,000
The Fortieth Door	Allene Ray—serial	May 17..	
April Fool	Charles Chase	May 17..	2,000
The Pilgrims	Chronicle series	May 17..	3,000
Fishin' Fever	"Sportlight"	May 17..	2,000
Black Oxfords	Sennett comedy	May 17..	2,000
Bottle Babies	"Spat Family"	May 17..	2,000
Going to Congress	Will Rogers	May 24..	2,000
Position Wanted	Charles Chase	May 24..	1,000
The Cat's Meow	Sennett comedy	May 24..	2,000
Cradle Robbers	"Our Gang"	May 31..	2,000
Building Winners	"Sportlight"	May 31..	1,000
Before Taking	Earl Mohan	May 31..	1,000
Rupert of Hee-Haw	Stan Laurel	June 7..	2,000
Yukon Jake	Ben Turpin	June 7..	2,000
Up and At 'Em	"Dippy Doo Dads"	June 7..	1,000
The Flying Carpet	Terry cartoon	June 7..	1,000
Declaration of Independence	"Chronicles"	June 14..	3,000
Fast Black	Mohan-Engle	June 14..	1,000
Lion and the Souse	Sennett comedy	June 14..	2,000
On Guard	"Sportlight"	June 14..	1,000
Suffering Shakespeare	"Spat Family"	June 14..	2,000
Young Oldfield	Charles Chase	June 21..	1,000
His New Mama	Sennett comedy	June 21..	2,000
Don't Park There	Will Rogers	June 21..	2,000
Her Memory	Will Nigh Miniature	June 21..	1,000
Solitude and Fame	"Sportlight"	June 28..	1,000
Stolen Goods	Charles Chase	June 28..	1,000
Jubilo, Jr.	"Our Gang"	June 28..	2,000
Jeffries, Jr.	Charles Chase	July 5..	1,000
The Wide Open Spaces	Stan Laurel	July 5..	2,000
The Body in the Bag	Terry cartoon	July 5..	1,000
Yorktown	Chronicles of America	July 12..	3,000
Why Husbands Go Mad	Charles Chase	July 12..	1,000
Desert Sheiks	Terry cartoon	July 12..	1,000
Radio Mad	"Spat Family"	July 12..	2,000
Maud Miller	Special	July 19..	2,000
Our Congressman	Will Rogers	July 19..	2,000
A Woman's Hour	Terry cartoon	July 19..	1,000
A Ten-Minute Egg	Charles Chase	July 19..	1,000
It's a Bear	"Our Gang"	July 26..	2,000
The Sport of Kings	Terry cartoon	July 26..	1,000
Our Defenders	"Sportlight"	July 26..	1,000
Seeing Nellie Home	Charles Chase	July 26..	1,000
Into the Net	Mulhall-Murphy serial	Aug. 2..	
Romeo and Juliet	Sennett comedy	Aug. 2..	2,000
Flying Fever	Terry cartoon	Aug. 2..	1,000
Short Kilts	Hal Roach comedy	Aug. 2..	2,000
A Hard Boiled Tenderfoot	"Spat Family"	Aug. 9..	2,000
The Puritans	"Chronicles" series	Aug. 9..	3,000
Amelia Comes Back	Terry cartoon	Aug. 9..	1,000
The First Hundred Years	Sennett comedy	Aug. 16..	2,000
A Truthful Liar	Will Rogers	Aug. 16..	2,000
The Battling Orioles	Special	Aug. 23..	5,000
East of the Water Plug	Sennett comedy	Aug. 23..	2,000
High Society	"Our Gang"	Aug. 23..	2,000
The Prodigal Pup	Terry cartoon	Aug. 23..	1,000
Hoofbeats	"Sportlight"	Aug. 23..	1,000
House Cleaning	Terry cartoon	Aug. 23..	1,000
Alexander Hamilton	"Chronicles" series	Sep. 6..	3,000
Lizzies of the Field	Sennett comedy	Sep. 6..	2,000
Barnyard Olympics	Terry cartoon	Sep. 6..	1,000
South of the North Pole	"Spat Family"	Sep. 6..	2,000
One Third Off	Cobb-Rice comedy	Sep. 6..	2,000
The Happy Years	"Sportlight"	Sep. 6..	1,000
Why Men Work	Charles Chase	Sep. 6..	1,000
Message From the Sea	Terry cartoon	Sep. 6..	1,000
Luck of the Foolish	Harry Langdon	Sep. 13..	2,000
Outdoor Pajamas	Charles Chase	Sep. 13..	2,000
Three Foolish Weeks	Ben Turpin	Sep. 13..	2,000
In Good Old Summertime	Terry cartoon	Sep. 13..	1,000
Danger Lure	Sportlight	Oct. 11..	1,000
Dixie	Chronicles	Oct. 11..	3,000
Goofy Age (Glenn Tryon)	Comedy	Oct. 11..	2,000
10 Scars Make a Man (Allene Ray)	Serial	Oct. 18..	
Black Magic	Terry cartoon	Oct. 18..	1,000
Sporting Rhythm	Sportlight	Oct. 18..	1,000
Riders of the Purple Cow	Sennett com.	Oct. 18..	2,000
Every Man for Himself	Our Gang	Oct. 18..	2,000
Hot Water (Harold Lloyd)	Feature com.	Oct. 18..	5,000
On Leave of Absence	Detective	Oct. 25..	2,000
Bungalow Boobs (Chase)	Comedy	Oct. 25..	1,000
Sky Plumber (Arthur Stone)	Comedy	Oct. 25..	2,000
Galloping Bungalows	Sennett com.	Nov. 1..	2,000
Stunts	Sportlight	Nov. 1..	1,000
Hot Stuff	Spat family	Nov. 1..	2,000
Cat and the Magnet	Terry cartoon	Nov. 1..	1,000
Fast Company	Our Gang	Nov. 15..	2,000
She Knew Her Man	Terry cartoon	Nov. 15..	1,000
Gridiron Glory	Sportlight	Nov. 15..	1,000
Love's Sweet Piffle (R. Graves)	Comedy	Nov. 22..	2,000
Are Blond Men Bashful? (Stone)	Comedy	Nov. 22..	2,000
Out of the Storm	Detective	Nov. 22..	2,000
Good Old Circus Days	Terry cartoon	Nov. 22..	1,000
All Wet (Chase)	Comedy	Nov. 29..	1,000
Deaf, Dumb and Daffy ..	Spat Family	Nov. 29..	2,000
Cannon-Ball Express	Sennett com.	Nov. 29..	2,000
Champions	Sportlight	Nov. 29..	1,000
Lumber Jacks	Terry cartoon	Nov. 29..	1,000
White Sheep (Glenn Tryon)	Special dr.	Dec. 6..	6,091
Feet of Mud (Sennett cast)	Comedy	Dec. 6..	2,000
Meet the Missus (Tryon)	Comedy	Dec. 6..	2,000
Bucking the Bucket Shop	Detective series	Dec. 6..	2,000
She's In Again	Terry cartoon	Dec. 6..	1,000
Mysterious Mystery	Our Gang	Dec. 13..	2,000
Off His Trolley (R. Graves)	Sennett com.	Dec. 13..	2,000
Noah's Athletic Club	Terry cartoon	Dec. 13..	1,000
Just a Good Guy (Stone) ..	Comedy	Dec. 20..	2,000
Royal Razz (Chase)	Comedy	Dec. 20..	1,000
Mysteries of Old Chinatown	Terry cartoon	Dec. 20..	1,000
Nature's Rouge	Sportlight	Dec. 20..	1,000
Rubber Neck	Spat Family ..	Dec. 27..	2,000
Bull and Sand	Sennett comedy	Dec. 27..	2,000

	Kind of Picture	Review.	Feet
Invaders	Sportlight	Dec. 27..	1,000
Down on the Farm	Terry cartoon	Dec. 27..	1,000

PRINCIPAL PICTURES

Listen Lester (all-star)	Comedy-drama	May 10..	6,242
Daring Youth (Daniels)	Comedy drama	May 17..	5,975
Daughters of Pleasure (Prevost)	Drama	May 24..	6,000
Masked Dancer (H. Chadwick)	Mystery drama	May 31..	4,987
Good Bad Boy (Joe Butterworth)	Comedy-drama	June 7..	5,198
Captain January (Baby Peggy)	Sea story	July 12..	6,194
Helen's Babies (Baby Peggy)	Comedy-drama		
Mine With Iron Door (all-star)	Adventure drama	Dec. 27..	7,800
Re-Creation of Brian Kent	Drama		
Resurrection	Tolstoi novel		

PRODUCERS DISTRIBUTING CORP.

Grit (G. Hunter)	Crook dr.	Jan. 12..	5,500
Love's Whirlpool (Lee-Kirkwood)	Drama	Mar. 22..	6,605
Hoosier Schoolmaster (Hull)	Drama	Mar. 29..	5,556
His Darker Self (L. Hamilton)	Comedy	Apr. 5..	5,000
Try and Get It (Washburn)	Comedy-dr.	Apr. 12..	5,607
Not One to Spare (all star)	Pathos dr.	Apr. 19..	5,000
Wandering Husbands (Lee-Kirkwood)	Drama	May 10..	6,300
Hold Your Breath (Devore)	Thrill com.	Jun. 7..	5,900
Miami (Compson)	Drama	Jun. 14..	6,317
Night Hawk (Carey)	Western	Jun. 14..	5,115
Lightning Rider (Carey)	Western	Jun. 21..	6,000
What Shall I Do? (Mackaill)	Drama	Jun. 28..	8,000
Legend of Hollywood (Marmont)	Drama		5,414
Wise Virgin (Miller)	Drama		5,951
Welcome Stranger (Vidor)	Comedy-dr.	Oct. 25..	6,618
Ramshackle House (Compson)	Comedy-dr.		6,257
Barbara Frietchie (Vidor)	Civ. War dr.	Oct. 11..	7,179
Chalk Marks (M. Snow)	Drama		
House of Youth (Logan)	Drama		6,669
Roaring Rails (Carey)	Railway dr.	Oct. 25..	5,753
Another Scandal (Lois Wilson)	Sex theme	Nov. 1..	7,000
Another Man's Wife (Lee-Kirkwood)	Drama		5,015
Trouping With Ellen (H. Chadwick)	Comedy-dr.		6,452
Reckless Romance	Comedy feature	Nov. 22..	5,530
Siren of Seville (Dean)	Drama	Nov. 29..	6,724
Girl on the Stairs (Miller)	Comedy-dr.		6,214
Chorus Lady (Livingston)	Comedy-dr.		6,020
Cafe in Cairo (Dean)	Drama		5,656
Flaming Forties (Carey)	Western		5,770
The Mirage (Vidor)	Drama		
Let Women Alone (O'Malley-Hawley)	Drama		
Soft Shoes (Carey)	Western		
Off the Highway (Logan)	Drama		

B. P. SCHULBERG PROD.

Breath of Scandal (Blythe)	Society drama		6,940
White Man (Joyce)	Jungle romance	Nov. 22..	6,370
Trifiers (Busch-Mayo)	Paris soc. dr.	Dec. 27..	6,626
Capital Punishment (Clara Bow)	Modern dr.		
Boomerang (Clara Bow)	Comedy-dr.		

SELZNICK

(Through Associated Exhibitors)

Woman to Woman (Compson)	Drama	Apr. 26..	6,304
$20 a Week (Arliss)	Drama	Jun. 21..	5,900
White Shadow (Compson)	Drama		
Passionate Adventure (Joyce-Daw)	Society dr.		5,665
Bowery Bishop	Slum dr.		
Greatest Love of All (Beban)	Drama		

(Through F. B. O.)

Nell Shipman Little Dramas	
Featurettes	
Jimmy Aubrey Comedies	
Col. Heeza Liar Comedies	

UNITED ARTISTS

A Woman of Paris (Purviance)	Drama of fate	Oct. 13..	7,500
Dorothy Vernon of Haddon Hall (Pickford)	Romantic drama	May 17..	9,351
America (Griffith prod.)	Historical drama	Mar. 8..	11,442
Isn't Life Wonderful? (Dempster)	Realism	Dec. 13..	8,000

UNIVERSAL

Hats Off (Morrison)	Drama	Feb. 9..	2,000
Down in Jungle Town (Joe Martin)	Monkey comedy	Feb. 9..	1,000
Fast Express (W. Duncan)	Railway serial	Feb. 9..	...
Jack o' Clubs (Rawlinson)	Western dr.	Feb. 16..	4,717
Lone Larry (Sedgwick)	Comedy	Feb. 16..	2,000
You're Next	Century com.	Feb. 16..	2,000
The Jail Bird (Edwards)	Comedy	Feb. 16..	1,000
Ride for Your Life (Gibson)	Western	Mar. 1..	5,310
Society Sensation (Valentino)	Reissue	Mar. 1..	2,000
Very Bad Man (Edwards)	Comedy	Mar. 1..	1,000
Peg of the Mounted (Baby Peggy)	Comedy	Mar. 1..	2,000
Law Forbids (Baby Peggy)	Feature dr.	Mar. 8..	6,263
Swing Bad the Sailor	Leather Pushers	Mar. 8..	2,000
Sons-in-Law	Century com.	Mar. 8..	2,000
Should Poker Players Marry (Edwards)	Comedy	Mar. 8..	1,000
Fool's Highway (Philbin)	Drama	Mar. 15..	6,800
Big Boy Blue	Leather Pushers	Mar. 15..	2,000
The Oriental Game (Pal)	Century com.	Mar. 15..	2,000
Keep Healthy (Summerville)	Comedy	Mar. 15..	1,000
Phantom Horseman (Hoxie)	Western	Mar. 15..	4,889
Stolen Secrets (Rawlinson)	Drama	Mar. 22..	4,742
Young Tenderfoot (Messinger)	Comedy	Mar. 22..	2,000
Nobody to Love (Edwards)	Comedy	Mar. 22..	1,000
Night Message (Hulette)	Drama	Mar. 29..	4,884
Ship Ahoy (Dunn)	Comedy	Mar. 29..	1,000
That's Rich (Trimble)	Comedy	Mar. 29..	2,000
Galloping Ace (Hoxie)	Western	Apr. 5..	4,561

	Kind of Picture	Review	Feet
Hit Him Hard (Earle)	Comedy	Apr. 5..	2,000
Marry When Young (Edwards)	Comedy	Apr. 5..	1,000
Checking Out (Pal)	Century com.	Apr. 12..	2,000
Spring of 1964 (Edwards)	Comedy	Apr. 12..	1,000
Excitement (LaPlante)	Comedy-dr.	Apr. 19..	4,913
Storm Daughter (Dean)	Drama	Apr. 19..	5,203
Racing Kid (Messinger)	Comedy	Apr. 19..	2,000
Forty Horse Hawkins (Gibson)	Western	Apr. 26..	5,140
One Wet Night (Edwards)	Comedy	Apr. 26..	1,000
Pretty Plungers (Follies Girls)	Century com.	Apr. 26..	2,000
Riders Up (Hale)	Race drama	May 3..	4,904
Politics (Summerville)	Comedy	May 3..	1,000
Green Grocers (Dunn)	Comedy	May 3..	1,000
A Lofty Marriage (Earle)	Comedy	May 3..	2,000
Taxi, Taxi! (Hoxie)	Comedy-dr.	May 10..	4,943
Pigskin Hero (McCoy)	Comedy	May 10..	2,000
Bulltosser (Lyons-Moran)	Reissue	May 10..	1,000
Dangerous Blonde (LaPlante)	Comedy-dr.	May 17..	4,919
Fast Steppers (New Series)	Race dr.	May 10..	2,000
Ridgeway of Montana (Hoxie)	Western	May 17..	4,843
My Little Brother (Summerville)	Comedy	May 17..	1,008
The Lone Round-Up (Dougherty)	Short Western	May 17..	2,000
The Signal Tower (Super-Jewel)	Drama	May 24..	6,714
Tired Business Man (Alt-Follies Girls)	Comedy	May 24..	2,000
Honor of Men (N. Hart re-issue)	Western	May 24..	2,000
Reckless Age (Denny)	Drama	May 31..	6,954
Fighting American (all star)	Drama	May 31..	5,251
Case Dismissed (Summerville)	Comedy	May 31..	1,000
Boss of the Bar-20 (Lawrence)	Western	May 31..	2,000
Delivering the Goods (Pal)	Comedy	May 31..	2,000
The Gaiety Girl (Philbin)	Drama	Jun. 7..	7,419
High Speed (Rawlinson)	Drama	Jun. 7..	4,927
Fearless Fools (McCoy)	Century com.	Jun. 7..	2,000
Rest in Pieces (Roach)	Comedy	Jun. 7..	1,000
Powerful Eye (Morrison)	Short Western	Jun. 7..	2,000
Sailor Maids (Follies Girls)	Comedy	Jun. 14..	2,000
Winning a Bride (Ridgeway)	Comedy	Jun. 14..	2,000
Family Secret (Baby Peggy)	Comedy-dr.	Jun. 21..	5,076
Back Trail (Hoxie)	Western	Jun. 21..	4,615
Fight and Win (Jack Dempsey)	Fight series	Jun. 21..	...
Please Teacher (Messinger)	Comedy	Jun. 21..	2,000
Miners Over 21 (Summerville)	Comedy	Jun. 21..	1,000
Blue Wing's Revenge (Lawrence)	Western	Jun. 28..	2,000
Dark Stairway (Rawlinson)	Drama	Jun. 28..	5,008
Iron Man (Albertini)	Serial	Jun. 28..	...
Behind the Curtain (Bryson)	Drama	July 5..	4,875
A Royal Pair	Century com.	July 5..	2,000
Why Be Jealous? (Roach)	Comedy	July 5..	1,000
Young Ideas (LaPlante)	Comedy-dr.	July 12..	4,005
Her Fortunate Face	Century com.	July 12..	2,000
Little Savage	Short Western	July 12..	2,000
Sawdust Trail (Gibson)	Western	July 19..	5,500
Cry Baby (Summerville)	Comedy	July 19..	1,000
Starving Beauties (Wiley)	Comedy	July 26..	2,000
Flying Eagle (Lawrence)	Short Western	July 26..	2,000
Patching Things Up (Roach)	Comedy	July 26..	2,000
Fighting Fury (Hoxie)	Western	Aug. 2..	4,491
Kid Days (Snooky)	Comedy	Aug. 2..	1,000
Her City Sport (Wiley)	Comedy	Aug. 2..	2,000
The Gun Packer (Morrison)	Western	Aug. 2..	2,000
Big Timber (Desmond)	Forest dr.	Aug. 9..	4,650
Paging Money	Century com.	Aug. 9..	2,000
King's Command (Lawrence)	Short Western	Aug. 9..	2,000
Love and Glory (all star)	Drama	Aug. 16..	7,084
Hit and Run (Gibson)	Baseball dr.	Aug. 16..	5,504
Wolves of the North (Duncan)	Serial	Aug. 16..	...
Wine (C. Bow)	Drama	Aug. 23..	6,220
Hysterical History (Z Series)	Novelty	Aug. 23..	1,000
Sagebush Vagabond	Western	Aug. 23..	2,000
Butterfly (LaPlante)	Comedy-dr.	Aug. 30..	7,472
The Blow Out (Messinger)	Comedy	Aug. 30..	2,000
K—The Unknown (Valli-Marmont)	Drama	Sep. 6..	8,146
All's Swell on the Ocean (Dempsey)	Fight and win	Sep. 6..	2,000
So This Is Paris (Dempsey)	Fight and win	Sep. 6..	2,000
Scared Stiff	Century com.	Sep. 6..	2,000
Mind the Baby (Pal)	Comdey	Sep. 13..	2,000
College Cowboy	Western	Sep. 13..	2,000
Traffic Jams (McCoy)	Comedy	Sep. 13..	2,000
Tempest Cody Gets Her Man (Walcamp)	Western	Sep. 13..	2,000
That's the Spirit (Roach)	Comedy	Sep. 13..	1,000
Measure of a Man (Desmond)	Drama	Sep. 20..	4,979
Fast Worker (Denny-LaPlante)	Drama	Sep. 20..	6,506
Low Bridge (Messinger)	Comdey	Sep. 27..	2,000
Game Hunter (Roach)	Comdey	Sep. 27..	1,000
Between Fires	Western	Sep. 27..	2,000
Rose of Paris (Philbin)	Drama	Oct. 4..	6,361
Rip Van Winkle	Hysterical Hist.	Oct. 4..	1,000
Trouble Fixer	Century com.	Oct. 4..	2,000
Western Wallop (Hoxie)	Ex-convict dr.	Oct. 11..	4,611
Hello, Frisco (Summerville-Dunn)	Comedy	Oct. 11..	1,000
Snappy Eyes (Wiley)	Comedy	Oct. 11..	2,000
An Eyeful (Sullivan)	Short drama	Oct. 11..	2,000
Pocahontas & John Smith	Hysterical hist.	Oct. 18..	1,000
What an Eye	Comedy	Oct. 18..	2,000
Ridin' Kid From Powder River (Gibson)	Western	Oct. 25..	5,727
Riddle Rider (Desmond-Sedgwick)	Serial	Nov. 1..	
Robinson Crusoe	Hysterical hist.	Nov. 1..	1,000
Some Tomboy (Wiley)	Comedy	Nov. 1..	2,000
The Tornado (H. Peters)	Melodrama	Nov. 15..	6,375
Sweet Dreams	Century comedy	Nov. 15..	2,000
Antony and Cleopatra	Gysterical History	Nov. 15..	1,000
Speed, Boys (Trimble, Bobbles)	Century (kid)	Nov. 22..	2,000
Oh, Doctor (R. Denny)	Comedy	Nov. 29..	6,587
Omar Khayyan (Hysterical history)	Comedy	Nov. 29..	1,000
Double Cross (Sullivan)	Drama	Nov. 29..	2,000
Smouldering Fires (Frederick-LaPlante)	Drama	Dec. 13..	7,356
Hurricane Kid (Gibson)	Western		
Secrets of the Night (Kirkwood-Bellamy)	Drama	Dec. 20..	6,138
Mad Whirl (May MacAvoy)	Comedy-dr.	Dec. 27..	6,184
Price of Pleasure (Valli-Kerry)	Drama		
Saddle Hawk (Gibson)	Western dr.		
Raffles (House Peters)	Drama		
Eyes of Fools (Rubens-Marmont)	Society dr.		
Fifth Avenue Models (Mary Philbin)	Drama		
Up The Ladder (Valli)	Drama		
Love Cargo (House Peters)	Drama		
Let 'Er Back (Gibson)	Western		
Dangerous Innocence (LaPlante-O'Brien)	Drama		
Ridin' Thunder (Jack Hoxie)	Western		
Man in Blue (Rawlinson-Bellamy)	Drama		
Meddler (Desmond)	Drama		
Taming the West (Gibson)	Western		
Don Dare-Devil (Hoxie)	Western		
Red Clay (Desmond)	Drama		

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Paul Revere	Hysterical histy	Dec. 20..	1,000
Border Maid (Ed Cobb)	Drama	Dec. 20..	2,000
Family Row (Messenger)	Comedy	Dec. 20..	2,000
Present Arms (Wiley)	Comedy	Dec. 27..	2,000

VITAGRAPH

Between Friends (Tellegen-Nilsson)	Society dr.	Apr. 26..	6,936
Virtuous Liars (Allen-Powell)	Society dr.	Apr. 19..	5,650
One Law For The Woman (Landis)	Mining camp		6,000
Code of the Wilderness (Bowers-Calhoun)	Modern west.	July 12..	6,480
Behold This Woman (Rich)	Movie romance	Aug. 2..	6,425
Captain Blood (Star Cast)	Sabatini romance	Sep. 20..	10,680
Clean Heart or Cruelties of Life	Modern dr.	Sep. 27..	7,950
Greater Than Marriage (Tellegen-Daw)	Theatre dr.		
Beloved Brute (De La Motte)	Melodrama	Nov. 22..	6,719
Two Shall Be Born (Novak-Harlan)	Drama		
Pampered Youth (Landis-Calhoun)	Drama		
Redeeming Sin (Nazimova-Tellegen)	Apache dr.		
Barree, Son of Kazan	Special		
Fearbound (Daw-Welch)	Melodrama		
Steele of Royal Mounted	Special		
In the Garden of Charity	Special		
Happy Warrior	Special		
Alibi	Special		
Road That Led Home	Special		
Unknown Story	Special		

WARNER BROTHERS

Conductor 1492 (Hines)	Comedy-drama	Feb. 23..	7,080
Daddies (Belasco)	Comedy-drama	Feb. 23..	7,228
George Washington, Jr. (Barry)	Comedy-drama	Mar. 22..	5,674
Beau Brummel (J. Barrymore)	Romantic drama	Apr. 12..	10,930
Broadway After Dark (Menjou)	Comedy-drama	May 31..	7,019
Babbitt (all-star)	Character drama	July 1..	7,900
Being Respectable (all-star)	Society drama	Aug. 16..	6,040
Three Women (all-star)	Society drama	Sep. 27..	8,200
How to Educate a Wife (star cast)	Society drama		6,000
Her Marriage Vow (all-star)	Society drama		7,100
Cornered (all-star)	Society drama		7,300
Lovers' Lane (all-star)	Character drama	Nov. 29..	5,100
Tenth Woman (all-star)	Society drama		6,250
Find Your Man (Rin-Tin-Tin)	Melodrama	Oct. 4..	7,300
Lover of Camille (all-star)	Romantic drama	Nov. 29..	7,180
This Woman (Rich)	Society drama	Nov. 1..	7,100
Dark Swan (Prevost-Blue-Chadwick)	Drama	Dec. 6..	6,800
Her Marriage Vow (Blue)	Family life dr.	Dec. 20..	7,100

MISCELLANEOUS

ARTCLASS PICTURES CORP.

Rough Ridin' (B. Roosevelt)	Thrill dr.	Apr. 26..	4,670
Rarin' to Go (Buffalo Bill, Jr.)	Thrill dr.	Aug. 2..	5,000
Battling Buddy (B. Roosevelt)	Thrill dr.	Sep. 13..	4,000
Biff Bang Buddy (B. Roosevelt)	Thrill dr.	Sep. 20..	4,500
Hutchison Series	Stunt dramas		
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr.	Sep. 27..	4,800
Walloping Wallace (B. Roosevelt)	Thrill western	Oct. 11..	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct. 18..	5,000
Rip Roarin' Bobert (B. Roosevelt)	Thrill dr.		4,600
Cyclone Buddy (B. Roosevelt)	Thrill dr.		4,650
Gold and Grit (B. Roosevelt)	Thrill dr.		4,650
Bringing Home the Bacon (Buffalo Bill)	Thrill dr.		4,650
After Six Days	Biblical spec.		10,000
Woman Who Believed (Ann Luther)			5,700
Deerslayer (J. W. Kerrigan)			5,000

BANNER PRODUCTIONS

Truth About Women (Hampton)	Society drama	Oct. 25..	5,600
Man Without a Heart (Harlan)	Society drama		6,000
Those Who Judge (P. R. Miller)	Society melo.		5,700
Daughters Who Pay (all-star)	Society drama		5,800
Empty Hearts (all-star)	Society drama		5,860

C. B. C.

Innocence (Nilsson)	Theatrical dr.		5,923
Discontented Husbands (J. Kirkwood)	Marriage dr.		5,421
Pal o' Mine (Rich)	Romance		6,070
Traffic in Hearts (R. Frazer)	Social uplift		5,549
Battling Fool (R. Fairbanks)	Prize fight		4,975
Foolish Virgin (E. Hammerstein)	Social drama		5,900
Price She Paid (A. Rubens)	Marriage dr.		5,957
Fight for Honor (Fairbanks-Novak)	Railroad dr.		4,570
Midnight Express (Hammerstein)	Railroad melo.	Dec. 6..	5,967

C. C. BURR

Speed Spook (J. Hines)	Thrill drama	Aug. 30..	6,000
New School Teacher (Bennett)	Drama		5,900
Average Woman (Pauline Garon)	Drama	Feb. 9..	6,400
Lend Me Your Husband (Kenyon)	Drama		6,700
Youth for Sale (S. Holmquist)	Drama	Oct. 18..	6,500
The Early Bird (Hines)	Comedy	Dec. 27..	7,000

CHADWICK PICTURES CORP.

	Kind of Picture	Review.	Feet
Early Bird (Johnny Hines)	Drama		5,400
Cracker Jack (Johnny Hines)	Drama		6,500
Fire Patrol (all-star)	Melo. of Sea	May 24..	6,000
Meddling Women (L. Barrymore)	Dom. melo.	Oct. 18..	6,400
Painted Flapper (all-star)	Comedy-drama	Oct. 25..	5,600
I Am the Man (L. Barrymore)	Dom. melo.	Nov. 1..	7,600
Flattery (Bowers)	Political dr.	Nov. 8..	6,000

J. J. FLEMING PROD.

Shackles of Fear (Ferguson)	Melodrama		5,000
Trail of Vengeance (Ferguson)	N. W. Police		5,000
Phantom Shadows (Ferguson)	Melodrama		5,000
Scarlet and Gold (Ferguson)	N. W. Police		5,000

INDEPENDENT PICTURES CORP.

Border Justice (Bill Cody)	Western dr.	Nov. 8..	5,488
Barriers of the Law (Desmond-Holmes)	Bootlegging dr.	Nov. 29..	4,960
Dangerous Pleasure			
Bill Cody series of eight	Stunt dramas		
A Desperate Adventure (F. Farnum)	Western dr.		4,880
Two-Fisted Tenderfoot (F. Farnum)	Western dr.		5,050
Baffled (F. Farnum)	Western dr.		4,940
Border Justice (B. Cody)	Ranger dr.		5,300
Bandit Tamer (E. Farnum)	Comedy west.		5,240
Barriers of the Law (Desmond-Holmes)	Society dr.		4,980
Billy, The Kid (F. Farnum)	Western		4,790
Blood and Steel (Desmond-Holmes)	Society dr.		5,000
Calibre 45 (F. Farnum)	Western dr.		4,930
Courage (F. Farnum)	Western dr.		5,020
In Spider's Web (Alice Dean)	Melodrama		6,000
Moonshine (B Cody)	Western		4,980

LUMAS FILM CORP.

Black Lightning (Thunder, the dog)	Dog dr.	Nov. 8..	5,500

RAYART

Midnight Secrets (Larkin)	Drama
Street of Tears (Santschi)	Drama
For Another Woman (Harlan)	Drama
Pell Street Mystery (Larkin)	Drama
Trail Dust (Dunbar)	Drama
Lightning Romance (Howes)	Drama
Battling Brewster (Farnum)	Drama
Easy Money (All-Star)	Drama
Butterfly Comedies (Gloria Joy)	

RED SEAL PICTURES CORP.

Marvels of Motion	Slow motion	Nov. 1..	650
Animated Hair Cartoons	Novelty	Nov. 1..	300
Vaudeville	Cartoon	Nov. 1..	1,000
Film Facts	Magazine	Nov. 1..	750
Peeps Into Puzzle-land	Novelty	Nov. 1..	750
Out of the Inkwell series	Cartoons		
Vacation (Out of Inkwell)	Cartoon	Nov. 22..	1,000
Animated Hair Cartoons	Marcus cartoon	Nov. 22..	1,000
Should a Husband Tell	Gems of screen	Nov. 22..	1,000
Film Facts	Magazine	Nov. 22..	2,000
League of Nations (Out of Inkwell)	Cartoon	Nov. 29..	1,000
The Cure (Out of Inkwell)	Cartoon	Dec. 13..	1,000
Zoo's Who's Who	Gem of the screen	Dec. 27..	1,000

RUSSELL PRODUCTIONS

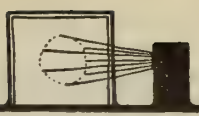
Passing of Wolf MacLean (All-Star)	Western melo.	Nov. 29..	4,712
Courageous Coward (Jack Meehan)	Western	Dec. 6..	4,052

WM. STEINER PROD.

Payable on Demand (Maloney)	Western dr.		4,667
Lawless Men (N. Hart)	Western dr.		4,816
Black Gold (Morrison)	Western dr.		4,697
Poison (Hutchison)	Stunt dr.	Sep. 13..	5,000
Turned Up (Hutchison)	Stunt dr.	Sep. 27..	4,900
Riding Double (Maloney)	Western dr.		5,008
Tucker's Top Hand (N. Hart)	Western dr.		4,618
Rainbow Rangers (Morrison)	Western dr.		4,982
Perfect Alibi (Maloney)	Western dr.		5,108
Left Hand Brand (N. Hart)	Western dr.		4,884
Pot Luck Pards (Morrison)	Western dr.		4,927
Virtue's Revolt (Thornton)	Stage melodrama	Oct. 11..	5,175
On Probation (Edith Thornton)	Drama	Dec. 13..	5,000
Across the Dead Line	Western		5,000
Always Ridin' to Win	Western		5,000
Hidden Menace	Stunt dr.		5,000
Branded a Thief	Western		5,060
Verdict of the Desert	Western		4,745
Valley of Vanishing Men	Western		4,652

USLA COMPANY

Crown Productions
Ermine Productions
W. D. Russell Productions
Sable Productions
Seal Productions



PROJECTION

EDITED BY F. H. RICHARDSON

Unreasonable

In a letter from a projectionist down in New Jersey the following occurs:

The manager in the theatre where I held my third position as projectionist was a solid ivory top who had the impression that all I had to do was trim the carbons, splice film and start the projectors going. He further expected me to repair the films which came from the exchange in a miserable condition. Most theatre managers in this vicinity cannot be made to understand that the character of reflection from a screen, or projector intermittent speed and things of that sort really mean anything at all to them. About all that interests them in projection is to have a projectionist who is able to drag or jam through anywhere from eight to a dozen reels of film in a given schedule time. "Series type generator" or some other sort, means absolutely nothing whatsoever in their young lives. So long as the generator pumps juice with a fair degree of regularity, they should worry.

He Still Exists

That this type of manager still exists and is, we all very well know. He pays for films from an exchange. Just as a plain matter of the commonest kind of common sense, the price paid presumes films in condition to project, since films unfit for projection are NOT A SHOW because they cannot be used to put on a show when received. HE IS PAYING FOR FILM INSPECTION AND REPAIR, WHICH THE EXCHANGE HAS TACITLY AGREED TO PROVIDE. Still he insists that his projectionist DO THE WORK HE HAS PAID THE EXCHANGE TO DO, AND DO IT FOR NOTHING. IS THAT COMMON SENSE OR IS IT FAIR????

This type of Manager can see nothing in expert knowledge of screen surfaces, which means that he is AN EASY MARK FOR THE SCREEN SALESMAN, who can, and very often does sell him a screen totally unfitted for use in his auditorium. This means that the box office values of the productions he has paid good money for will be and are reduced exactly in proportion to the lack of proper reflection value of the screen in his theatre. He answers all protests of the projectionists with: "The screen salesman knows his business, I guess." And he is right, too. The screen salesman does know his business—but his business is to SELL SCREENS, and very, very many excellent SALESMEN don't either know or care Adam whether the screen surface they sell to a theatre fits the conditions in that auditorium or not. THEY ARE THERE TO SELL A SCREEN. I have had a case under consideration very recently where a manager of this type had just paid a very respectable sum for a rather highly polished metallic screen. For a house say twenty feet wide by 125 feet deep it would have been a splendid surface, and would give corking results. It is installed in an auditorium fifty-two feet square, with the front row of seats only fifteen feet from the screen.

Fade-Away Fierce

The fade-away is, of course, nothing short of fierce. The projectionist, who really was merely a machine attendant (Operator) knew nothing at all about such trifling matters as that. After the screen was bought, but before it arrived, he got himself nicely fired, and a real projectionist took his place. When the new screen came this man took one look at it and told the manager it was totally unfit for the work, at which the "manager" merely laughed—until the screen was duly installed and the projectionist got him to start from center back and walk slowly around to the side. Then he woke up, but the screen was in. The projectionist sent for me, it being in an outlying suburb of New York City. What I said to that manager was very much to the point. I don't think he will laugh or sneer when projection problems are again brought to his attention—not right away anyhow. I offered to get the matter straightened out for him, provided he would send for his projectionist and offer a decent apology to him for sneering at the correct information BEFORE THE SCREEN WAS INSTALLED AND PAID FOR. Somewhat to my surprise he did this, whereupon I did as I agreed, though I had quite a row with the maker of the screen before he agreed to take it back—he did not make a surface suitable for that theatre—and refund all the money except enough to cover the expense he had actually been put to. This I regarded as his due, and as just penalty for a manager who did not believe there were any real problems beyond the very simple ones named by the writer of the letter I am commenting on attached to motion picture projection.

The manager who fails to realize the BOX OFFICE VALUE of high grade projection results, and to understand that high grade results may only be had by the application of wide, varied and expert knowledge on the part of the projectionist, LACKS ABILITY AS A MOTION PICTURE THEATRE MANAGER. In the managerial class he ranks with the machine attendant (Operator) in projection, and the results he produces in revenue at the box office will be far below those which might be produced by a wide awake, capable manager.

S. L. Rothafel (Roxie) started managing a "theatre" in a room over a saloon down in a small Pennsylvania town. He did not stay there because he very soon saw the possibilities of and for the application of energy, BRAINS and real ability to ALL things which went to make up perfection in and of the chief thing the motion picture theatre has to sell—the picture upon the screen. Today "Roxie" manages the largest theatre in all New York City and the finest too. "Roxie" built the Rialto, which was then considered the very ne plus ultra of motion picture theatres. He managed it for a long while, until he built the Rivoli, which was even larger and better than its sister, the Rialto. Then he built and has for five years managed the Capitol, which is said to be the largest in seating capacity of any theatre in the world, and certainly is nothing short of magnificent in all its appointments.

The manager who sneers at projection problems ("Roxie" doesn't do anything so foolish), and thinks that screen surface problems don't amount to anything would swallow his Adam's apple whole did he get just one glimpse of "Roxie's" weekly or monthly salary check.

"Roxie" gets those checks very largely because of the fact that he did recognize the box office value of perfection in all that goes to make up the motion picture show. Had he not done so he probably would still be managing a small theatre for a small weekly check.

Bluebook School

Question No. 191—What would you consider as the maximum efficient viewing angle of metallic surface screens?

Question No. 192—Describe a mirror screen. Name what you consider as their objectionable features and tell us under what conditions you would recommend the purchase of a mirror screen.

Question No. 193—Would you consider the installation of a concave surface screen as advisable under any conditions? Give us the reasons for your answer, and in detail. We want to know what you know about this whole proposition.

Question No. 194—Give us your views as to the height the screen should be above the floor under various conditions, and why should that be the height.

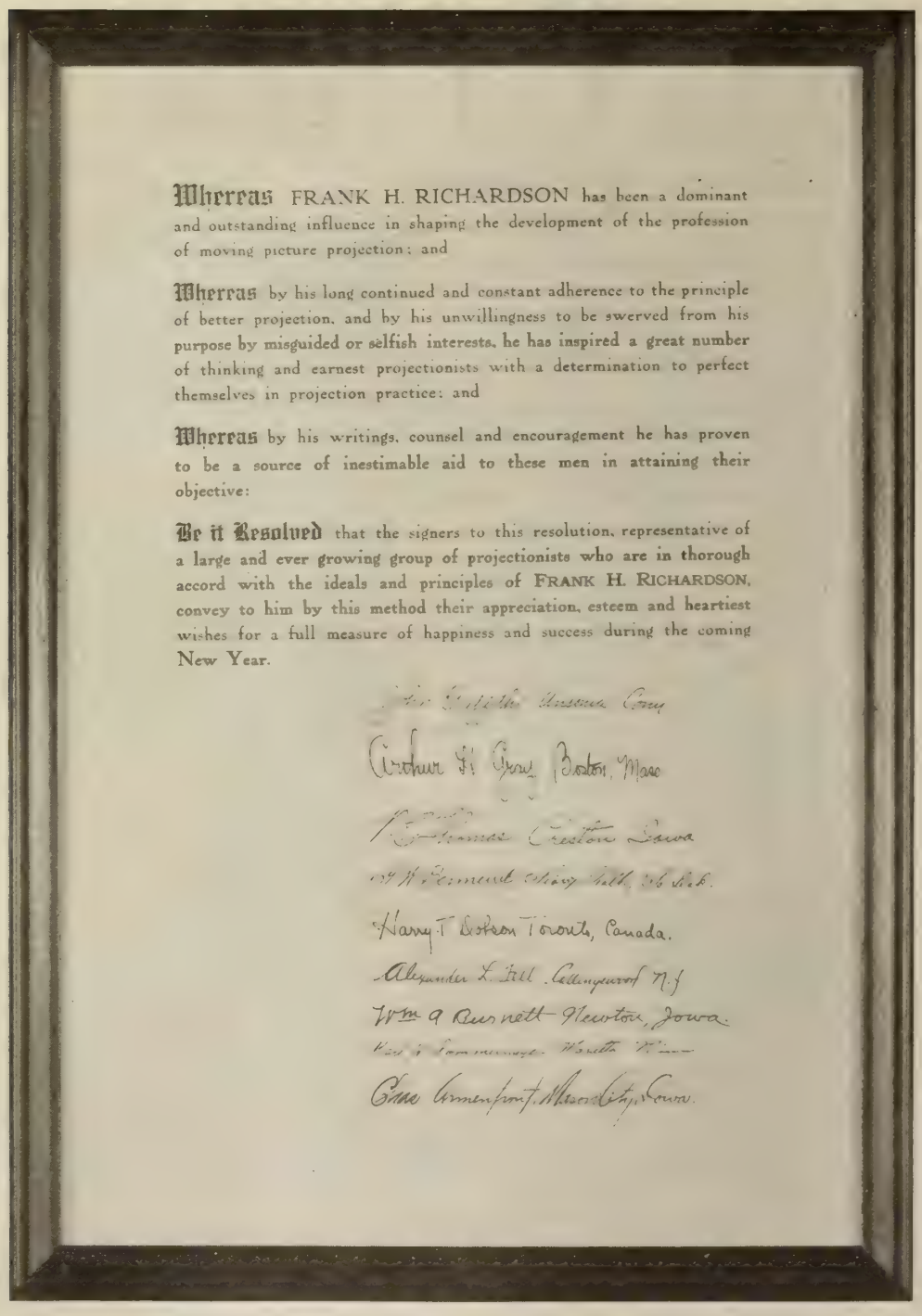
Question No. 195—Give us your views as to what the outline of the picture ought to be, and what considerations should govern the coloring of the various things immediately surrounding it.

New Student

Francis Dinty Moore, City Theatre, Taunton, Mass., joins the Bluebook School at question 171. He apologizes for not having got busy sooner, but remarks that "it is better late than never," which is true, though "better never late" is still gooder. However, we welcome you, Friend Moore—only hoping that Maggie doesn't beat me up, as she does every one who—well, you know the "Bringing Up Father" series.

Bluebook Error

Francis H. Moore, Projectionist City Theatre, Taunton, Mass., calls attention to the fact that "Fig. 93" in last whole line on page 346, should read Fig. 94. Owners of Bluebooks will do well to pencil in this correction. I am indebted to brother Moore for his action. Why not get in on the Bluebook School, friend Moore? It cannot but be of value to you.



Whereas FRANK H. RICHARDSON has been a dominant and outstanding influence in shaping the development of the profession of moving picture projection; and

Whereas by his long continued and constant adherence to the principle of better projection, and by his unwillingness to be swerved from his purpose by misguided or selfish interests, he has inspired a great number of thinking and earnest projectionists with a determination to perfect themselves in projection practice; and

Whereas by his writings, counsel and encouragement he has proven to be a source of inestimable aid to these men in attaining their objective:

Be it Resolved that the signers to this resolution, representative of a large and ever growing group of projectionists who are in thorough accord with the ideals and principles of FRANK H. RICHARDSON, convey to him by this method their appreciation, esteem and heartiest wishes for a full measure of happiness and success during the coming New Year.

Arthur H. Gray, Boston, Mass

The Testimonial to Frank H. Richardson For His Services In Behalf of Projectionists Wherever the Broad Beam Of Light Plays on the Silver Sheet.

CHRISTMAS of this year brought me hundreds of cards from friends scattered all over the United States and Canada, and a few from "foreign countries." I wish to personally thank every one of you who thought enough of me to go to that trouble, and to assure you that the act was keenly appreciated. I have the cards parked all over Kingdom Come at home, where I can look at them, and think to myself: There's a lot of the boys who like me after all. But something beside cards arrived, for right smack out of a clear sky came the neatly framed Resolution, which is pictured herewith, together with a letter from Arthur Gray, Boston, Mass., which I shall treasure as long as life shall last.

Why? Well, because, after reading that letter and looking at the Resolution, which was evidently not prepared without a LOT of trouble, I just KNOW that those who did this thing really do think kindly of rough, old Richardson, and that, as the letter says, deep down in their hearts there lies something very akin to affection, of which I have strived and shall continue to strive hard to be worthy of.

Really, words fail me, men. I just can't tell you how deeply I appreciate your act, or how nearly Brother Gray's letter came to being wet with moisture, which springs not easily to the eyes of men who have reached almost to the three-score point in life, and whose lives have been well filled with hard-fought battles.

I have been honored with many honorary memberships in unions, and other bodies, and such things are, of course, appreciated; BUT this is a thing apart unto itself. Brother Gray's letter reads:

"MY DEAR RICHARDSON: There has been mailed to you, under separate cover, a little token which has been entrusted to me for delivery. I would like to accompany it with these few words:

"'The intrinsic value of the token is small; the spirit which it represents is a strong force for good. It was conceived by no one individual alone; it has been the thought of many.

"'Men are reticent to allow their deeper feelings to appear on the surface, and words, my good friend Richardson, are such feeble things, and so ineffectual when the heart is trying to express itself.

"'I have been granted the privilege of sensing the deep gratitude of these men to you; their friendship, their appreciation and—yes, their downright affection for you. I could read it between the lines of the letters written to me, and feel deeply my limitations in attempting to convey to you a true sense of their wonderful spirit.

"'It is my heartfelt wish that this little token may, at least in some small degree, prove a source of encouragement, and help you—oh, if only just a wee little bit—to ease off the rough spots when the going gets rough. May it also remind you that we are always going ahead, taking no backward steps, and that it all is well worth while.'

Film Damage!

What's the Real Cause?

By F. H. RICHARDSON

(NOTE: *The editor of this department is responsible for everything written in connection with these photographs except for the caption under each picture, marked "Comment by Mr. Dennison."*)

The accompanying photographs were made by the Famous Players-Lasky Corporation, under the personal supervision of Earl J. Dennison. The lessons they teach should be of large value to the industry, because they should drive home the fact that film damage, which is hugely costly, is usually very largely unnecessary.

Examining the picture you will observe that one side of the film is "crimped," or folded over, the bend coming right square in the line of sprocket holes. This form of damage is sufficiently common, I think, that you have all seen examples of it. It is due to nothing in this wide world but rank carelessness and inattention on the part of the projectionist or machine operator. Hence it is utterly without any possible legitimate excuse.

The section of the film subjected to such abuse is, of course, utterly ruined, because such bending cannot but strain the edges of the sprocket holes, upon the absolute accuracy of which we must depend for steadiness of the picture upon the screen, out of shape, to some extent at least. The damaged section must therefore be cut out, and unless it be replaced there is likely to be a very bad jump in the action at that point, since damage of this sort usually runs for several feet, and sometimes for a very great many feet.

The form of damage so well illustrated in plate 11 is, as Mr. Dennison says, very common; also it is without legitimate excuse. As a rule it is caused primarily by a poorly made splice, which (often by reason of a too heavy take-up pull) causes the film to climb the sprocket. As Mr. Dennison remarks, it invariably (I would myself say almost invariably) occurs at the lower, or take-up sprocket. This is because the pull of the take-up will or may cause a poorly made splice which "gets by" the other sprockets, to climb the lower one. A poorly made splice will usually negotiate the upper sprocket because there is nothing pulling it over the sprocket, hence it can adjust itself, to a large extent, to the fault. The same is true of the intermittent, even though there be a pull by the sprocket itself; also the intermittent idler roller or shoe just simply MUST be kept somewhere near in proper adjustment, else the projector will give notice of the failure, and usually does it pretty pronto, too.

But with the lower sprocket it is different. The take-up tension is pulling the film over the sprocket, and if there be a splice which has been made crookedly by the "finger-film-press process," then the pull against the sprocket teeth is crooked, and since that condition always means more or less poorly matched sprocket holes, the tendency to climb is very great indeed.



Plate 10.

Comment by Mr. Dennison: The form of damage illustrated in plate No. 10 is caused by the lower, or take-up sprocket idler flange of the projector being out of line with the sprocket. Under this condition the chance of damage is greatly increased if the take-up tension be excessive

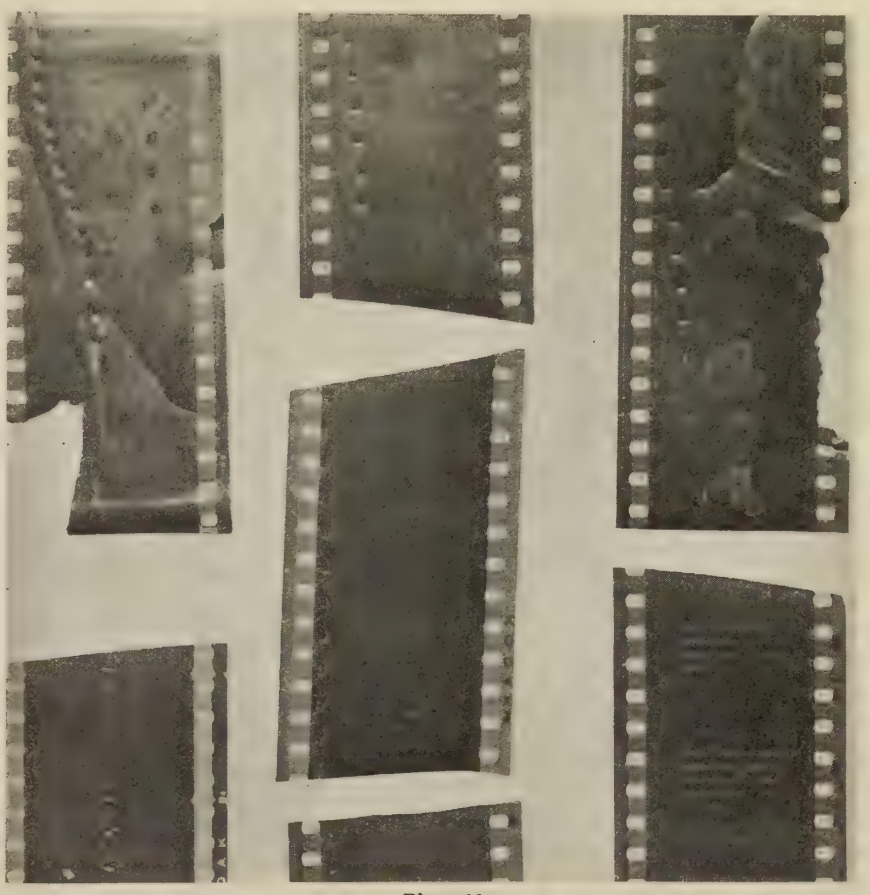


Plate 11

Comment by Mr. Dennison: This form of damage is very common. It usually starts as a poorly made splice, and invariably happens at the lower, or take-up sprocket

The moral is (A) Make your film splices VERY CAREFULLY AND ACCURATELY, eliminating the finger work cross word puzzle by installing a good film splicer, which may now be had at a very reasonable figure —see page 277 of the Bluebook of Projection. (B) Eliminate "Jimmie the Usher" entirely in the matter of film splicing. (C) Keep your lower sprocket idlers very carefully and accurately adjusted—see page 606 of the Bluebook — and be sure the sprocket idler bracket spring is strong enough. (D) Don't have more take-up tension than is necessary to rewind the film. Excessive take-up tension is a breeder of trouble and the cause of much film damage. See page 595 of the Bluebook.

West Coast

What is the matter with the West Coast men? I personally know there are a great many very capable projectionists out there, yet of all the replies to Bluebook School questions sent from there—and there have been quite some few, too—hardly any have been nearly enough correct to receive serious consideration. Are all you chaps in Seattle, Portland, Frisco, Santa Ana, San Jose, San Diego and the rest dead or calmly sleeping; are you afraid to tackle the questions, or are you just cribbing the answers and giving nothing in return? Or don't you give Adam about educational matters of that sort? What is the answer? I'm curious.

Bluebook School—Answers 161 to 165

Question No. 161—Were the exhibitor or manager to ask you what effect an increase in size of picture would be as to emphasizing the defects in the film, such as "rain" etc., what would you say?

Daniel Constantino, Easton, Pa.; W. R. Gwynn, Longmont, Colo.; Karl Sommermeyer, Marrietta, Minn.; Arthur H. Gray, Boston, Mass.; G. W. Bennewitz, Sioux Falls, So. Dakota; C. H. Hanover, Burlington, Ia., and A. L. Fell, Collingswood, N. J. all made good, though none of them completely, as I shall show by publication of parts of several answers.

Fell follows Bluebook wording and says:

* * *If the actual scratch in the film be .015625 (1/64) of an inch wide, it will appear as a mark approximately 2.5 inches wide in a 12 foot picture, or about four inches wide in a 20 foot picture; also every movement of the film in the aperture will be magnified on the screen in the same proportions.

Bennewitz says:

I would tell him that to increase the size of the picture it will be necessary to magnify the film photograph a greater number of times, and the greater the number of times the film photograph is magnified at the screen image, the greater will be the magnification of "rain," etc. Also the greater the magnification of defects such as "rain," the more noticeable they will be to the audience.

Gray says:

Blemishes on the surface of the film become emphasized in the screen image through increase in magnification; the granular construction of the film stock itself becomes visible; any existing "jump" or "sway" in the film at the aperture, hence in the screen image as a whole appears to be accentuated; any unevenness in the reflecting properties of the different areas of the screen surface are more readily visible in the larger picture. Very naturally all "blemishes" in the film image are made more visible as the picture size is increased, or the viewing distance decreased.

Gwynn says:

Enlargement of the projected picture beyond ordinary requirements would unnecessarily enlarge all blemishes, such as "rain," hence make them more visible to the audience. Aside from the above disadvantage of unnecessary enlargement, it is inadvisable because more light is required to produce a a given screen brilliancy, also if the enlargement be very great, there would be added, unnecessary eye strain for those seated near the screen.

But here is an angle to make you sit up and take notice. Sommermeyer says:

I would, first of all, invite him to view the picture, as now projected, with a good opera glass. Then I would set my conversation mill going something like this: Notice how all defects in the film, such as rain, are made more noticeable by increase in apparent size of the picture when viewed through the glass? Were we to increase the picture size to what it appears to be as you view it through the glass, your audiences would see the defects as you now see them. However, since you doubtless would not consider increasing the size so greatly, you must consider the opera glass test as something of an exaggeration.

Not such a bad idea, I'll instruct the world. Just keep that idea under your hat, and pull it when friend manager gets gay with the big picture bug. Only take him pretty well "down front" to do it.

Question No. 162—Suppose your employer had two theatres, one a wide, but not a deep one; the other a narrow, but very deep auditorium—say one 50 feet square and the other 25 feet wide by 130 feet, screen to rear row of seats. He asks your advice about screens for the two theatres. Let us hear just what you will say to him.

All those who made correct reply to question 161 also made acceptable answer to this one, plus Ralph W. Boone, White Pigeon, Mich.

Karl Sommermeyer resorts to Chart Fig 76, page 262 of the Bluebook to illustrate the reasons for his recommendations in this matter, which is an entirely correct procedure. Gwynn, in part, says:

I would recommend a plain white screen for the auditorium fifty feet square, because of the high diffusive qualities of such a surface. A kalsomined surface should give good results.

Bennewitz says:

I would ascertain the distance from screen to front row of seats in each theatre. Assuming it to be 20 feet in each case, and the seat rows to run straight across the auditorium, I would recommend the following: The 50 x 50 theatre would have an extreme viewing angle of 51 degrees. Referring to page 266 of Bluebook, we find this to be one degree in excess of maximum angle for class B screen surfaces, but if we measure from the second row of seats we find the angle to be within that allowable for Class B screen surfaces. This means that only the extreme seat on either end of the front row is outside the viewing limits allowed for class B screens, hence a class B screen is best suited for the theatre under the condition named.

In table No. 16, page 266, we find that surfaces 26, 29, 25, 32 and 27 have a mean average reflecting power over the entire angle which does not exceed the limiting value 4 for reflecting power ratio.

Still assuming the twenty-feet-front-row-to-screen distance in the theatre 25 feet wide by 130 feet, screen to rear row of seats, we find we have an extreme viewing angle of 32 degrees. This is two (2) degrees in excess of the maximum angle for Class A screen surfaces, see page 265 of Bluebook. If we again measure from screen to front row of seats we will find the maximum angle for that row is within that allowable for Class A screens, hence while the extreme seat on either end of the front row will lie outside the angle, still Class A surfaces are best for this theatre. Referring to table No. 15, page 265 of Bluebook, we will find that surfaces No. 11, 16, 36, 30, 17 and 18 have a mean average reflecting power over the entire angle which does not exceed the limiting value of 4 for reflecting power ratio.

The final selection would, in both cases, depend upon which surface has the greatest reflecting power, and the most even distribution of light over the entire viewing angle, quality of goods used for backing, guarantee——the reputation of the screen among those who have actually used it of course to have due consideration.

There, gentlemen, is an answer which shows the man who made it to have studied his Bluebook to good purpose. I don't believe a reply has been received to any question up to this time which has better illustrated the possibilities for practical application of data contained in the Bluebook. The reply serves two purposes. It tells you how to solve a problem, and shows you the actual practical value of the Bluebook to YOU, provided you get right down to brass tacks and STUDY it until you understand it thoroughly.

Brother Fell's reply is essentially the same as that of Brother Bennewitz. Both men are to be especially complimented.

Brother Gray says:

There are two factors here for consideration. First the size of picture and, second, the type of screen surface. Picture size to be the smallest that will give good visibility from maximum viewing distance and surface to be of a type which will most efficiently reflect and diffuse the light in such manner as will cause the picture to appear of the same, or approximately the same brilliancy from all seats. In the case of the wider house the picture will of course be the smaller of the two, which will be to our advantage. There will be a greater general side angle at which the picture must be viewed, and the smaller picture will tend to make less the apparent distortion due to foreshortening of objects which occurs under side viewing angle.

Since it will be necessary to have a screen of pronounced diffusing characteristics to insure equal and even distribution of the reflected light, a higher value of film illumination will be necessary than would be the case with a screen of high and semi-direct reflecting properties. The smaller screen, and consequent lower ratio of magnification again aids us in conserving electric energy at the light source.

The picture in the longer house must of necessity be the larger of the two in order to compensate for the greater distance from which it will be viewed from the rear seats of the auditorium. In this case, however, there is a relatively small side angle of view, hence we may use a screen surface of higher and more direct reflecting power, thus affecting a higher ratio of utilization of the light incident upon the screen.

Now it is seen that a considerable difference may exist in the picture size in the two theatres, and yet, with the same intensity of aperture illumination we may obtain the same screen foot candle power in both cases, notwithstanding the difference in magnification. Furthermore, Sir Boss (friend Gray is talking to the boss, as per question. —Ed.) we're going to get a clearer, softer, better defined and more pleasing picture with the screen of high diffusing power in the broad, shallow house, than we will get in the other where the screen of higher and more direct reflective power is used.

The foreging answer shows Brother Gray to have a comprehensive knowledge of those fundamentals with which the question concerns itself. Gray discusses generalities. Bennewitz gets right down to "cases" and deals in exact facts. Both answers are excellent, and both serve a good purpose. I have quoted them, together with the others, because this is an important matter and I have hopes that these replies will show you the possibilities for the projectionist to offer his employer exact, concise information, and offer in in a manner which will cause him, Friend Boss, to sit up and take decided notice.

What manner of answer could YOU have made to such a question, if it were propounded by your employer, before you read these replies—or after, for that matter, unless you get busy, as Bennewitz and Gray have done, and accumulate to yourself a real UNDERSTANDING of such matters, which are fundamentally germain to high class results in motion picture projection?

Question No. 163—What is meant by "Picture Light," as distinguished from other light?

All those who were named as correctly answering question No. 161 made good on this one.

All replies were to the effect that picture light is the light projected by the projection lens to the screen. Gray puts it rather better than the rest. He says:

Picture light is the light which passes through the film, and, being directed by the projection lens, forms an image upon the screen which, when reflected by the screen surface, takes the form of an enlarged, visible image reproduction of the photograph illuminated in the projector aperture.

Question No. 164—What is the function of a screen surface, and (this is hard) what would you regard as its principal characteristics when viewed from the standpoint of effectiveness?

Only Sommermeyer, Bennewitz and Gray 'came through' more or less well on this one. Bennewitz says:

The function of the screen surface is to receive the picture light and reflect it to the eyes of the audience. The principal characteristic of a screen surface, viewed from the standpoint of effectiveness, is to reflect and distribute evenly over the entire viewing angle of the auditorium the greatest possible percentage of the light incident upon it, so that the mean average of reflecting power over the entire viewing angle

does not exceed the limiting value of 4 for the reflecting power ratio.

Gray says:

The function of the screen surface is to receive the image of a photograph projected to it by a lens, and by reflecting this image, cause it to become visible to the eyes, usually of an audience. To be effective it must reflect the greatest possible percentage of light incident upon its surface, and absorb a minimum percentage. It must possess diffusing characteristics which will effect the greatest possible concentration of the light, together with evenness of distribution over the area from which it is to be viewed. (Read that last over several times. It tells a big story. —Ed.) Thus, a screen which is impervious to the light rays, which faithfully reproduces the image projected to it, and which reproduces it with the same degree of accuracy and brilliancy to the greatest number of people within the viewing angle is, to my way of thinking, the most effective screen surface.

Not so bad though there was room for elaboration on some points; also nothing was said of the possibility of color addition for light toning—if you think it practicable or advisable. Anyhow it should have been argued. There was ample room for considerable discussion of relative reflection powers, too. It was barely touched upon, yet it is of VERY great importance. There is, too, the element of "harsh" light some screens introduce, and the lack of clarity of the images they reflect. Screen surfaces, gentlemen, form a HUGELY important topic for discussion. I think I will ask this question again, later on.

Question No. 165—Explain why it is impracticable to compare screen surfaces and form an intelligent opinion as to their respective merits, by looking at screens in different theatres.

All who answered question 161 made good on this one, plus G. L. Oliver, Spokane, Washington.

Fell says:

It is impracticable to compare screen surface and form an intelligent opinion as to their merits by looking at their performance in different theatres, because it almost never happens that there are screens in different theatres where the various factors which may affect results are of equal value, and the working conditions exactly alike. The brilliancy of the projected light may have different values, due to varying arc amperage, varying crater angles, crater distances not the same, condensers not equally efficient, rotating shutters not the same, or differences in adjustment of the optical system of the projectors in general. Results may also be affected by theatre decorations, auditorium lighting, by screen surroundings, size of picture, angle of projection, height and shape of auditorium, and so on through a long list of things which may affect the apparent screen brilliancy in different theatres. Such an endeavor would be utterly futile.

NOTE: Bennewitz appends this note to the last question—or his answer to it, rather: "It is true, F. H., I might have answered that last question in considerable detail, but I do not see the advantage of wasting good space in the department."

Wrong! Space used in dealing FULLY and COMPLETELY with these questions is NOT wasted. It may seem a waste to you, Brother Bennewitz, to whom such a question appears very simple and the answer quite obvious, but the fact remains that there are THOUSANDS of projectionists who are not answering these questions (though absorbing the answers, alrighty right) simply because they DON'T understand them, excepting in a very hazy way. It is becoming more and more my purpose in this matter to consume ample space to go thoroughly into all details covered by the questions. In the end I believe even such men as yourself will find themselves benefited by that procedure.

Rank Nonsense

What seems a bit of rank nonsense has been sprung in the little city of Ofordville, Wisconsin. Citizens of the town insisted upon Mazda being installed, instead of the usual arc lamps, for projection in a new 350 seat theatre A. J. Fuller is preparing for opening there.

If it were not for the helpless position friend Fuller is placed in, it would be distinctly funny, but, of course, if he installs arc lamps after the dire threat citizens of that town have handed him that if he does use arc lamps and they interfere with radio, then his patronage will suffer, anything—static or even an aerial falling down—would instantly be laid to those darted theatre arc lamps.

The ridiculousness of the thing is shown by the fact that radio sets are in use in many projection rooms in large city theatres where arc lamps are used, where they function perfectly. I am NOT defending the installation of such sets in projection rooms, mind you, but they are there, and that fact proves to us all that the protest of Ofordville citizens represents nothing but rank foolishness.

How About New York?

Why, Heavenly days, there must be at least six hundred theatre projection arc lamps, some of them using up to 120 amperes, operating every night right here in New York City, yet radio doesn't seem to suffer, and the good Lord only knows how many THOUSANDS of other arc lamps burn each night in New York City.

I venture the assertion that the good, but apparently easily excited, citizens of Ofordville can place an arc lamp before, behind, to each side of, on top of and under one of their radio sets, and still get their programme just the same. However, as I said, just let Fuller install those lamps, and the good citizens will forget static and everything else. "It's those darted theatre lamps, gol ding it!" Raus mit 'em!

See the Big Things

A brother recently sent in the results of tests he had very carefully made showing what sort of carbon was cheapest, viewed merely from the standpoint of carbon consumption cost. The conclusions as to which carbons were cheapest were very clear, but the resultant comparative screen illumination was dismissed with merely the remark that neither the projectionist nor manager could see any difference in the screen illumination.

This might seem very conclusive, but as a matter of fact it is not. The comparison as to light was made while different reels were being projected, on different projectors, and that is not exactly convincing proof that the light was essentially equal as to brilliancy. And that brings me to the point of this little article.

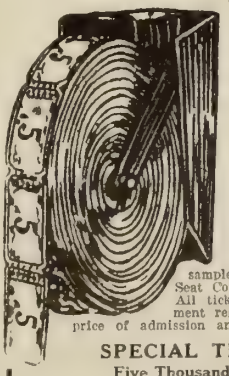
While I do not in any degree criticize the projectionist for looking carefully toward the suppression of small expense waste, still his figures only showed a possible saving of, as I remember it, about twelve cents per day. Of course twelve cents is twelve cents, and Mr. Manager can actually SEE that small saving. He will therefore appreciate it. BUT suppose the higher cost carbon actually gave a sufficiently improved light (I'm not saying they did, mind you, but merely supposing they did) to cause an average of two more patrons to step up to friend box office each day and deposit the price of a ticket. You you see that the "saving" would really be a poor one, be-

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cause while you would save money on carbons, you would lose two or three times the amount "saved" at the box office.

Bigger Things

What I am getting at, rather blunderingly I think, is the fact that the projectionist, while he should stop small leaks, should not concentrate so much on savings of that sort, as on improvement in the screen image, to the end that more of those idle seats be filled.

One may, for instance, save ten amperes of current and lose ten times the saving at the box office by reason of injury to the thing the public pays to see. Saving twelve cents per day is at the most saving 84 cents per week. If it is a genuine stoppage of waste, it is important, but it is very much more important to get those vacant seats filled—and in very many theatres they are vacant wholly and solely because too MUCH economy. Friend Manager concentrates too much on small savings—paring the expense bill—at the expense of large losses at the box office.

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The "Operator" Does Crossword Puzzles, the Projectionist Reads
RICHARDSON'S BLUE BOOK OF PROJECTION
Order from the Chalmers Publishing Company, 516 Fifth Avenue, New York City. Price, $6.00; Post Prepaid.

Difficult Problem

From upstate (New York) comes the following:

Will you kindly advise us how to solve the following problem, preferably by letter: We want to place a screen in "one," in a theatre playing vaudeville and pictures, but there is not sufficient height above the stage to "fly" it, nor is there room enough to take it off at the side.

The projection distance is 128 feet 5 inches. The Gold Fibre screen is now fifteen feet from the foot and five feet from the back stage wall. If we place the screen in "one" the projection distance will be about 117 feet 11 inches. The projectors are now at top of balcony, and the screen is tilted considerably. It is now about fifteen inches from the floor (The screen or bottom of picture?—Ed.) Will we have to tilt the screen if it is placed in "one"?

The picture is now—well, you can tell from the tables. Haven't the measurements handy. Can we get a 350 muslin—meaning 3½ pounds to the yard—like "Black Rock," give it a coat of aluminum paint, put it on a roller and make it work? The top of the arc (presumably meaning the proscenium arch. —Ed.) is 18 feet from the floor, hence the stage has to be trimmed to 18 feet to keep the draperies out of the picture. Above this arc (Arch.—Ed.) there is 13 feet.

Some years ago you were here and helped me on some problems. I shall anxiously await your reply to this one. What kind of preparation will we coat it with?

Can I?

You say, "I can tell from the tables what the picture is." Inasmuch as I don't know what tables you have in mind, or any tables which would give me anything worth while from the information you have supplied, I'm stuck on that one. Very apparently you don't understand the UNDERLYING PRINCIPLES involved in such matters. If you haven't a Bluebook, why not get one? If you have one, then, for goodness sake, STUDY IT.

I can't tell what the distortion may be unless I know the projection, vertical distance from screen center to lens and size of picture, only ONE of which you have supplied.

The screen is tilted now to avoid, or to neutralize distortion caused by a too-steep projection angle. If you place the screen in "one" you will either have to raise it higher (the picture, I mean) or else have a still steeper projection angle, with increased distortion, and with the screen in "one" you cannot tilt it sufficiently, I think, to avoid distortion to the extent you have with screen at back of stage, without making it look like the devil to the audience.

Moreover, whereas it would be possible to tilt a movable cloth screen, it would NOT be a practical thing to do on a stage where vaudeville is used, because it would involve the use of an incline for the bottom roller to travel on.

So far as I can see, the only thing you CAN do is to make a screen which will roll up. No, aluminum paint won't do. It would be too smooth, and would produce a haze due to an admixture of direct and diffused reflection, and a terrific "fade-way" at the side seats—see page 225 of Bluebook, also see "Haze," page 223.

If I were you I would, I think, present your problem to one of the screen companies. You can make a painted screen by securing a rather heavy muslin, which may, I think, be had three or more yards wide, attaching its upper edge firmly to a rigid strip—a strip which won't sag in the middle—in a perfectly straight line, and to a roller of generous diameter at the bottom. When you have it thus attached, coat the cloth with a glue sizing made from high grade, flexible glue. Let dry thoroughly, and then coat with paint made from half white zinc and half white lead, mixed half boiled linseed oil and half turpentine, with just a little ultramarine or prussian blue in it to "whiten" it. Let dry thoroughly, and then add one, or if necessary, two coats of "flat" white made entirely from white zinc. By flat white, I mean use turpentine, with barely enough oil (about three of turpentine to one of boiled linseed oil) to keep the zinc from rubbing off. Use a little blue in this, too.

Now, I won't guarantee that this surface will not crack, but I don't believe it will, though of course repeated rollings will tend to roughen the surface some, I presume. If I were doing it I would line the back of such a screen with some soft, rather thick white cloth, so that the surface would not come into direct contact with the harsh back of the screen when rolling. If this be done I think this surface would work all right and be at least fairly satisfactory.

I will be glad to hear from any of our readers who feel able to offer suggestions for a screen to be used under these circumstances.

Postscript

P. S. By the way, it has occurred to me that you have thirteen feet above the proscenium arch—or so I understand you. Why could you not make such a screen surface as I have described and mount it on a light but rigid frame —a frame made from say one inch 1 x 6 white pine braced straight across and diagonally with one inch 1 x 4 white pine. Make this twelve feet high by sufficient width, and arrange a top border drape to drop down to outline the picture top. The screen can be made wide enough to carry the side outlining border. The bottom of the screen may rest on the floor and the bottom of the picture meet the floor. The hoisting ropes can be attached a quarter of the way down the side of the screen and the whole thing can be hoisted straight up—can be "flyed." Objections? Certainly. There are several, BUT in a situation of this sort you can't have everything. The main objection, as I see it, is that the projection angle will be increased. Anyhow, I believe the plan is practical, therefore you might think it over.

Atta Boy!

S. F. Cooley, Lyric Theatre, Manchester, N. H., says:

Rather late to start in the Bluebook School answers, but what you said in December 13 issue is all true. We have all been following the questions, but few have sent in answers.

Here is one who wants the school to continue. I can appreciate exactly how you feel in the matter. Conducting the school is somewhat like holding office in a local union. The only compensation you receive for a lot of hard work is the satisfaction of knowing you have aided your fellow man, and the profession of motion picture projection as a whole.

Don't get discouraged. Let's see it through, for I am sure it is doing many men a world of good.

Brother Cooley begins at question 171. Yes, it is discouraging sometimes, when I crowd out lots and lots of valuable matter to make room for the "school," and do the very considerable amount of work the school entails, and then have only a scant half dozen take pains enough to send in replies which can be given any consideration at all. And the worst of it, from my viewpoint, is the fact that I have every evidence that hundreds upon hundreds, if not thousands, of men who are perfectly capable of putting their shoulders to the wheel and sending in really excellent replies to the questions which they DO follow, and reap benefits from the school by NOT missing one single ANSWER, don't do one solitary thing. That's discouraging.

Rowell Leaving Heywood-Wakefield Co., Seating Specialists, As Ad. Dept. Head

GEORGE W. ROWELL, Jr., advertising manager for Heywood-Wakefield, has resigned to accept a position as advertising and sales counsellor for Henri, Hurst and McDonald, one of the foremost advertising agencies of Chicago. His resignation becomes effective January 1. Mr. Rowell's duties with Heywood-Wakefield will be divided between Raymond Reed, the new advertising manager, and Winfred Lent, sales service manager.

Mr. Rowell was formerly advertising manager for the Lloyd Manufacturing Company in Menominee, Michigan, manufacturers of baby carriages. At the time when Marshall B. Lloyd perfected a loom for weaving baby carriage bodies thirty times faster than by hand, Mr. Rowell began the organization of an advertisng department. The entry of the Lloyd Manufacturing Company into the national advertising field was the first instance of its kind in the industry. Within three years after the national advertising policy was adopted, the Lloyd Company had become the largest manufacturing concern of its kind in the world.

Wide Experience

Shortly after the merging of the Lloyd Company with Heywood-Wakefield, Mr. Rowell was called to the executive offices at Boston to organize an advertising department for the parent corporation. Although Heywood-Wakefield dates its origin back to 1826, up to Mr. Rowell's arrival the corporation had not yet made its debut in the national advertising field.

In 1922 Heywood-Wakefield products were advertised in a nation-wide campaign through the various trade papers of the furniture and other industries. This magazine was selected in the motion picture field to carry Heywood-Wakefield advertising during the first year, and recently was scheduled for the 1925 campaign. Proof of the effectiveness of trade paper advertising is the fact that Heywood-Wakefield now ranks among America's leaders in theatre chair manufacture, due in a large measure to the advertising campaign.

Trade Papers Aid

"We found trade papers to be of the greatest assistance to us in making Lloyd Loom Woven products popular," Mr. Rowell declared, "and it followed naturally that we should select trade papers to tell the theatre world about our opera chairs and rest room furnture. Much of our growth in theatre chair manufacturing during the last two years is due to the pulling power of the theatre trade papers. To them we owe also our admiration for the broad viewpoint we encountered in our relations with them."

Previous to his entry into advertising work, Mr. Rowell was a newspaper man. His early training was received on the Milwaukee daily newspapers, where he began as a reporter and elevated himself to the position of city editor. Here also he received his early theatrical experience, serving as press agent for the Saxe Amusement enterprises. In his new work Mr. Rowell will continue to be identified with problems affecting the theatrical world.

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American Theatre, Spokane, Renovated from Top to Bottom, Opened to Public

TRANSFORMING an old house into a brand new one by means of new drapes, scenery, carpets, stage curtains, paint, etc., etc., and a large crew of workmen, within 2 weeks time, was the task accomplished under the personal direction of M. H. "Mike" Newman, who has invaded Spokane, and in very short order, given that city something to talk about. Mr. Newman signed the lease on the old American theatre, a legitimate house, which had long been in the market, and on which Ray Grombacher had held an option he failed to exercise, on November 25. He got into action a few days later, and two weeks later, on December 13, opened to an eager public, that had to be turned away in hundreds over the entire week end; a new house, warmly appealing in its rich scarlet tones. The house has been described by members of the trade as "a knockout."

The foyer decorations are enhanced by an art frieze, in warm tones, with scarlet drapes, and here and there an art mirror to lend distinction. The foyer was so banked with flowers, the expression of Spokane's leading citizens and business houses, that it was difficult to get its detail:

Within the interior the red tones are again evident, giving a colorful appeal that extends even to the lighting effect, except for a fringe of pale blue lights high up in the ceiling. A wonderful drop curtain of silver cloth, upon which were played innumerable lighting effects, is a feature of the house.

Royal purple is combined most effectively with this swinging curtain, which is used during overtures, musical numbers, etc. The curtain alone brought many congratulations. It is the second one of its kind to make its appearance in the Northwest, the first being installed by John Danz in his New Capitol Theatre, Seattle.

Stanley Company to Build Big Picture Theatre in Frankford

ANNOUNCEMENT has been made by Jules E. Mastbaum, president of the Stanley Company of America, of a new theatre which is to be erected in Frankford, Pa., at a total cost of nearly $2,000,000, including the price paid for ground. The new structure will occupy the site of ten buildings on a plot at Frankford avenue, Griscom and Overington streets. Negotiations for the purchase of the buildings have been completed.

The new theatre will be devoted to Keith vaudeville and photoplays. Work will be commenced on the operation soon. The old buildings will be demolished rapidly to make way for the modern theatre building. This will be not only one of the handsomest and most luxuriously furnished amusement places in that city, but it will be perhaps as elaborate as any in the United States.

The cost of the site alone is more than half a million dollars. The lot has a frontage of 106 feet on Frankford avenue and extends 245 feet in depth to Griscom street, with 25 feet on Overington street. Plans for the structure call for a seating capacity of 3,000 persons.

The interior will include a spacious lobby of ornate architecture and furnished elaborately. Paintings and statuary will be placed in the lobby and mezzanine floors of the new theatre.

There will be rest rooms and smoking rooms. Music will be furnished by a $75,000 Kimball organ. An orchestra also will be organized.

With the razing of the old structure one of the amusement landmarks of Frankford must be destroyed. The Empire Theatre, long known to residents of this section, now occupies a portion of the site.

In announcing the project, Mr. Mastbaum said the need for such a theatre long had been felt. He said he had received a number of communications from citizens of Frankford requesting a theatre to compare favorably with the Earle and Stanley in the centre of the city.

Ready in March

Work is going forward nicely on Walter Graham's new theatre, Shelton, Wash. He is planning on an early March opening. The house will seat 732, including 72 loges across the balcony front. An original name will be given the house, but at present it is a deep, dark mystery. Drapes, carpets, stage equipment, Stafford chairs, and equipment consisting of two Powers 6-B projectors with roller pin intermittent movement and governor speed controls will be furnished by the Theatre Equipment Co., Seattle, Wash.

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Nowadays theatre audiences make a definite demand for good photography—for pictorial quality on the screen—nothing else will do.

Eastman Positive Film is made to fit this demand—it must carry quality from studio to screen. And it does.

Look in the transparent film margin for the identification "EASTMAN" "KODAK" in *black* letters.

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You've heard your crowd let loose roar after roar when you showed a Mack Sennett-Langdon Comedy.

Did you ever count the laughs? Did you ever compare the number, and the size, with those you've heard on other comedies?

That's the acid test. Just show these two rib-rockers in your house. Count the laughs. Then compare!

Pathécomedy

TRADE MARK

"PETER PAN" A Triumph!

Variety's Reports from the Whole Country:

NATIONALLY

The figures that the picture achieved at the box offices in the 257 odd theatres where it played last week are startling in their magnitude. There were but three points in the entire country where the picture did not come up to expectations in the point of receipts: Kansas City, Mo.; Providence, R. I., and Cleveland. At other points the picture either broke house records or came within a few dollars of the old record.

NEW YORK

The outstanding wallop of the street was the simultaneous presentation of the screen production of "Peter Pan" at the Rialto and Rivoli, the two regular change of bill Famous Player houses. The two theatres, with a combined seating capacity of 4,160, played to $59,503 with the picture. The Rivoli got $30,213, while the Rialto showed $29,290.

PHILADELPHIA

"Peter Pan" easily led the way, grossing $36,000 for the week at the Stanley, which comes close to being a record for Philly's biggest house, and is at least $10,000 above the average week's gross here.

LOS ANGELES

Million Dollar—"Peter Pan" (Paramount) (2,200; 25-85). Push over for this Barrie cinemazation. Matinees very heavy, with trade turned away at evening. $28,000.

WASHINGTON

"Peter Pan" was at the Columbia, where a matinee trade seldom equalled was run up. Picture was only given one week, according to Mark Gates, manager of the house, due to a booking jam.

BOSTON

At the Fenway "Peter Pan" did $12,500, with the house playing to 28,000 persons for the week. It was the biggest business the house has ever done. On the last day (last Friday) the personal appearance of Betty Bronson was enough to put the picture over for a big finish. The house remained scaled at regular prices during the week, with New Year's day being the biggest single day the house has ever had.

Downtown at the Modern and Beacon, where the same picture was also running last week, the business was also record-breaking, the house doing a gross of $6,500 for the week. It meant that the house was packed all the time, this house being scaled low and having a very limited capacity.

CHICAGO

The record was established by McVickers with "Peter Pan." Business was so tremendous here that the house was forced to give two morning performances, opening at nine. The morning matinees were given Friday and Saturday with capacity for both shows. Last week without the aid of a super presentation and with no extra publicity accorded the feature the house shattered all records for receipts, getting $35,773. The latter record will stand as long as the house continues playing the present policy.

BUFFALO

Hip (2,400; 50)—"Peter Pan." Started excellently, despite opening Sunday marked by heaviest blizzard of season. Matinees to standing room and turnaway with night business almost to capacity. Between $20,000 and $21,000.

BALTIMORE

Century (3,300; 30-75)—"Peter Pan" slipped one over on skeptics by drawing heavily at Baltimore's biggest film house. With handicap turned in about $14,000.

J. M. Barrie's "PETER PAN" is a HERBERT BRENON Production. Assisted by Roy Pomeroy. Screen play by Willis Goldbeck. One of the Famous Forty

Paramount Pictures

Hundreds of other box office reports on "PETER PAN" in special section beginning on page (235)

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"EDUCATIONAL PICTURES"

have made it possible for you to enjoy the present-day moving picture program of variety and highest quality.

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During this time we have so influenced the high grade complete diversified program that today you can go to any of the better theatres and count on Quality Entertainment *throughout the whole show.*

From time to time in these columns we will tell you more about how we have influenced motion pictures. In the meantime watch for the *Educational Pictures* trade-mark in theatre lobbies as your guarantee of a Whole Show of Quality.

E. W. Hammons
President

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They will be "BIG" in Quality if they are

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This ad appears in the January 10th issue of *The Saturday Evening Post.*

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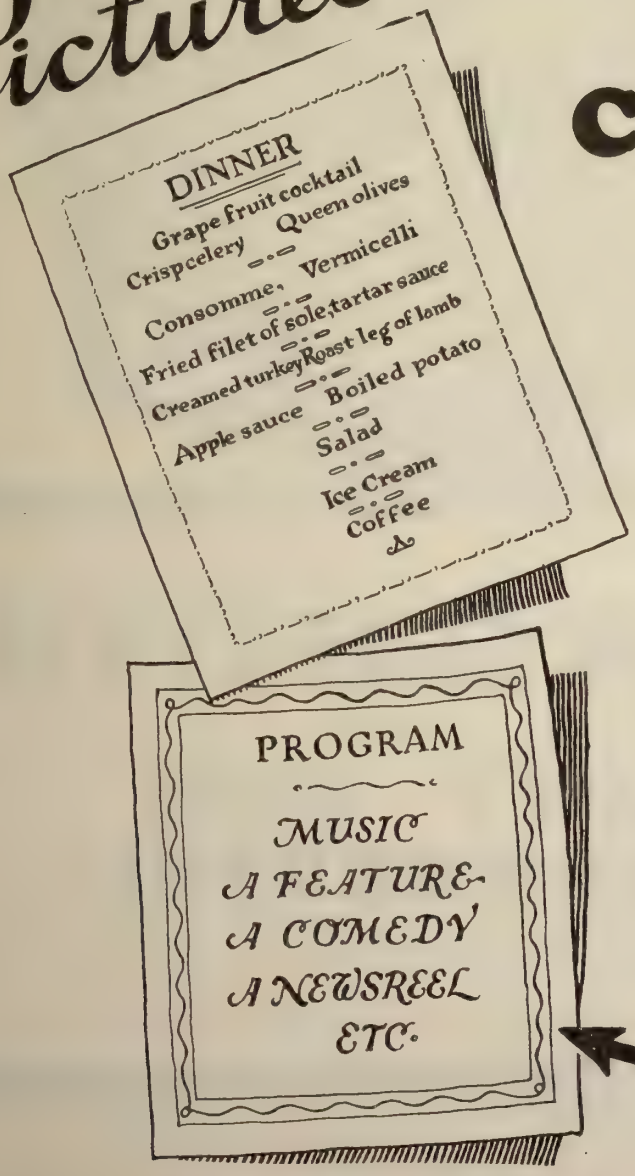
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ON YOUR 1925 PROGRAMS
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STOP WORKING CROSS-WORD PUZZLES

and solve this one—if you can

WHY is it that a restaurant that asks

$1.00

for a table d'hote dinner will tell its patrons everything it will give them for their dollar.

While many theatres that ask

25c

admission, merely tell their patrons they are to see a feature picture, whereas, for their quarter, the theatre gives them

Book Educational Pictures and Advertise Your Whole Show!

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E. W. Hammons
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A FILM SENSATION

"We can safely say that never has there been so absorbingly human a drama put upon the screen. It rises to such heights of truth and beauty and power that it far surpasses all the make-believe tragedies and brain-storms which have so far appeared on the screen."

E. S. Colling, in the N. Y. Evening Post.



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nle, President of the Universal Pictures Corporation

AS FAR BACK AS I CAN REMEMBER IN THIS BUSI-, there was only one comedy trade-mark which made the audience n to laugh even before the picture began to run. That was the Keystone. It turned out some great stuff. But even the Keystone, ell established as it was in the public heart, did not keep hitting bullseye with the remarkable consistency of the Century.

IT'S A FINE THING TO HAVE A BRAND OF PICTURES this at your command. It's a satisfying thing to know that *you place a blanket order for a Century every week without taking the htest chance of disappointment!*

ONCE IN A GREAT WHILE YOU MAY RUN ACROSS that won't strike you just right, but your audience will like it— that's all you need worry about.

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Naked Truth Questionnaire

Q. What are you talking about?

A. The A. M. P. A. 5th annual dinner-dance.

Q. When and where?

A. Astor—Saturday—Feb. 7th, at 7.

Q. Price and who gets it?

A. $10 a ticket—flat—male or female. Chas. Einfeld, 383 Madison Ave.; Tom Wiley, 719-7th Ave., or any A. M. P. A. member.

Q. Who makes all that money?

A. Nobody. Every cent is spent for food and entertainment.

Q. Who'll be there?

A. Every star—every producer—every director—every celebrity within 400 miles of New York—and ***you!***

Q. What'll they do?

A. Nobody knows but SID GRAUMAN, guest-impressario from Hollywood.

Maybe there'll be
music and
laughter and
burlesque and
comedy and
humor and
thrills and
dancing and
gasps and
surprises and
the first radio-ed
film in the world
sent from Paris and
singing and
acting and
take-offs and
beautiful girls and
lights and
music and
girls and laughter and music and girls!

Q. Is that the truth?

A. Naked.

DAILY NEWS, THURSDAY, NOVEMBER 27, 1924.

EVERYBODY PAYS IN VARYING COIN IN "THE PRICE OF A PARTY"

By MILDRED SPAIN.

Title: "THE PRICE OF A PARTY."
Type: DRAMA.
Directed by CHARLES GIBLYN.
Produced by HOWARD ESTABROOK.
Presented in the CAMEO THEATRE.

The price of a party, including cover charge.
Item: One murder—charged to the account of Dagmar Godowsky.
Item: One suicide—paid by Dagmar Godowsky.
Item: One broken heart—paid in full by Hope Hampton.



Dagmar Godowsky

Everybody pays and pays and pays along Broadway in this piece of celluloid sophistication that travels from cabaret to cabaret, with Hope Hampton doing a snaky dance in crystals and diamonds, and Dagmar Godowsky having a perfectly wonderful time tracking her man.

Even demure little Mary Astor, shingles her hair, smokes a satin-tipped cigarette and believes that nice men give girls apartments for being pretty and having a Boston pedigree.

The director has followed the beaten path of the Great White Way drama without adding anything new, but weaving a plausible story and making his cast do some quick work.

This is by far Hope Hampton's best picture. She gets better with every picture, so it follows her latest is always her best. Her clothes are something to gaze upon and the only quarrel to pick with her is overbowed lips and a wig that remains a wig through long reels.



Mary Astor, Hope Hampton and Harrison Ford

Hope is cast as Grace Barrow who is both wary and wise, like all girls upon occasion what is known as the virtuous life, she insists upon dancing in a cabaret that's lined with fat men and fatter bank rolls.

Why she keeps herself within sight of temptation isn't told. She does come [illegible] (Arthur Carew) so that he can keep [illegible] in New York when he should be in Chicago.

Ford falls. He would.

But Grace's little sister comes to [illegible] starts her on the same overcome with her sister's success, [illegible] ladder—or is it downgrade?—that [illegible] Godowsky). Evelyn resents Grace [illegible] presents her little sister.

Evelyn has seen sister [illegible] Bellwood's apartment after Grace and Little sister [illegible] look for [illegible] Bellwood is dead. Evelyn have [illegible] herself up, saying that it was she. When [illegible] frantically [illegible] Evelyn Dolores is found in a gracious pose with a bullet burrowed through her temple and a thoughtful note in her hand telling that she had killed [illegible] man she ever loved.

A rich mounted [illegible] and peppy with [illegible] Florence [illegible] Harrison Ford is very good as the gullible boy who thinks Broadway is all for welcoming the stranger [illegible]

Tomorrow [illegible] *The Silent Accuser*, at the Capitol theatre.

MOVIE STUNT KILLS [illegible] tinued turning, unmindful of the [illegible]

WEDNESDAY, NOVEMBER 26, 1924

New Pictures in Broadway Theatres

By Rose Pelswick

Hope Hampton at Her Best in "The Price of a Party," Which Has Varied Scenes with Plenty of Thrills.

CAMEO THEATRE—"The Price of a Party," directed by Charles Giblyn, from the story by William MacHarg. Presented by Howard Estabrook. An Encore picture.

THE CAST.

Grace Barrow.....Hope Hampton
Robert Casson.....Harrison Ford
Kenneth Bellwood.....Arthur Edmund Carew
Alice Barrows.....Mary Astor
Evelyn Dolores.....Dagmar Godowsky
Stephen Darnell.....Fred Hadley
Evelyn's Maid.....Edna Richmond

The heroine craved
A career, and she saved
Up her nickles to pay for the training.
While the villian prepared
Wicked plots that ensnared
Her in doing a lot of explaining.
And the way that it goes,
Life is hectic, and shows
That the price of a party's a dumb thing.
What I mean is that she
Scorned the New York idea,
Which, if mother should ask
Why, I'll tell her.

Another movie heroine comes to the big town to seek fame and fortune, dances in a cabaret attired in beads and ballet slippers, gets herself involved in a matrimonial scheme because she needs the money for her sick mother, and emotes "The Price of a Party," at the Cameo Theatre.

Although there is no party the photoplay is good entertainment, and Hope Hampton has the leading role is bestirring herself. Edmund Carew plans to double-cross Harrison Ford in some South American deal or other, and gets Hope to vamp him, installing her in an apartment formerly occupied by Dagmar Godowsky. Everything works out well until her little sister, Mary Astor, arrives from [illegible] bobs her hair and learns the new dances, and Hope, realizing she loves Harrison, refuses to go on with it any longer. That's what love does to you.

There are pleasant scenes, subtitles showing how hard is the struggle for a career, and the climax when Dagmar, becoming jealous, glides out in a decollete gown and shoots Carew. Every one is blamed, the suspense is something awful. Hope does better work in this picture than she ever did before, and, finally, a note is found that gives the answer to everything but the title.



HARRISON FORD AND HOPE HAMPTON, In "The Price of a Party," at the Cameo.

THE EVENING WORLD,
WEDNESDAY, NOVEMBER 26, 19

REEL REVIEWS

By George Gerhard

"The Price of a Party," at the Cameo, has a fair story and it has its excellent moments, but there are other moments in it which make it appear a trifle amateurish. And our main objection to it was a wish that Hope Hampton had [illegible] herself [illegible]

It tells a story of intrigue in which a Broadway cabaret dancer is paid by a scheming promoter to hold a [illegible] man in New York so that his South American contracts will be abrogated. Of course the dancer ultimately falls in love with the victim and [illegible] the swindle. But before she does, there are some entertaining moments.

Naturally, being a Broadway story, the picture is replete with cabarets and night life. It will be a hit in the [illegible] sticks if for this reason only, as there are some very good shots of the Statue of Liberty and Times Square at night with all its lights twinkling.

Hope Hampton plays the part of an impecunious cabaret dancer, but her dressing room is discovered to be fit for a Queen. And when she dances [illegible] shots are [illegible] and after dancer, goes through the motions for her. But, at that, Miss Hampton manages to sway the camera.

Dagmar Godowsky plays the vamp in this picture. This seems like tautology, for Dagmar manages to appear in several at the same time. And it is our humble opinion that she is better as this one than she is in the Valentino pictures at the Strand. Certainly, she is given a chance to strut her stuff and see merely strengthens our belief that she has an envious future before her. But there is one piece of direction which is not so good. In this scene Dag [illegible] shoots the villain, and she does it a distance of more than twenty [illegible] while [illegible] Hope Hampton. All we can say of this is that [illegible] has a wonderful marksmanship.

Harrison Ford is very good as the [illegible] of the piece, and Arthur Edmund Carew is convincing as the [illegible] and, of course, Mary Astor [illegible] as good [illegible]

THE WORLD: MONDAY, NOVEMBER 24, 1924.

AT THE CAMEO
HOPE HAMPTON
IN
"THE PRICE OF A PARTY"

Howard Esterbrook presents the star in a film version of the story by William MacHarg. Adapted for the screen by Charles Forrest Roebuck. Directed by Charles Giblyn.

THE CAST.

Grace Barrow.....Hope Hampton
Robert Casson.....Harrison Ford
Kenneth Bellwood.....Arthur Edmund Carew
Alice Barrows.....Mary Astor
Evelyn Dolores.....Dagmar Godowsky
Stephen Darnell.....Fred Hadley
Queen of Jazz.....Florence Richardson
Evelyn's Maid.....Edna Richmond
Hall Boy.....Donald Lashey
Officer.....Edward Lawrence

They have drawn up just a little this side of Limehouse and clothed their devils in black silk and linens to make "The Price of a Party." It is Broadway, the magnificent and the damning; the treachery which lurks beneath the surface of the Great White Way. Mr. Burke would have done something like this had he roomed a while in 47th Street.

Into the turmoil of New York's wickedness there is thrown the somewhat pathetic figure of a beautiful girl who dances in a cabaret for her livelihood and a sick mamma. I liked it. And I thought Miss Hope Hampton came away with the most spirited and telling emotional acting of her career.

The picture at the Cameo is a good example of what may be done with pure fiction and improbability if only the writer strike a given tone and stick closely to it to the end. Coherency of sequence, even in the face of basic implausibility, will go a long way toward holding one in his chair. And although you feel certain that Grace Barrow, good and clear-witted girl that she was, never would have been led into the frame-up in which she took so leading a part, it is by no means unpleasant to watch her work out of the tangle.

Grace was the dancer and a pretty one too. From the far South a handsome buyar had come to New York. A group of the big town crooks wished the handsome lad to remain here a certain length of time for financial reasons. So they engaged Grace, who already had seen the chap and been not a little smitten upon him, to detain him.

They were paying her for her services but she suspected practically nothing. Moreover, she needed the money. Her mamma was sick.

It finally dawned upon Grace that there was something unholy about the alliance, but just as she was about to tell all, her younger sister entered into the plot and became engaged in a dangerous flirtation with the master mind of the bilkers. There was, toward the end, a slaying in an elegant apartment, which looked bad for Grace. But Dagmar Godowsky, a vampire, was on the scene in time to clear up the tragedy.

Miss Hampton was beautiful, and she acted the star part with grace and precision. Out where the geese go quackle-quack, this picture of Broadway will be simply grand.

QUINN MARTIN.

THE NEW YORK TELEGRAM AND EVENING MAIL.
MONDAY, NOVEMBER 24, 1924

Hope Hampton at Cameo.

[illegible] Hampton is [illegible] with a cast of [illegible] Harrison Ford, Arthur Edmund Carew and Dagmar Godowsky. [illegible] this week, with its night life, is the background for the story about a young girl who comes to New York seeking fame. She finds only a job as a cabaret dancer. An unscrupulous broker, who is trying to keep Robert Casson, a young engineer, in New York while he cheats him out of some valuable concessions in Brazil, persuades the girl to entertain the engineer in a lavish apartment that he has provided for the purpose. She learns of the broker's infamy and threatens to tell, but, with her sister, is locked in the apartment. Just as the broker is about to force her to carry out his plans he is murdered by an unidentified person. A thrilling climax solves all complications.

A new comedy, Aesop's Fables and especially arranged musical selections complete the program.

THE NEW YORK TIMES,
WEDNESDAY, NOVEMBER 26, 1924

THE SCREEN

By [illegible]

Made Easy.

Plotting [illegible] PARTY, with Hope [illegible] Arthur Edmund Carew and [illegible] Dagmar Godowsky, [illegible] Cameo.

Hope Hampton's first picture [illegible] than a year is a mildly entertaining [illegible] melodrama, equipped with adequate sets, [illegible] frocks, brilliant costumes and helped along by a competent cast. This feature, [illegible] is called "The Price of a Party," and is the new offering at the Cameo. In the beginning Charles Giblyn, the director, appears to have a penchant for eliminating suspense, and therefore one is interested without being [illegible] cited.

For the first few hundred feet one sees little more than men and women chattering, and according to the subtitles they are plotting to lay a trap for Robert Casson, due from South America [illegible] Jump [illegible] scene [illegible] of a friendship [illegible] course Casson, [illegible] happen in the next few minutes. [illegible] into the nest of Bellwood, who [illegible] with Evelyn Dolores, [illegible] the money by villainy, [illegible] in the images that Casson, and [illegible] arranges Hampton), and [illegible] Casson forges all about Brazil [illegible] is not as bad as some might think [illegible] for she has an old mother who [illegible] need for an operation, and therefore [illegible] of the money advanced to her by Bellwood is used for this charitable purpose. Casson is painted as a hero until he [illegible] with him in a cabaret, and observing that there is no reciprocal wink, [illegible] promptly makes grimaces at him [illegible]

THE SUN, WEDNESDAY, NOVEMBER 26, 1924.

At the Cameo.

"The Price of a Party" is billed at the Cameo's screen this week. Hope Hampton of recent musical comedy fame is the party and Harrison Ford pays the price. The film is unique in that it is a melodrama in which the man pays and pays and pays instead of the woman. In this case Harrison, a wealthy lad, pays by [illegible] marrying Hope, a cabaret [illegible] who first meets him with the [illegible] of a "badger game" decoy. [illegible] learns to love the carefree youth and womanlike saves him from the [illegible] she was preparing for him.

Dagmar Godowsky, of course, played [illegible] part of a deep dyed lady villain who would have wronged both Hope and [illegible] if the scenario writer [illegible] hand in the affair. The [illegible] adapted from a story by [illegible] MacHarg and was directed by [illegible]

THE MORNING TELEGRAPH,
MONDAY, NOVEMBER 24, 1924

Price of a Party" With Hope Hampton At B. S. Moss's Cameo

Howard Estabrook's first [illegible] producer on his own, "The Price of a Party," released by Associated Exhibitors, is now at the Cameo. It proves to be a [illegible] production on the part of the [illegible] brilliant direction by Charles Giblyn, the director, and a very capable all-star cast headed by Hope Hampton. In support of Miss Hampton are Harrison Ford, Arthur Edmund Carew, Mary Astor, Dagmar Godowsky and numerous others.

Unfortunately, the basic ingredient of this story, by William MacHarg, which ran in the [illegible] Magazine, is not up to the standard of the other elements of the production picked by the [illegible] undoubtedly distribution experts as "sure-fire box office stuff." It is a story in which the pure girl is enmeshed in the life of the Flapper Forties and the Flaccid Fifties. In the end virtue triumphs as of yore, and our sweet, pure lily of the cabaret retains her sweetness despite all the temptations of the great, glittering glamour-pots.

To the theatre owner who likes jazz stuff, "The Price of a Party" supplies that type of entertainment in good measure. Which, I presume, is about all any one need ask of those who are in the business of making box office motion picture productions.

THE NEW YORK HERALD TRIBUNE
NOVEMBER 25, 1924

On the Screen

By Harriette Underhill

Hope Hampton in "Price of Party" Is Melodrama Without Hokum

Hope Hampton's latest picture, "The Price of a Party," is at the Cameo. [illegible] recommend it. [illegible] that it is a good picture—a melodrama without [illegible] hokum. [illegible] yarn is one of [illegible] rected it, and, while we are not as familiar with Mr. Giblyn's work as with some of the others, we should like to see more of him. None of his people overacts and none of his points is overstressed. In fact, he seems a director with good taste and good sense. Miss Hampton does the best work we ever have seen her do on the screen, and she flits through the story a lovely, slender, graceful figure.

"The Price of a Party" isn't a pretentious production, but it is amusing. William MacHarg wrote the story about a cabaret dancer who was used as a decoy to ruin an unsuspecting youth of finance. Of course she falls [illegible] saves him instead. [illegible] Hampton is the heroine and [illegible] Harrison Ford is the hero. Dagmar [illegible] is again a vampire. One can hardly go to the theater now without witnessing this picturesque lady in the throes of jealous despair. Some day, perhaps, some producer will decide to make an honest woman of her.

Mary Astor is the spoiled little sister, and Arthur Edward Carew is the villain. So, you see, Howard Esterbrook knew how to pick an all-star cast. Charles Forrest Roebuck made the adaptation.

Howard Estabrook presents
The Price
Hope Hampton, Harrison Ford, Arthur Edmund Carew and Dagmar Godowsky
with
Mary Astor
Directed By Charles Giblyn
ASSOCIATED EXHIBITORS
ARTHUR S. KANE PRESIDENT
PHYSICAL DISTRIBUTOR
PATHE EXCHANGE INC.
FOR EXCLUSIVE REPRESENTATIVE
Encore Pictures

From
Exhibitors Herald

MORENCI, ARIZ.

Racing Luck, with Monty Banks.—This is a first class feature comedy. Action, stunts, and comedy that brings down the house. Six reels.—F. E. Schulz, Y. M. C. A. theatre, Morenci, Ariz.

NORTH LOUP, NEBR.

RACING LUCK, with Monty Banks.—This is a dandy six reel comedy. It will keep the audience in an uproar. Many liked it better than Lloyd's "Safety Last." Six reels.—R. W. Hudson, Strand theatre, North Loup, Nebr.

ALEXANDRIA, MINN.

Racing Luck, with Monte Banks.—This is one of the best comedy thrillers ever released. Harold Lloyd never made a better one. Monte Banks sure arrived and made Lloyd look like as if he were standing still. This will stand all you can pay for it. Six reels.—H. J. Longaker, Howard theatre, Alexandria, Minn.

PITTSBURG, PA.

Racing Luck, with Monty Banks.—Plenty of action in this feature and, judging from comment of patrons, it gave satisfaction. An excellent card to please the kids. Numerous scraps and a crazy auto race that keeps 'em on the edge of their seats. Six reels.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.

GUTHRIE, OKLA.

Racing Luck, with Monte Banks.—Here is a picture that is way above the ordinary. I consider it in a class with "Safety Last." It has plenty of thrills and lots of comedy. Pleased a fairly good crowd. Increased business second day. Six reels.—Al Powell, Highland theatre, Guthrie, Okla.

ARCHER CITY, TEXAS

Racing Luck, with Monte Banks.—Sure a good comedy. Didn't have a big audience, but an average, and they seemed to enjoy it.—W. F. Jones, Archer theatre, Archer City, Texas.—Small town patronage.

PLATTSBURG, MO.

Racing Luck, with Monty Banks.—A real picture and one that should please any house patronage, large or small. Certainly enjoyed it. Has all elements for clean entertainment. Two days; second night the best for the box office. Six reels.—C. H. Thompson, Opera House, Plattsburg, Mo.—Country patronage.

HART, MICH.

RACING LUCK, with Monty Banks.—Here is another one that was a dandy. Well liked and all that like automobile racing will come and see it. Get it. All like it.—Amuse theatre, Hart, Mich.—General patronage.

GRAND HAVEN, MICH.

Racing Luck, with Monty Banks.—Very fine little picture and pleased a good crowd on Friday and Saturday. If you can get them in, it will please immensely. Producers should be congratulated on their paper for this, as the six-sheet is a fine ballyhoo.—H. S. Robbins, Robinhood theatre, Grand Haven, Mich.—Small town patronage.

GRAND HAVEN, MICH.

Racing Luck, with Monty Banks.—Fine little picture and paper on same will certainly sell it. Buy this and encourage this star. A bright clean comedy-drama that pleased 99 per cent.—H. S. Robbins, Robinhood theatre, Grand Haven, Mich.

STANFORD, MONT.

Racing Luck, with Monty Banks.—Very good. Not the drawing card that Lloyd is, but as a comedian I think him superior. Story well told and characterization exceptionally good for a picture of this nature. Six reels.—Hollywood theatre, Stanford, Mont.—Small town patronage.



Grand-Asher *Presents*

RACING LUCK

With

MONTY BANKS

The most laughs for a drama, the most thrills for a comedy, you ever saw.

AMUSEMENTS

RACING LUCK, starring Monte Banks (six reels). With lots of thrills, as well as a dandy plot, this is an excellent farce comedy. Monty Banks has Harold Lloyd beat a mile in this one. Better step on this, as it's there. Film condition, new.—H. J. Longaker, Howard, Alexandria, Minn. (Pop. 3,388)

Encore Pictures

RACING LUCK, starring Monty Banks (six reels). As good as any Lloyd ever made, this is a fine comedy. It will build up if they like comedy and action. Type, comedy. Played, Sun. and Mon. Good for Sunday. Rating, 90 per cent. Film condition, good.—W. M. Miller, Leb, Cloquet, Minn. (Pop. 5,127).

AMUSEMENTS

RACING LUCK.—September 8th. Very good business. Picture pleased everybody. Monty Banks' first full length feature proved a great attraction. —C. C. Spink, Fay's Theatre, Philadelphia, Pa.

THE EXHIBITORS

ASSOCIATED EXHIBITORS

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DOROTHY DEVORE and MATT MOORE

Directed by-
WILLIAM BEAUDINE

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Read These Wonderful Newspaper Notices:—

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—*Harriet Underhill, N. Y. Herald Tribune.*

"One of the most successful pictures of the kind that has played on Broadway in a long time."
—*Louella Parsons, N. Y. American*

"The most amusing picture the Piccadilly has had since its opening."
—*N. Y. Evening Telegram.*

"One of the best character delineations ever turned out by Warner Bros."
—*George Gerhard, N. Y. Evening World.*

"Full of fast action and excellent comedy."
—*N. Y. Evening Post.*

"Quite a pleasant pictorial farce . . . always interesting."
—*N. Y. Times.*

"We recommend it as fine fare for film fans. There's something in it to please everyone."
—*N. Y. Graphic.*

"The picture has many good laughs and keeps up the interest."
—*N. Y. Evening Bulletin.*

"Matt Moore, to my mind, is as fine a delineator of whimsical character roles as the screen boasts today."
—*N. Y. Morning Telegraph.*

" . . . the type of picture of which we see too few."
—*N. Y. Morning World.*

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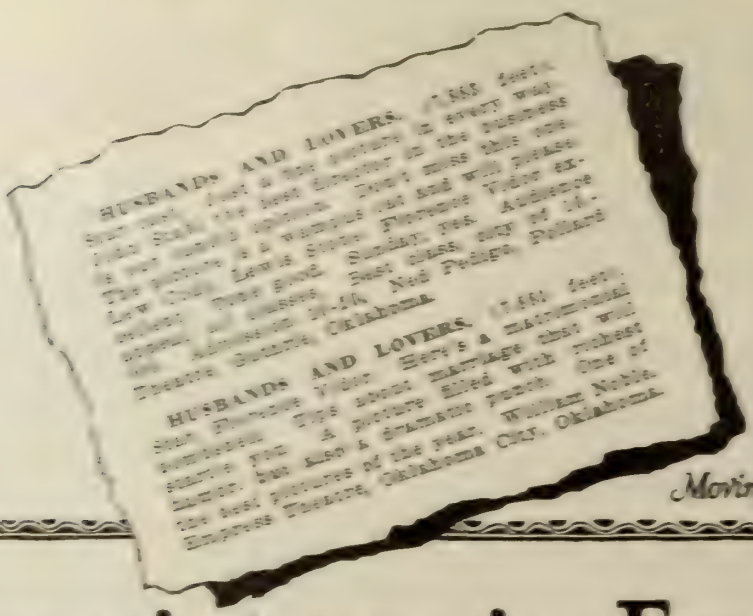


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Iron out the worries of the coming year with a FIRST NATIONAL CONTRACT

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The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers



The Editor's Views

NOW we are to have an exhibitor gathering, representing a nation-wide viewpoint if possible, to discuss the problem of booking combines, chain theatre control, and the like.

The Theatre Owners' Chamber of Commerce, New York's efficient body of exhibitors, is sponsoring the movement.

Discussion will help. Meetings representing scattered experiences and differing opinions have their value. But without attempting to discount the T. O. C. C.'s effort, it is difficult to see in what definite direction the proposed conference will aim.

"Booking combines" as a phrase, presents a problem. But it is a problem varying in its significance and its effects as the geography of the country varies.

In New York it is an exhibitor's problem. The T. O. C. C., no matter what its motives, will feel well satisfied if the meeting in some way or other proves the means of smoking out Marcus Loew.

Hiding the facts in a maze of talk cannot cover the main point that the New Yorkers find their chief problem in Loew buying competition and will make their chief target, Marcus Loew.

* * *

BUT with few exceptions that is a strictly local issue. When you mention "booking combines" out over the country you will find that in most sections you are not mentioning anything that has the exhibitor worried.

You are touching on a subject that is of vital concern to all but three or four of the bigger distributing organizations.

And there is the real danger in the booking combine menace.

The danger that, eventually, it will starve out real competition in production and distribution. That is a worry for producer and distributor today. Tomorrow it may well become an exhibitor worry.

But, at the moment, in most sections the independent exhibitor is sitting very pretty. His chain or combine competition can buy only a certain number of pictures a year. The calendar has three hundred and sixty-five days—and rarely only one more.

The big fellow buys his product from about three sources. The balance of the field is left to the independent exhibitor. There is quality product in that balance, too. Plenty of it.

In many cases the independent exhibitor is fair enough to pay quality prices for quality product. In most cases he can't, for his house is the "also-ran" of the town. While it may, through this accident, become the "first run" for the independent distributor—that doesn't automatically give a smaller house first run box office receipts.

And then we come to the most serious phase of the problem: The independent exhibitor who takes advantage of the fact that he is in the driver's seat to pay far less than he could, or should.

That is the situation that has a lot outside the "Big Three" worrying. Only the more efficient selling, the more sound financing, the more improved production of the past year, has enabled them to cope with it thus far.

* * *

ONE more phase deserves discussion. We have heard the consistent rumble that there are sections where the strong combines are entering towns with the statement, "You may as well sell out to us—if you don't we'll build against you and run you out."

It's an oft-repeated story. But we hear no names of towns or exhibitors. The T. O. C. C. meeting will serve a good purpose if it will bring this story out of the shadows of gossip. If these things are happening, let's hear about them from the men concerned. If they are not happening, let the silence tell us so.

This aspect, and the New York fear of Loew, present exhibitor problems.

But aside from these points, when you say "booking combines" you are stepping on the corn that is causing heavy grief to a large number of distributors.

Perhaps the T. O. C. C. will hold an overflow meeting for the benefit of those distributors.

Robert E. Welsh

Moving Picture WORLD

EDITOR - - - - - - - - - - - - - - ROBERT E. WELSH

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First in the Field!

4 out of every 5 motion picture theatres in the United States are reached by a copy of MOVING PICTURE WORLD!

Speaking Freely

While it is still "New Year's"—and we are talking about records, lists, and accomplishments, put this in the book. The most remarkable campaign to bring an unknown from obscurity to the rays of the spotlight that the screen has ever known. And we might include the stage. And even Barnum. For we are talking about the well-conceived, miraculously-executed campaign that took a likeable young miss, Betty Bronson, and placed her in the front rank of luminaries. Accepted without question. And by her own charm and work, on top of the publicity, already cinching that place.

What a campaign! Every step in it legitimate and in good taste. Never a false step. Never a circus stunt that would have clashed with the dainty character of "Peter Pan." When you put it in your record book write across the top of the page, "A Model Campaign."

Then, at the bottom of the page, give the credit where credit is due.

To Charles McCarthy "and his gang." The New York "gang," and the Hollywood "gang." The publicity organization that has been functioning quietly and efficiently under the heavy demands of Paramount's routine—and then showed its ability to meet an extraordinary demand and meet it squarely.

It will be a long day before anyone does a better job.

Gosh! Wish we had the space to acknowledge the Christmas and New Year's cards. And the telegrams, and good wishes of all sorts. Not to forget Sidney Olcott's fluent message. Nor that of Charlie Giegerich. The good will is certainly appreciated by one and all of The World organization. We started to set the appreciation up in type, listing the names. When the eight point bold began to run over the confines of one page we stopped. Realizing that it would be a pretty "constant reader" who would ever find his own name in the list. So this way is just as good. To all the good fellows—boys and girls—we thank you!

There must be something in that California air that affects William Randolph Hearst. For many years now almost every extended stay of the publisher on the coast has brought its rumors.

One time we hear that W. R. is going to quit producing entirely; the next time he is going to merge activities with one of the other producing organizations.

Then he returns to New York and the rumors are forgotten in a new burst of activity at three or four studios simultaneously.

The leasing of the Cosmopolitan Theatre to Flo Ziegfeld gives the boys something to put their teeth into, though.

Always like to pass on the good news. This time it's about that triumvirate control of sales up at Universal. A lot of the fellows looked upon it as an experiment. Mebbe they did at the home office, too. But we hear, from the talkative birdies, that the experimental days are long past. The boys in the field are happy, the weekly gross figures are cheerful, the number of new towns that the White List is getting into is steadily mounting. So everybody's happy. This also we hear: That Fred McConnell has the short subject figures climbing. At first slowly. Always surely. And now rapidly. Oodles of good news, eh?

John McCormack assured us personally that this radio business is not so bad. Said it didn't hurt his prestige any, nor affect his dignity in the slightest, and did help business a lot. Lucrezia Bori echoed his sentiments. So we have succumbed to the importunities of the vast army of broadcasting managers. And for some unknown reason we are going to take the air. Probably a week from Saturday, at WOR. Somewhere along in the evening hour chosen by the celebrities. Which will make it pretty tough on John McCormack should he decide to give an encore performance that evening. Yessir!

Reminding us that the announcements say, "Carl Laemmle spoke from WOR on Monday, January 5th, his subject being, 'The Phantom of the Opera.'"

Our own subject is, "The Whichness of the Future of Motion Pictures," or, "Whereas."

Many a bedtime story is told in jest.

Looks like the doom of censorship in New York. The Republicans aren't all het up about it any more. And Governor Smith sticks consistently to his position that it should be abolished. And if consistency in face of a chance to fill a couple of much-sought jobs isn't a jewel then Tiffany is in the butcher business. There is a vacancy on the board now; in another year there would be another for the Governor to fill. And you may be sure that the line of applicants long ago formed at the right and overflowed. All of which is just another mark to the credit of Al under the heading "Statesmanship."

Had an interesting visitor to the office this week in the person of Eric Clark, manager of George Eastman's theatre up in Rochester. And heard the real story of the Eastman—of the millionaire philanthropist's sincere desire to make it an actual experimental station for the entire industry.

Lots of good work they are doing up there. In scenic work, in presentations, in music. New ideas, new devices. All intended for the eventual benefit and use of all the industry.

A likeable chap, this Eric Clark. Comparatively new to the business. Knows it. But is gathering around him an earnest organization of specialists. Working hard, studying hard—and you'll hear more of him.

Had another interesting visitor. Wilfred Noy. A veteran English director, who stole quietly into this field a year ago—and who is already making a place for himself. They'll soon be calling him an "American director"—and someone will have to remind you that he was in England once.

His "Lost Chord," made for Dr. Shallenberger, shows that he has the "spark." We'll tell you more about him later—for his is an interesting story.

They do funny things in this business. Someone up at F. B. O. must have decided it was foolish to advertise in Moving Picture World when it was cheaper to use our "Straight From the Shoulder" pages to reach the same readers. So "Van" is being deluged with enthusiastic reports—all on a standard post card form. From several sections. Which is a great idea. Except that we might be pardoned for preferring to get our own reports, in our own way, direct from exhibitors. And publishing only those. —R. E. W.

Vitagraph Endures Through 27 Years of Kaleidoscopic Business War

Smith and Blackton, Pioneers, Still Rule, Aided by Chip of Old Rock

By SUMNER SMITH

VITAGRAPH will enter upon its twenty-eighth year of continuous motion picture production in February and—just think of it!—the three biggest names associated with the organization are the three which were uppermost when it was founded. They are Smith, Rock and Blackton. Smith and Blackton were two of the pioneers and Rock is the son of the third pioneer. How unusual, when one considers the chaotic history of the motion picture! As Will Hays likes to say, in the early days the motion picture game was as rough-and-ready as the Klondike gold rush. The Almighty Dollar was pursued by the gambling type of citizen. It was success to the nerviest and the devil take the hindmost. Executives appeared and vanished like leaves on the trees. Stability was unknown, friendships meant little. But, despite the commercial throat-cutting, Smith and Blackton and a chip of the old Rock still hold sway over Vitagraph's destinies. Twenty-eight years in a business admittedly built upon shifting sands, though now secure. Boy, it's hardly believable!

Growth Due to Teamwork

The great triumvirate of earlier days was Albert A. Smith, William T. Rock and J. Stuart Blackton. The trio of the present day is Albert A. Smith, J. Stuart Blackton and John B. Rock. This coming month of February marks the end of John B. Rock's first year as general manager.

Vitagraph's growth was due to the teamwork of those three pioneers. Smith and Blackton were making pictures even before they helped to form Vitagraph. They started by touring New York City with a tent, with pictures that nowadays would seem extremely crude, so different were they from the triumphs, artistic and mechanical, of the present.

The two pioneers had not been exhibiting long when Mr. Smith perfected a device which removed the flicker that marred the earliest films. This contrivance did much to make action pictures practical and ensure for them a boundless future development.

Up to that time Thomas A. Edison had made all the films and projectors. When William T. Rock, coming to New York from New Orleans, linked his fortunes with those of Mr. Smith and Mr. Blackton, the three determined to be independent of the New Jersey wizard. Accordingly, Vitagraph, having been organized in February, 1897, rented a loft building in Nassau Street, New York, and started to manufacture pictures for itself, the first enterprise in the world to devote itself to that product exclusively.

Larger Quarters Needed

It was not long before larger quarters, these also in lower Manhattan, were procured, and in the fullness of time Vitagraph built a commodious plant, with studios attached, over in the Flatbush section of Brooklyn. It was several years later that studios in Hollywood were acquired and production work was transferred to the West Coast.



ALBERT E. SMITH
President of Vitagraph

Vitagraph was the first company to make and distribute a picture with an actual plot and the first to produce a news reel. Mr. Smith himself "shot" the photographs from which the latter was evolved, scenes in Galveston, Texas, following the visitation of the destructive tidal wave. Likewise, he startled the world by personally obtaining shots of the Jeffries-Sharkey championship fight at Coney Island in 1899, the first boxing bout ever so pictured. This was an achievement requiring the exercise of much ingenuity and a display of physical courage by the photographer-producer, for arrangements for the photography had not been made with the promoters of the contest.

The first of all story pictures, "The Spanish Flag Pulled Down," appeared in 1898 and was inspired by the growing threat of war between the United States and Spain. It was only forty-eight feet long but it created a deep sensation and marked an epoch, besides stirring audiences to great patriotic fervor. Even in that day the founders of the industry had visions of the super-specials which they were later to bring into being.

Photographed Train Wreck

Yet another Vitagraph "first" was the picturizing of an actual train smash. This was done at a bridge across the historic Raritan river in New Jersey. The engine and some of the cars plunged into the stream, while the remainder of the train hung suspended from the broken trestle.

Vitagraph is believed also to have been the first company ever to recruit screen actors from the stage. It was with this organization that many leading stage players had their first picture experience. E. H. Sothern played his masterpiece, "An Enemy of the King," in Vitagraph studios, and there too Barney Bernard, Frank Daniels and a large number of other dramatic stars produced screen successes.

Sidney Drew's comedies were launched at the Brooklyn studios. Florence Turner, "the Vitagraph Girl," Flora Finch, John Bunny, Little Bobby Connelly, Mother Mary Maurice and Maurice Costello were among the early stars under this banner, Norma and Constance Talmadge made their debuts under the same auspices, and a host of others, favorites now as well as then, proudly acknowledge Vitagraph as their alma mater. It was Vitagraph, moreover, that opened the first exclusive motion picture house on Broadway, another item in its long list of innovations.

Clean Pictures Always

Cleanliness in pictures has been the corner-stone of Vitagraph policy from the very beginning. Throughout, there has been insistence not only upon casts of superior excellence and directorship of the highest order, but upon thoroughly worth-while stories. The founders believed that sheer entertainment should carry also an ap-



A GROUP OF VITAGRAPH'S BROOKLYN STUDIOS, NEARLY 20 YEARS AGO, JUST AFTER THE ANNUAL CHRISTMAS TURKEY DISTRIBUTION HAD TAKEN PLACE.

In the front row, in fedora hats, are Albert E. Smith, president (on left), and J. Stuart Blackton.

Standing at extreme right, front row, is Ralph Ince, then a Vitagraph director.

In foreground of picture, seated, is Florence Turner, "the Vitagraph Girl," and almost directly behind her is her mother.

Behind Mrs. Turner, in a cap, is St. Loue, a director. The tall young man at the left end of the row beind him is the actor, John Hartigan, while Julia Swayne Gordon, an early day star, smiling and wearing a bright gray hat, is the second person to Hartigan's right.

In the rear row, bareheaded, at the extreme left of picture, is Roland Sturgeon, writer and director.

peal to the intelligence and to the higher emotions of the public.

Accordingly, it has long been the Vitagraph plan to go directly to well known and successful authors for story material. The list of popular writers whose works have been picturized by this company includes, among many others, Rafael Sabatini, Robert W. Chambers, George Barr McCutcheon, James Oliver Curwood, Wallace Irwin, Booth Tarkington, Louis Joseph Vance, Donn Byrne, Edith Ellis, Sir Arthur W. Pinero, O. Henry, Alfred Henry Lewis, A. S. M. Hutchinson, Cyrus Townsend, Leonard Merrick, E. Phillips Oppenheim, Frank Upham Adams, George Randolph Chester, Will E. Ingersoll, Basil King, Mary E. Wilkins Freeman, Florence Morse Kingsley, Hamlin Garland, Mollie Elliott Sewell, Earl Derr Biggers and Harold McGrath.

It is Vitagraph's boast that it has earned the right to use the adjective, "first," in each of the senses of the adjective—not first merely in point of time, but first also in quality of product and in service. Its organizers were trail-blazers as well as pioneers. Innovation after innovation which they introduced have been adopted by all other picture organizations until they have become fixed, component features of the industry.



JOHN B. ROCK
General Manager of Vitagraph.

The projectors and officials have had the satisfaction of seeing the wisdom of Vitagraph policy fully vindicated. Their early visions have become realities. There are four reasons why this is so—Albert A. Smith, William T. Rock, J. Stuart Blackton and John B. Rock; Smith, W. T. Rock and Blackton the organizers, J. B. Rock the present general manager and Blackton, producer of a long line of outstanding successes, including, among others, on the current schedule, "The Clean Heart" or "The Cruelties of "Life," from A. S. M. Hutchinson's novel; Kenneth Perkin's "The Beloved Brute," and "The Redeeming Sin," from L. V. Jefferson's "The Pearls of the Madonna," in which Nazimova makes her debut as a Vitagraph star.

Times flies. Once it was John Bunny; now Nazimova holds the spotlight. But Vitagraph endures.

Mr. Exhibitor! Absorb This Legal Angle on Contracts by H. M. Richey

Arm Yourself with This Knowledge to Counteract Boomerang

Nowadays the theatre owner has many things on his mind. Not least of them is the contract. Too often, in the stress of business, he takes verbal instead of written promises. Then something goes wrong and his cry rises up to high heaven. "But it wasn't in the contract," says the Arbitration Board.

Have exhibitors got to become lawyers as well? H. M. Richey, secretary of the M. P. T. O. of Michigan, insists they must know something about law, so he recently wrote the following article for the Michigan Film Review. Here's a "first lesson" on contracts. Anyhow, it's so valuable a bit of information that Moving Picture World herewith passes it along to exhibitors everywhere. You can't go wrong if you live up to its instructions.—The Editor.

"IT'S getting so you have to be a lawyer to be able to get along in the film business these days," remarked an exhibitor recently. While that statement is not entirely true, still it is a fact that with the progress of the industry more and more it is necessary for exhibitors to have a thorough understanding of their contractual relations with exchanges.

For the next few weeks this office is going to attempt to point out some of the important things incidental to the signing of a contract, and the completion of that contract, and the suggestion is made that these pages in "The Film Review" be clipped out for future reference.

Making the Contract

Because of the fact that the majority of film contracts are quite lengthy few exhibitors can take the time to read them. Therefore, the following points should be noted:

1. There are no cancellation clauses in the standard or uniform contracts as used by the various exchanges UNLESS SUCH CLAUSES ARE WRITTEN IN OR ADDED TO THE CONTRACT.

2. Verbal agreements will not be considered.

3. The exhibitor is responsible for the film from the time it leaves the exchange until he delivers it to a common carrier AND RECEIVES FROM THAT COMMON CARRIER A RECEIPT. The sending or returning of a film parcel post, special delivery, does not give you a receipt. The insuring of the film for a small amount, sufficient to get a receipt, relieves the exhibitor from responsibility. You must have and be able to show if necessary a receipt.

It follows, therefore, that you must preserve these receipts for a few weeks.

4 If your application for contract is not approved within ten days it is considered rejected except in the case of Film Classics, who allow themselves fifteen days, and Standard, who have a provision in their contract that states "that unless disapproved within 21 days it is considered approved." Just what interpretation the Arbitration Board would place on the latter clause is at this time unknown.

5. If an exhibitor holds a film over for extra days he is liable for damages for such a violation of his contract.

6. All contracts carry the clause whereby the exhibitor agrees to arbitration before taking any court action.

Using the above points as the high spots of the contract, the exhibitor in preparing to make an application for contract has the following things to remember: That he must see that the contract is specific as to

1. Price.

2. Number of days to be used.

3. Protection. This must be made specific and understandable, so that a third party can readily grasp what both the exhibitor and salesman meant when such a protection clause was written.

4. Name of productions bought. Never buy productions under production numbers. When it is made, it may be a picture wholly unsuitable for your theatre. But if you have signed the contract, you must play it.

Initial each and every additional clause incorporated by either yourself or the salesman and have him do the same.

5. BE SURE AND SAVE A COPY OF YOUR APPLICATION FOR CONTRACT AND COMPARE IT WITH THE APPROVED COPY WHEN IT IS MAILED TO YOU. If they are the same, you can then destroy the application. If they differ, notify the exchange, for neither party can change the terms or conditions of a written contract, once it is signed.

6. A number of the state right exchanges do not use the uniform contract, namely Frank Beecher, Exclusive Pictures, A. B. C. Booking Office, Rex Film, etc. These contracts do not carry the clause "none of the above pictures are reissues from any company who does not use the uniform contract." If you want to make sure that the picture you bought is not a reissue, write it in or add to the contract.

Protection

This is a very important matter. Take nothing for granted. The Arbitration Board, who in the case of a dispute will have to enforce the contract, cannot consider evidence to show that you never run a picture behind this or that house.

If you sign a contract with this protection "after the Tivola Theatre" all the exchange has to do is to see that you get it after that theatre, no matter how many theatres in your vicinity play it ahead of the Tivola Theatre.

If you write "first run in Highland Park," find out what the exchange considers Highland Park and how soon after the first run, second run or third run the picture will be available for Highland Park. Find out if there are other theatres demanding protection on your theatre and safeguard yourself against this theatre setting it back and back and back.

Remember you will get as protection only what is written in the contract, regardless of what you thought or understood with the salesman or exchange before.

A good form of protection for neighborhood theatres is "the above pictures to be available for the exhibitor's use .....days after first run and ahead of the ..... theatres." It is best to ascertain from the salesman whether the first run has been sold and if it has, specify where it is to be run first run. It is a dangerous practice to buy pictures before first runs are set, otherwise you have no way of knowing where the picture will be run and it might be the exchange would not get a first run and might release it first run in a theatre that you could not follow.

REMEMBER THIS. When your contract is completed and before you sign your name, read over the price, name of pictures, number of days to be shown, protection, and whether or not the pictures are reissues. Have a complete understanding of the contract IN WRITING before you sign it.

Play Dates

If the contract specifies play dates DO NOT put the play dates in your book until you have received an approval of the contract or A WRITTEN CONFIRMATION OF THE PLAY DATES.

This is extremely important.

If you are in the habit of going to the booker and asking him if such and such a date is open and then putting it in your book without receiving by mail a WRITTEN CONFIRMATION, you are walking on dangerous ground. What are you going to do if when the play date arrives the exchange says they have no record of such a booking, despite the fact that you are certain that the booker agreed with you that the date you put in your book was open. How are you going to prove that you didn't make a mistake?

THERE IS ONLY ONE WAY—Insist and do not recognize any dates that are not in writing. If you don't do this and have a dark house, you are not going to be able to prove that it was the exchange's mistake, although it may be.

Don't ignore these confirmations of play date. Put them in a folder and don't put in your booking book any dates that have not been confirmed in WRITING.

To keep your contracts and confirmation of play dates in a folder for each exchange is a complete method of procedure. It doesn't take half as much time as to carry them around in your pocket and then have to search high and low for them when the time comes. If you are not doing this now, it's going to cost you several hundreds of dollars and a couple of million cusses when the time comes that you want something. Keep your contracts. Keep them for a few months after they are all completed.

If you have a number of contracts, better keep a record of how many pictures on each contract, so you can know at all times how many pictures you have bought and prevent over buying.

Keep some sort of a file of your correspondence. Especially if it refers to pictures under contract. Do not let your mail lie on the desk for several days at a time. There may be something important in that envelope that you thought was an advertisement. Remember that somebody has taken the trouble to sit down and write you a letter. Would you like to see your letter consigned to the waste basket when it only takes five seconds to open it, and if it is an advertisement that you don't want to read, consign it to the waste basket. Maybe it is a letter from the exchange advising that they can't furnish you a picture you have dated. Might be a

(Continued on page 224)

Press Sheets Should Not Be Misleading

One of the many testimonials Moving Picture World has received, since its recent and exclusive publication of a series of constructive and instructive articles on press sheets, was submitted this week by Louis C. Shimon, assistant manager of the New Milwaukee Theatre, Milwaukee, Wisconsin. Mr. Shimon writes:

"I have been following with interest your articles on press sheets, and wish to suggest that the right members of the cast be featured, and that it be based on truthfulness.

"In the press sheet of 'The Fire Patrol' Anna Q. Nilsson is featured on every page, as she only appears in the picture but a moment—it is downright misleading if one has not reviewed it in advance. Besides, I had her name up in electric lights—and the policy of the house in all our advertising is 'TRUTH WELL TOLD.'

"I believe that it would be a convenience if every press sheet carried the accurate footage of the picture. The Milwaukee presents a varied program of short subjects in conjunction with the feature, and as the show is run on scheduled time the correct footage appearing on the press sheet would always be on hand and would be doubly useful if the schedule is made out in advance.

"In my estimation the First National press sheet is the best of all. The firms who are putting out 'Pretty Press Sheets' with nothing useful in them would do well to copy their style.

"Good short catchlines that are explanatory are very useful. But there are so many that don't seem to realize that fact.

"Putting more truth and less bunk into the press sheet will do more to improve it than anything I can think of."

I. M. P. P. D. A. Names Standing Committees

The standing committees of the Independent Motion Picture Producers and Distributors' Association for 1925 are as follows:

Executive Committee: Joe Brandt, chairman; W. E. Shallenberger, W. Ray Johnston, Whitman Bennett, Oscar A. Price, Jesse J. Goldburg, William Steiner, I. E. Chadwick, ex-officio.

Finance Committee: W. E. Shallenberger, chairman; Oscar A. Price, Samuel Sax, Ben Wilson, Nathan Hirsh, F. M. Sanford, I. E. Chadwick, ex-officio.

Membership Committee: Jesse J. Goldburg, chairman; Jack Cohn, James D. Barton, I. E. Chadwick, ex-officio.

Publicity Committee: Charles B. Hoy, chairman; Louis Weiss, I. E. Chadwick, ex-officio.

Arbitration Committee: Oscar A. Price, chairman; Whitman Bennett, Arthur A. Lee, I. E. Chadwick, ex-officio.

Switow Incorporates $600,000 Indiana Theatre Chain

Mitchell Switow, of Louisville, Ky., interested in a string of local theaters, including the Kentucky, and for some years one of the most active exhibitors in the section, has filed papers at Indianapolis, for the Switow Amusement Co., of Indiana, a $600,000 company for operating the Indiana theaters of the Switow chain, and which will have offices at the Le Rose Theater, in Jeffersonville, Ind.

The concern owns ten theaters in Southern Indiana and is being reorganized with the purpose of acquiring others. In its string of playhouses are LeRose and the Dream theaters in Jeffersonville, three motion picture houses in New Albany, three in Bedford, one in Salem and one in Paoli. Stockholders and incorporators are M. Switow, Sam Switow, Harry Switow, Fred Switow, of Louisville; George C. Kopp, Charles F. Antz, W. T. Ingram and John Gienger, of Jeffersonville; Harry E. Jewett, president of the Second National Bank, of New Albany and Earl S. Gwin, president of the Lincoln National Bank, of Louisville.

Officers are: M. Switow, president; George C. Kopp, vice-president and general counsel; Sam Switow, treasurer; Harry Switow, secretary.

New Theatre Chain Formed in Seattle

H. W. Bruen, prominent Seattle suburban exhibitor, has consolidated his interests with those of L. R. Stradley and W. L. Steele, two Queen Anne Hill exhibitors who recently joined forces under the name of the S. S. Amusement Co. The new organization will be known as the Pacific Theatres Co., of Seattle. For the present there will be no change in the active management of the houses. Stradley has his new Cheerio Theatre well along and is preparing to announce his opening date. Steele has operated the Queen Anne for a number of years, and has plans about completed for a new Egyptian theatre on the Hill. Bruen owns the Ridgemont, and is also associated with H. A. Barrows in the Grey Goose on Beacon Hill.

All three managers will be active in the management of the business affairs of the corporation. It is understood that other suburban houses are under consideration in districts not now covered by any of the company's houses.

SUNDAY NIGHT SHOWS IN STAMFORD NOW LEGAL

Sunday motion pictures at last have become a reality in Stamford. Shows now are permitted from 7 o'clock Sunday nights. This was made possible by the action of Mayor Alfred N. Phillips, Jr., in signing a resolution presented to him by a committee which the mayor had appointed to take charge of the situation which resulted when there was presented a petition signed by the theatre owners and patrons.

Despite the start of the Sunday shows, the Ministers' League has voted to continue its opposition to the Sunday shows in Stamford. The first Sunday performances were given on December 28.

Coming and Going

Tom D. Cochrane, head of the Paramount organization in Japan, is in New York on a visit from the Orient.

Clarence G. Margon, Paramount's branch manager for Central America, arrived in New York this week.

Miss M. M. McCullough, secretary of the Kansas City Film Board of Trade, is enjoying a vacation.

Robert Edeson is in New York from the Coast this week.

W. E. Shallenberger, president of Arrow Pictures Corporation, returned this week from a trip to the Middle West.

Cecil B. DeMille and a party of nine arrived from Hollywood recently to join the New York Colony of film folks for a week's stay prior to their scheduled departure for Europe on the George Washington January 10.

Saoul Harrison of Leeds, England, for six years manager of the Paramount exchange in that city and well known in British film circles, who arrived in New York on December 24, with his wife and daughter, left for Los Angeles January 3 to take up his new duties in the company's Los Angeles exchange.

Max Weiss is vacationing in Atlantic City. He plans to go from there to New Orleans before returning to Manhattan.

Scott Sidney, Christie director, is spending several weeks in Havana. He will then visit New York.

H. M. Warner returned to New York this week.

C. A. Willat, vice-president of Technicolor and manager of their Hollywood plant, left the Coast for a conference in Boston early this week.

Arthur Loew sailed for Europe this week.

Antonio Moreno and his wife sailed for Europe late this week.

Lillian Rich is now in New York. She is stopping at the Algonquin, having arrived from the Coast this week.

The Johnny Hines unit, including Hines, C. C. Burr, Sigrid Holmquist, Bradley Barker and Vonda Case, left New York for Miami this week.

Betty Blythe arrived in New York from the Coast in time to catch an outgoing liner for Paris.

Phillip Smith of the National Theatre, Boston, was in New York this week.

Richard Barthelmess, Frederick J. Smith and Walter Camp arrived in Los Angeles from New York early this week.

Albert E. Smith, Vitagraph head, arrived in New York from the Coast this week.

Mrs. Wallace Reid is expected to be in New York from the Coast by January 18.

R. S. Wehrle, manager of the First National exchange in Pittsburgh, has returned to his desk after a trip through West Virginia.

SAN FRANCISCO'S WIGWAM IS SOLD

San Francisco's Wigwam Theatre on Mission street, near Twenty-second, has been sold to a syndicate comprising the Golden State Theatre and Realty Corporation, in association with Maurice Klein, Harry Sack, William S. Godfrey, Jr., and John S. Meyer. According to Joseph Bauer, president and general manager of the Wigwam, the transaction involves over $375,000.

Formation of Albany Zone Completes N.Y.M.P.T.O., $14,000 Budget Needed

Session at Capital on Jan. 7 Was Big Success; Many Voluntary Contributions; Senator Walker and Chairman Hays Speak

AMID the greatest enthusiasm, and with many exhibitors voluntarily contributing from five to one hundred dollars each, to meet certain outstanding obligations already existing, the Albany Zone Committee, meeting with exhibitors from the territory covered by exchanges in that city, started to function under most auspicious conditions at a session held at the Hotel Ten Eyck, in Albany, on Tuesday afternoon. Among the speakers were Senator James J. Walker, just back from Europe; Senator Leonard R. Lipowicz, of Buffalo; S. A. Moross, of the Theatre Owners' Chamber of Commerce, of New York City; Walter Hays, president of the New York State M. P. T. O.; Jules Michaels, of Buffalo, president of the Buffalo Zone, and John J. Nolan, of the New York State Typographical Union.

In meeting the expenses of headquarters which the Albany Zone Committee will maintain in the Capital City, each theater in the zone in places with a population not exceeding 2,000 persons, will be assessed $12 a year; theaters in places of from 2,000 to 5,000, will be assessed $15; houses in places from 5,000 to 10,000 population, will pay $20 a year; those in places from 10,000 to 25,000 population the assessment will be $25 a year, while theatres located of from 25,000 to 75,000 population, will be assessed at the rate of five cents a seat, and those in cities over 75,000 will pay 7½ cents a seat.

A $14,000 fund to meet the running expenses of the three zones, the New York City, Buffalo and Albany, is to be created, on the ratio of New York meeting $8,000 of the total; Buffalo, $4,000, leaving the Albany zone contributing $2,000. It is not expected, however, that it will be necessary to spend the entire $14,000.

The meeting opened about 1:30 o'clock with Meyer Schine, of Gloversville, presiding, and with Walter Hays, of Buffalo; Uly S. Hill, of Albany; Louis Buettner, of Cohoes, and William Shirley, of Schenectady, seated about the table, the last named acting as secretary in place of Benjamin Apple, of Troy, who was unable to be present.

Senator Walker came in shortly after the meeting got under way, and was warmly greeted. He was introduced by President Hays. Senator Walker declared that unanimity of opinion was never more necessary than today, among the exhibitors.

"I have always liked the zone idea," said Senator Walker. "A note was struck in Cleveland that will never be forgotten, when the M. P. T. O. was founded there. The theater owner must ever be alert. The M. P. T. O. stopped monopoly in the industry, and accomplished a wonderful work. It is my observation that the theatre owner of today must get back into a genuine whole souled organization. I do not want to be an alarmist, but I do say that the field is being invaded, and that today some of the old forms of coercion are being practiced in an even more subtle manner than in the past.

"While in London and Paris, I went over the picture situation. The exhibitors in these cities are as far behind the American exhibitor today, as the American owner was twenty years ago. They have not learned to bring pictures to the people. They are waiting for the people to find them. They do not know how to sell to the public, or how to put on pictures. They are sending a committee to this country in the spring to investigate conditions in the hopes of improving them in Europe."

During the course of his talk, Senator Walker, paid a particularly high tribute to Michael Walsh, of Yonkers, saying that he had never known a man for whom he had a higher regard.

Senator Lipowicz spoke briefly, stating that he would do everything within his power to help the exhibitor in his capacity as a state senator.

President Hays, of the state association, explaining the nature of the meeting, said that the Albany Zone was founded for the protection of the exhibitors within its boundaries and that the zone would function for the benefit of these exhibitors. Mr. Hays spoke of having conferred with Will Hays and Cortlandt Smith of the national association in New York City on Monday, stating that a censorship bill was being drafted, and that this year the Hays organization would be working hand in hand with the state association, rather than otherwise. Mr. Hays further stated that it had been practically decided to introduce a children's bill in the New York State Legislature this year. There was a short talk by Mr. Moross during which he outlined the work being done by the New York City Zone Committee.

There was considerable discussion in regard to the assessment that is to be levied in meeting the running expenses of the Albany Zone. It was stated that the figures had been arrived at by first ascertaining the number of theaters served from the Albany exchanges, and then classifying these by the subdivisions according to population, it being taken for granted that every theater in the zone territory would contribute even though they were not represented at the meeting yesterday. Abe Stone, with houses in Albany, and formerly an owner in Schenectady, took some little exception to the apportionment, declaring that the small houses in some of the larger cities would be forced to pay more than was really their share.

John J. Nolan, of the New York State Typographical Union, spoke briefly.

Louis Buettner, of Cohoes, stated that if there was anyone present who desired to contribute anything for their "initiation," such sums would be gratefully received in order to meet some outstanding indebtedness. It was then that the enthusiasm of the exhibitors was shown. Mr. Buettner, starting off the contributions, with $100; Charles Sesonske, of Johnstown; Walter Hays, of Buffalo; William Smalley, of Cooperstown; and the Schine Theater Company, of Gloversville, quickly contributing like amounts; Harry Hellman, of Albany, contributing $10, and Frank L. Sands, of Pyrites, $5. John Lowell, an actor, present at the meeting, also contributed $100.

The Albany Zone Committee will occupy headquarters in the Mark Strand building in Albany, with Carolyn Goodman as Secretary. Every exhibitor in the Albany territory, who attended the meeting, was asked to urge other exhibitors to join.

Among those present at the meeting were: James Rose, Jacob Rosenthal, Walter Roberts, Uly S. Hill, of Troy; Abe Stone, Harry Hellman, George Roberts, Walter and Noma Suckno, Joseph Weideman, C. L. Gardner, of Albany; Rae Candee, of Utica; C. H. Moyer, Herkimer; Robert Pierce, Ilion; William C. Smalley, Cooperstown; Meyer and Louis Schine, and Ben Davis, Gloversville; Frank X. Shay, W. W. Farley, William Shirley, Meyer Friedman, Betty Feuer, George Dwore, of Schenectady; More Weiss, Watervliet; Charles Sesonske, Johnstown; Julius Berinstein, Troy; Joseph Braff, Albany; Robert Wagner, Little Falls; Harry Lazarus, Kingston; Louis Buettner, Cohoes; Frank L. Sands, Pyrites; L. H. McAllister, Middleburg; Dennis Regan, Greenwich; Mr. and Mrs. A. E. Milligan, Schuylerville; D. H. McLaughlin, Oriskany Falls; C. W. Loomis, Grand Gorge; Walter Hays, Buffalo; Jules Michaels, Buffalo; S. A. Moross, New York City.

Independents Call Senator Walker

It is understood that the I. M. P. P. D. A. is holding an executive meeting at 3 o'clock this afternoon, January 8, to go to the mat on selecting a nationally known leader. Senator James J. Walker will be present at the meeting. Rumor has it that there may be immediate action in this direction while others feel that the session will resolve itself into a give and take conference, relative to problems of the independents. The inducements that could be offered a leader of Senator Walker's calibre and the probable method of operating should an agreement be reached.

Governor Smith Urges Immediate Killing of N. Y. Film Commission

Theatre Commission in Cleveland, Ohio

After a comprehensive survey and study of the amusement situation in Cleveland, Ohio, a theatre commission, composed of leading citizens, has been formed, for the purpose of securing proper plays and attractions for the city. High moral standards for plays and pictures to be offered to the Cleveland public is the ideal which the commission will seek. The Federated Churches, of which Chas. H. Hoffrichter is chairman, is responsible for the movement.

Conferences to bring about cooperation and mutual understanding among the various religious interests, the theatre interests and the city, will be the method employed to accomplish the desired result.

The movement has been indorsed by representatives of the three groups mentioned.

TOM COCHRANE BACK FROM JAPAN

Tom D. Cochrane, manager of the Paramount Japanese organization, at Kobe, arrived in New York on Sunday, December 28, on his annual visit to the home office of the Famous Players-Lasky Corporation and to join Mrs. Cochrane, who had preceded him to this country. He will remain in New York for several weeks, conferring with E. E. Shauer, director of the foreign department, regarding matters relating to the distribution of Paramount Pictures in Japan during the coming year and will inspect some of the new product which he expects to release shortly in the Orient. Cochrane believes that 1925 will see considerable improvement in the theatre business in Japan.

Scathing Denunciation of Censorship Emphasized by Empire Chief in Annual Message to Legislature—Wants Action

GOVERNOR ALFRED E. SMITH, in his annual message to the New York State Legislature, at the State Capitol, in Albany, on Wednesday noon, January 7, again committed himself in a most emphatic way as against motion picture censorship, recommending the immediate abolition of the New York State Motion Picture Commission. Outlining certain reasons why the Commission should be abolished, Governor Smith goes further and declares without any mincing of words that the Commission is useless, and, to his way of thinking, is simply using up the people's money and giving them absolutely no return for the same.

Governor Smith, speaking on motion picture censorship, in his annual message, says:

"One Commission, the Parole Board, I have already recommended for abolition, and another, I recommend to you for immediate abolition is the Motion Picture Commission.

"Nothing is more abhorrent to the American idea of freedom and liberty than governmental censorship. It is not in keeping with our ideas of freedom of worship, or freedom of speech, or freedom of the press.

"We have time and again declared it to be the right of every citizen to speak freely, to write and to publish his sentiments on all subjects, being responsible for the abuse of that right, and we have prohibited, by our fundamental law, the passage of any act to restrain or abridge liberty of speech or of the press.

"A few years ago, there was a mad scramble to censor everything. The schoolteachers of our public schools were to be subjected to a test as to their loyalty and devotion to the country. The state sought a form of censorship over private schools by a license system. At the same time, it set up a state commission to pass upon exhibitions of motion pictures.

"In 1923, there was an awakening in the public mind, demanding a return to the old ideas of government, which would not countenance any policy of the state to condemn any person before the fact, and censorship of our public school teachers and of our private schools was removed from the statutes. But there still remains the motion picture commission. It should be abolished for all of the above reasons, and for the further reason that it is useless and to my way of thinking is simply using up the money of the people of this state, and giving them no return whatever for it."

The attitude which Governor Smith is taking toward the repeal of the present censorship law in New York state shows above all things that he is consistent. With the expiration of the term of office of Mrs. Helen M. Hosmer, of the Motion Picture Commission, there falls to the lot of Governor Smith the duty of appointing another person to the commission. Naturally enough, Governor Smith might within all reason be expected to name a Democrat. When this appointment is made, the Commission politically will stand Democratic, two to one, George H. Cobb, being the sole Republican member.

But Governor Smith believes that motion picture censorship is accomplishing nothing in New York State, other perhaps than spending tens of thousands of dollars. Time after time, he has openly expressed himself as against the present statute and in his inaugural messages in the past, has always recommended the abolishment of the law under which the commission functions.

Governor Smith's message and that portion of it referring to motion picture censorship, and its recommendation for the repeal of the present statute, becomes the first gun in the opening campaign which will be waged during the next three months to come in the New York State Legislature to do away with motion picture censorship in the Empire State.

Hollywood Organizes Relief Association for All Filmdom

A NATION-WIDE relief association which will include every branch of the motion picture industry was organized in Hollywood this week to take the place of the Motion Picture Branch of the Actors' Fund of America. Among the thirty-one incorporators who will serve as the first Board of Trustees are some of the most prominent names in the film industry.

The name of the new organization is the Motion Picture Relief Fund of America, Inc., and locally it will operate under the Community Chest. It is planned to establish branches in New York and other centers of activity in the picture industry. Anyone engaged in any branch of picture making may become a member for $1.00.

The new movement follows the split with the Actors' Fund which came at the last session of the trustees in New York early in December. The action of the trustees was based on the expressed fear that the relief of picture people might some day swamp the Actors' Fund, although it was pointed out to them that the picture branch has always taken care of its own through funds raised locally by benefits and donations. The Motion Picture Producers' Association, the Directors' Association, the Screen Writers' Guild, Cinematographers' Association and other organizations within the industry have always co-operated with this fund.

For the present it is planned to have the Actors' Fund look after motion picture relief in New York while stage relief in Los Angeles and vicinity is temporarily taken care of by the Motion Picture Relief Fund.

The incorporators of the new relief fund who will act as trustees until the first annual election which is to be preceded by a membership drive, comprise the following: Mary Pickford, Douglas Fairbanks, Mae Murray, William S. Hart, Harold Lloyd, Charles Chaplin, Wedgwood Nowell, Hal E. Roach, Rupert Hughes, I. Thalberg, Mitchell Lewis, Rob Wagner, Ewell D. Moore, Charles H. Christie, and others.

Milwaukee First Runs Drastically Cutting Matinee Admission Prices

Survey Shows Maximum, Except One Theatre, Is 25 Cents—Milwaukee Preparing to Accommodate National Convention

THE price of motion picture entertainment—especially during the daytime—is gradually being cut for the public in Milwaukee.

A reduction in admission prices from 50 cents to 35 cents during the evening and of 25 cents for matinees has been announced by O. J. Wooden for the Garden theatre, downtown showhouse, as the first drastic change in policy since he took over the management of the Garden and Alhambra on Jan. 1.

This move leaves the Alhambra the only Milwaukee motion picture theatre charging more than 25 cents for matinees, the price there being retained at 50 cents.

Other houses have announced cuts during the last few weeks. Saxe's Wisconsin and Strand theatres dropped to 25 cents for matinees during the holidays, and as a result did well during the Christmas shopping period. Evening prices in both those houses have been kept at 50 cents, however.

Prior to the Saxe cuts, Ascher's Merrill announced a reduction to 25 cents.

Simultaneously with these announcements Henry Taylor, manager of Freuler's Butterfly, issued a statement declaring that his house would go from 25 cents to a policy of 15 and 10 cents. Instead of changing programs twice a week, three changes will be in order.

The cut at the Butterfly, it is said, was influenced to a great extent by the fact that the Majestic, vaudeville house across the way, has adopted the policy of presenting a feature picture in addition to its regular program, instead of showing short subjects as was formerly the custom there. The price of the Majestic shows was raised three cents, however, with the switch in policy, the new figure being 25 cents.

An important feature of the slash at the Garden lies in the determination of Wooden to maintain the same high standard programs that the house has boasted in the past. It will be one of the few houses in the country where a twelve piece orchestra and stage novelties will be retained despite an admission of less than 50 cents and will continue to show first runs exclusively. The change becomes effective Jan. 10.

Although it had been expected that with Wooden assuming his new post other changes in the operation of the two houses would be in order, he denies that anything along that line is contemplated at present and insists that both houses will be run along somewhat the same lines as under the regime of his predecessor, Leo. A. Landau.

However, Wooden feels that much can be accomplished by reducing the prices at the Garden in the way of converting that showhouse into a money maker, a feat which has been almost impossible since its opening as one of the finest houses in the city several years ago.

Just why the Garden has not gone over is a puzzle to most showmen, since in construction it has few equals in the city and in the matter of location it is unsurpassed, the corner of Third street and Grand Avenue where it stands being recognized as "the" corner of downtown Milwaukee.

Preparing for Convention

Working in preparation for the national convention of motion picture men has begun in earnest in Milwaukee with the appointment of committees by Fred Seegert, president of the M. P. T. O. of Wisconsin.

George Fischer, of the Milwaukee Theatre, has been appointed chairman of the arrangements committee. Heading the entertainment committee is E. W. Van Norman, of the Parkway, while directing the finance committee is Ernie Langemack, of the Colonial.

All committee chairmen are from Milwaukee, it being contended that greater efficiency could be obtained by such appointments than by distributing them over the state.

Mr. Seegert, as president of the Wisconsin organization, has formally been named convention chairman.

Each of the committees consists of from three to five men who will hold a series of individual meetings within the next few weeks and then gather in a general session to report their progress.

The committees have been assured the whole hearted support of the Association of Commerce.

$1,000,000 THEATRE FOR BUFFALO, IS LATE REPORT

It is reported that a million dollar theatre is to be erected in Delaware avenue, Buffalo, opposite the Hotel Statler, that plans are in the making and that a syndicate is being formed. It is said that John McF. Howie is sponsoring the project. He is manager of the Hotel Touraine. It is also reported that one of the largest theatre owning combines in the East is seeking a site in Buffalo for a theatre to seat 3,500. The Buffalo Real Estate Board has received a letter from a Newark, N. J., realtor asking data and all information on available sites in Buffalo which he wants to place before the combine for consideration. The broker, whose name is withheld at his request, declares he represents one of the largest theatre owning companies in New York. The same request has been received by the Chamber of Commerce.

Chinese Fireworks Scare Box Office

A strange combination of circumstances led to a panic at the Orpheus Theatre, Halifax, N. S., on New Year's Eve, the results of which eventually proved to be more humorous than disastrous. The local Chinese, members of the Chinese Free Masons, secured permission from the civic authorities to celebrate the incoming of the new year with a little fireworks display. The permit was readily granted but the "display" turned out to be the employment of bombs and firecrackers of the cannon type. The Chinese staged their stuff opposite the Orpheus Theatre, which was packed at the time.

With the terrific noise, some rattle-brained man in the audience shouted "Fire" and there was an immediate rush for exits. Fortunately only two or three people were slightly bruised. Practically the whole crowd returned to the theatre after the scare and the midnight show proceeded.

SUNDAY AND INDIANA LEGISLATURE

Indiana exhibitors and theatre managers are now centering their attentions toward the Indiana legislature, which will convene Thursday, January 8. The Ku Klux Klan organization in Indiana is reported to be ready to throw its support back of a legislative program designed to abolish Sunday baseball and provide very heavy penalties for operating theatres and motion picture houses on Sundays. There is to be a drive against commercialized Sunday amusements.

Selling Your Seats

Harry Seel gets a big week with local productions.

New ideas help a Secrets run in Anniston.

The Strand Theatre, Syracuse, wins good will with a toy matinee.

A new use for Classified Ads.

How Hyman surrounded Love's Wilderness.

Entire railroad division co-operates on The Signal Tower.

Put Colleen Moore in a domestic atmosphere.

Panoramed an entire lobby on Sundown.

Oil derrick reappears on Flowing Gold on a new oil field.

A useful shadow box from the Strand Theatre, Birmingham.

An act drop that can be changed for various announcements.

How they are cleaning North of 36 in Texas cities.

Good advertising examples on The Arab, He Who Gets Slapped, Tess of the d'Urbervilles, The Border Legion, The Fast Set, Abraham Lincoln, Worldly Goods and Captain Blood.

(These are just the highlights in the Selling the Picture to the Public department, to be found a few pages further back.

Fifty Burned When Scrap Film in Bag Ignites in Boston Car

Massachusetts Fire Marshal Will Seek Indictments; Film Protected Only by Burlap Container, Report Says

FIFTY persons were burned, twenty-seven of whom so severely that they had to be rushed to hospitals, when a burlap bag, said to have contained scrap film, ignited through combustion on January 3 in a Boston subway car. As the result of an investigation several indictments charging criminal negligence will be sought by the State Fire Marshal of Massachusetts. According to Fire Inspector Frank P. Hardiman an employee of the John F. Bowditch Company, manufacturers of brushes, had obtained the film from the Famous Players-Lasky Boston exchange and was carting it to his company's factory.

That the indictments would be sought was the announcement by Inspector Hardiman. He further stated that the transportation of unprotected film in a common carrier is a direct violation of the law.

A burlap bag, according to reports obtainable after a rigid investigation, was filled with scrap film by Pharos Shirley, aged 70, the Bowditch employe at the exchange. Shirley was on the way to the Bowditch plant when the accident occurred.

According to the reports after the investigation Shirley entered a street car in one of the subways and placed the burlap bag on the floor in front of where he sat. The bag was in front of an electric heater and suddenly there was a roar of flame and blast. The car was crowded and the panic that ensued as sheets of flame swept the car from end to end was the wildest in all the history of the Boston Elevated system.

The Bowditch company had been using scrap motion picture film to make a sort of cement used in the manufacture of its brushes.

George J. Schaeffer, district manager for Famous-Players, was amazed when informed of the accident, the cause of which was attributed to the scrap film obtained from the studio of his company. He and Manager Jordan were positive that no film ever had left the exchange except in authorized and legal containers. The foreman of the storage and shipping department said that some scraps of film had been obtained for the Bowditch company on the morning of the accident. He added that after Shirley had left the studio he phoned the Bowditch office and told whoever he talked with that the company would not get any more film unless its men were more careful. He said that when he returned after lunch he went to the place where the scrap barrel stands and found scraps of film strewn about the room.

When Shirley went to the film company's exchange he was accompanied by John C. Bowditch, son of the head of the brush concern.

Tight as Drum!

A report from Mayfield, Ky., on Dec. 27, stated that the blue laws, made popular in Kansas, would be rigidly enforced at Mayfield, where garages had agreed to close on Sunday and give their employes a day of rest, and where other Sunday operated houses, had also agreed to close, while enforcement would be used if necessary to close picture theatres and all business houses, druggists only being allowed to sell on prescription, or sick room supplies. A revival recently conducted by Howard S. Williams is said to have caused the town to suddenly become quite "sanctimonious."

M. P. T. O. A. Closely Watching Legislation, O'Toole Reports

By Tom Waller

LEGISLATION in all states where there are matters pertaining in any way to the film industry is being carefully watched, it would seem, by the executives of the Motion Picture Theatre Owners of America. In substantiation of this may be cited as an instance the trip made by President M. J. O'Toole to Harrisburg on Tuesday, January 6.

The Pennsylvania legislature convened, for the first time this season, on that date. O'Toole upon his return to headquarters informed Moving Picture World that he got a very satisfactory perspective on the situation in his home state; that he could learn of little or nothing of embryonic adversity, and that, quite to the contrary, everything foreboded an excellent trend for the industry as far as the Pennsylvania law makers seemed to be concerned.

O'Toole's newspaper career in Pennsylvania has put him on an envious basis with politicians of the biggest and smallest calibre. As a reporter he gained and respected their confidence. As president of the M. P. T. O. A. the reputation which he built up in the past has proven a big asset for him and he is intent upon keeping it so. Thus it is that O'Toole from the reportorial as well as presidential point of view can speak quite authoritatively for Pennsylvania.

In going over his old stamping ground of newspaper days O'Toole ran into many acquaintances. Among them was "Joe" Marcus, leader of the house. Marcus, as is generally known, is counsel for important theatrical interests in Western Pennsylvania. He also had the opportunity of shaking hands with Governor Pinchot.

Another legislator that the M. P. T. O. A. chief met was John P. Harris. The latter is beginning his second term as senator from the western part of the state. Harris is credited with having an interest in a large chain of theatres. Senator Coyne was another lawmaker and friend of exhibitors whom O'Toole ran across.

O'Toole returned to Manhattan jubilant over the fact that his review of the Pennsylvania legislative situation had proven to him that the men back of the government in his state were as friendly as ever in their attitude toward the exhibitor and the film industry in general.

That there will not be any new tax bills introduced this year which would affect motion pictures, O'Toole is confident, since he finds that present sources of revenue for the state are entirely adequate.

Attention is called by O'Toole to R. F. Woodhull and Sydney S. Cohen, both moving factors in the M. P. T. O. A.'s legislative committee. These men and their committees are at the service of all exhibitors.

Stars of All Spheres to Be at T. O. C. C. Ball

That Governor Smith and Mayor Hylan will attend the T. O. C. C. ball at the Hotel Astor, New York, on the night of January 17 is the expectation of William Brandt, chairman of the entertainment committee. Brandt reports that the following have reserved boxes: Carl Laemmle, William Fox, Marcus Loew, Adolph Zukor, Samuel Zierler, Hiram Abrams, Herbert R. Ebenstein, Harry Berman, J. S. Woody, Richard A. Rowland.

The film constellation is expected to be represented by: Thomas Meighan, Richard Dix, William De Mille, Larry Semon, Clara Kimball Young, Bebe Daniels, Johnny Hines, Carol Dempster, Lillian Gish, Anna Q. Nilsson, Ben Lyon, Wallace Beery, Bessie Love, Milton Sills, John Bowers, Marguerite de la Motte, Dagmar Godowsky, Dorothy Gish, Betty Bronson.

FOX ENJOINS CHICAGO CENSORS

The Fox Film Corporation has been granted an injunction by the Circuit Court which restrains the Chicago Censor Board from further interfering with the showing of "The Deadwood Coach," and favorable court action is also expected in regard to two other pictures which the censor board has been holding up.

Butterfield Incorporates New Company for $500,000

WITH the thought of giving to the men who have worked shoulder-to-shoulder with him for the past 10 years an opportunity to secure a financial interest in his circuit of Michigan theatres, W. S. Butterfield, has just completed the formation in Detroit of a new company to be known as the W. S. Butterfield Co., Inc.

The new company is incorporated for $500,000, par value $10 per share, and will open up a field for investment on the part of a number of the veteran employes of the Bijou Theatrical Enterprises, of which Mr. Butterfield is the head.

Officers of the new company are: W. S. Butterfield, president; Edward C. Beatty, vice-president and H. A. Rowles, secretary and treasurer. Offices are to be maintained in the present suite of the Bijou Theatrical Enterprises in the Film Exchange Building. These offices were only completed a few weeks ago, at which time the Bijou Enterprises removed from Battle Creek to make Detroit its headquarters. They form the most luxurious and commodious suite in the building.

The company will be interested in the new million dollar Capitol Theatre, to be erected in Flint. Mr. Butterfield announced at the same time that ground would be broken for this structure early next month.

Chicago Circuits Do S. R. O. Business on New Year's Eve

The Balaban and Katz circuit held New Year midnight shows in all of their houses to capacity business, the Chicago having seven shows for the day, witnessed by at least 30,000 people for the 12 hours. McVickers' theatre, the Randolph and other loop houses held capacity business for the New Year midnight shows while many of the houses in the residential and outlying business districts reported wonderful business for New Years eve and those that held midnight shows did a fine business, most of them combining vaudeville acts with pictures to bring in the crowds that packed their houses. The State Lake had a big stand-out at midnight waiting to get into the house for the early New Year's morning show.

Lubliner and Trinz circuit put over special New Year midnight shows in four of their houses, the Senate on the west side, the Logan Square on the northwest side and the Covent Garden and Pantheon on the north side and the management reported capacity business for all performances.

Milwaukee Ministers Vote to Boost All Good Pictures

Ministers of Milwaukee stand ready to follow in the footsteps of Wisconsin clubwomen by boosting wholesome films and attempting to kill the bad ones with silence.

This is the assurance that Fred Seegert, president of the motion Picture Theatre Owners of Wisconsin, declares he has received from the Rev. Thomas B. Lyter, an active Milwaukee clergyman.

The Rev. Lyter was especially impressed recently after viewing "The Ten Commandments" at the Davidson Theatre. Commenting upon this film and others including "Abraham Lincoln" and those of a similar type, he pledged himself to interest other ministers in a move to call up their parishioners whenever good photoplays are being shown, according to Mr. Seegert. At the same time, the pastor declared that like the clubwomen, he would ask his fellow ministers to refrain from any activity whenever a picture unworthy of merit is shown, hoping to kill off attendance by silence.

Such Is Life!

Sunday motion pictures were shown in Seneca Falls, N. Y., on Sunday, January 4 for the first time, when both the Fisher and Seneca theatres took advantage of the new ordinance permitting the presentation of pictures on Sunday. The managers of both houses, however, do not believe the Sunday shows will pay, especially in the warm weather when Seneca Falls folk usually motor to Geneva, Auburn and Syracuse to see shows.

Radio and Snow Blamed for Wisconsin Slump by Seegert

AN unprecedented cold wave, setting in earlier than usual and at a time when business already was suffering its customary holiday slump, has combined with the ever growing radio menace to give the theatre business in Wisconsin a staggering blow, a survey indicates.

In the words of Fred Seegert, president of the Motion Picture Theatre Owners of Wisconsin and himself the owner of the Regent in Milwaukee, "The last month of 1924 was the worst December in the history of the business."

"Terrible," is the one descriptive word being received at headquarters of the M. P. T. O. of Wisconsin from members throughout the state reporting on business conditions, according to Mr. Seegert.

"Never before have so many people remained away from the theatre as during the present slump," he declared.

"Radio is becoming a greater menace each day and even those who scoffed at it at first and characterized it as a passing fad are beginning to realize its dangers.

"The first cold spell of the season found the majority of the state's theatre patrons listening to radio programs in warm homes instead of braving the elements to visit the showhouses."

The main hope for improvement in the situation lies in the realization that exhibitors and producers must join hands in making possible a greater variety of program, Mr. Seegert asserts.

"Variety has often been referred to as the spice of life," he declared. "It certainly is coming more and more to be the space of the theatre's life. It is the only effective way of combating the radio and other influences that are tending to weaken the position of the movies.

"Producers must do their share by cutting the length of their features. The public is sick of a diet of feature pictures that are seven, eight or nine reels long. It wants the five or six reeler, with a few novelty reels or stage numbers. The situation at present too often is comparable to a meal consisting entirely of meat with no dessert."

Ideal weather New Year's eve, with record crowds on the street, was the only ray of sunshine of the last four or five weeks.

Except for New Year's eve, when all places were jammed, the only Milwaukee houses which appear to be maintaining healthy attendance are the Alhambra and Saxe's Wisconsin.

The Alhambra, showing Cosmopolitan's "Janice Meredith," played to approximately 35,000 during the week beginning Christmas, the attendance being due in a great measure to the support of Hearst newspaper. Nevertheless, O. J. Wooden, manager of the house, estimates that a drop in temperature which sent the mercury down to 14 below cost him a cool $3,000.

The Wisconsin seems to be drawing mainly because it is Milwaukee's most beautiful house and because a fortune is being spent to provide a variety of stage entertainment in addition to the feature pictures and short subjects.

Among exhibitors who verified the slump were George Fischer, of the Milwaukee, one of the leading outskirt houses, and A. L. Gutenberg, president of the Milwaukee branch of the M. P. T. O. and owner of the Grand Theatre.

S. D. PERKINS GETS SEATTLE POST

S. D. Perkins has been appointed branch manager of the Seattle exchange of Metro-Goldwyn Distributing Corporation. Carl Stearn resigned as manager there.

Illness Causes Estridge to Quit Secretary Job

The resignation of J. A. Estridge as secretary and treasurer of the North Carolina Motion Picture Theatre owners, Mr. Estridge being forced to take this step owing to bad health, has seriously impeded the launching of the organization and membership drive arrangements for which were perfected at the Charlotte mid-winter convention early in December, Moving Picture World learned.

President Varner has named F. A. Abbott, of the Broadway Theatre, Charlotte, as temporary secretary-treasurer and Abbott will immediately take over the official duties of the office. J. J. Enloe has been employed as state organizer and will visit every theatre in the State not actively connected with the organization. It had been hoped to start his tour on January 1 but the illness of Estridge necessitated a postponement.

Meanwhile, with the admitted necessity of raising additional state revenue, the North Carolina general assembly convened Jan. 7, in Raleigh.

CHRISTIE PAYS $250,000 FOR HOLLYWOOD STUDIOS

In a deal involving approximately $250,000, the Christie Film Company has taken over the Hollywood Studios, the Santa Monica boulevard frontage being retained for conversion into a business block by a syndicate headed by C. E. Toberman, realtor, it was announced this week. Four large stages and studio equipment now in use by the J. K. McDonald, Harold Lloyd and Renaud Haufman units are included in the sale. Whether the studio will discontinue its custom of renting to independent production units or will continue operations under a new name has not been determined.

Would Increase Mail Rate

MOVING picture films, paper, etc., transported by mail would be assessed with higher charges under the bill which has been reported to the Senate by the Post Office Committee.

The bill leaves the parcel post zone rates practically without change, the only changes being in the more distant zones, but would add to each parcel, regardless of weight or destination, a flat charge of two cents in addition to the regular postage. The measure, however, makes provision for rapid transit of parcel post packages, providing that, for an additional fee of 25 cents, such parcels may secure "special handling." This would differ from special delivery, now secured by payment of a ten-cent fee, in that the latter calls for expeditious handling only after receipt at the office of delivery, while the new service would include transmission on fast trains carrying first-class mail and expeditious handling from sender to addressee.

In dealing with third-class rates, under which posters are now sent, the committee increased the rate from one-half cent per ounce to one cent, and further limited this rate to matter weighing not more than four ounces. Matter weighing in excess of four ounces would carry the same rates as parcel post.

Merging of Copyright Acts Is Theme of Perkins Bill

ENTRANCE of the United States into the International Copyright Union and consolidation of the various copyright acts is provided for in a bill which has been introduced in the House of Representatives by Congressman Perkins of New Jersey, which is now before the Committee on Patents.

The measure provides that where any person, association, firm or corporation, after the act becomes effective, shall manufacture a motion picture, such producer shall be the first owner of the copyright in such motion picture, but where such motion picture is based in whole or in part upon a work in which copyright subsists, then, during the term of copyright in such work, the copyright in such motion picture shall include only the exclusive right to make, copy, vend and exhibit it, and the copyright in such motion picture shall be held subject to all the rights of the owner or the copyright in any work upon which such motion picture is based.

The bill specifically provides for copyright for motion picture photoplays, motion pictures other than photoplays and scenarios for motion pictures. Copyright to authors gives them the exclusive right, among other things, to reproduce their works in the form of motion pictures, or to convert a copyright motion-picture photoplay which is not based upon a work in which copyright is subsisting into a story or dramatic composition.

Infringement of an undramatized work by means of motion pictures would subject the producer of such pictures to statutory damages not to exceed $100 where he can show that he was not aware that he was infringing and that the infringement could not have been reasonably foreseen; but infringement of a copyrighted dramatic work or dramatico-musical work under such circumstances is penalized by damages of not less than $250, nor more than $5,000. Wilful infringement is punishable by imprisonment for not exceeding one year or fine of not less than $100 nor more than $1,000, or both such fine and imprisonment.

Composers are granted exclusive rights to broadcast or perform publicly their copyrighted musical compositions.

Two High Courts Decide for Music Publishers in Exhibitor Actions

JEROME H. REMICK & CO., New York City music publishers, has won its test case against the Globe Enterprise Company, operators of the Grand Theatre in Boston. The case concerned the playing of the piece, "Barney Google." Judge Lowell in United States District Court handed down a decision which prevents the playing of that popular number in any theatres, restaurants or other public places without the consent of the owners of the copyright of the song, the Remick company.

The theatre company was charged with having permitted the playing of "Barney Google" in the Grand without the consent of the publishers. In rendering his decision Judge Lowell assessed damages of $250 in favor of the Remick company and also ordered the theatrical company to pay counsel fees of $100 and the court costs, which amounted to another $100.

On December 16 the Boston Post used as its page one lead story an article concerning the tax on seats in picture theatres that will benefit the song writers and music composers. The national copyright law of March, 1909, is back of the plan, the article stated.

In Richmond, Va., on December 20 Judge John Rose of the United States Circuit Court of Appeals handed down the decision that motion picture houses and theatres must pay royalties to composers or publishers when they use any portion of a copyrighted song or air during their programs or performances. Judge Rose affirmed the decision of the district court at Charleston, S. C., that the Pastime Amusement Company must pay M. Witmark & Sons, publishers, for the use of a copyrighted song in its motion picture theatre.

N. Schenck Lauds Paramount Chief

Nicholas M. Schenck, vice-president of Loew's, Inc., and of Metro-Goldwyn Distributing Corporation, in a letter this week praises Adolph Zukor, president of Famous Players-Lasky Corporation, and donor of the $10,000 award to the author of the story which made the best motion picture produced in the year ending September 1, 1924. Schenck says in part:

"If the rest of the industry feels as I personally and we of Metro-Goldwyn do, it is indebted to your generosity and to your high ideals and hopes for the future of the art of the motion picture as shown by your magnanimous award to Rafael Sabatini for his novel, 'Scaramouche.'"

Kunsky Makes Known Plans For 5,000-Seat Chicago House

New Theatre Will be Part of 12-Story Office Building; Will be Ready for Occupancy Before 1926, Architects Assert

WHILE large forces of workmen were busy last week in demolishing buildings to make way for the new State Theater, Detroit, John H. Kunsky came forth with the announcement of another new theater in the downtown section, and accompanied his statement with detailed plans and photos of the new project.

The new theater, which will seat 5,000 people and which is expected to exceed in size and elaborateness anything before attempted in this section, will for the present be known as the Kunsky-Balaban and Katz Theater. It comes as an outgrowth of the recent partnership arrangement whereby the Chicago theatrical firm purchased a block of stock in the Detroit concern. The architects for the new theater are Rapp and Rapp, who among other notable achievements, have built for Balaban and Katz in Chicago the great Tivoli, the Reviera and others and who are now supervising the construction of a huge northside playhouse.

Rapp and Rapp announce that the huge Detroit structure will be ready within a year. The site is being kept under cover for a few days and in case of the outside chance that it should not materialize the Kunsky-Balaban and Katz concern has an alternative site ready to fall back upon.

Twelve stories in height, the combined office building and theater will occupy an entire block. Entrance to the theater proper will be gained through a huge lobby, some sixty feet in width, over 200 feet in length and a height of 60 feet. The lobby will be surrounded by a marble colonnade. At the end of the grand lobby, the patron will be led to a magnificent staircase of marble, 20 feet in width and extending to all levels of the auditorium, including the mezzanine and its sumptuous promenade, the intermediate promenade, the balcony promenade, as well as the top portions of the balcony. The entire staircase will be in full view of the main floor.

Wondrous lighting effects are also planned. Large torchiers with standards; a suspended crystal fixture of beautiful design and concealed cove lighting will also be in evidence. The cove lighting will be of a three colored system in which the colors will be controlled independently by an extensive dimmer system. Through motor arrangement a gradual change of color will be at all times in evidence.

The orchestra floor of the huge auditorium will offer much in the theater line. At right angles to the grand lobby will be the grand promenade which will have a width of 20 feet and which will be located directly in the rear of the orchestra floor seats. The central portions of this promenade, located at the main exits of the theatre, will extend to the height of 37 feet. At the end of the lobby there will be located a lounge to which the patron passes to a minor foyer. Off this will be located rooms for women, furnished luxuriously. This latter room will be of large proportions, with panelled walls, silken tapestries and with richly moulded ceilings.

The seating plan of the new playhouse on the orchestra floor is to be laid out in European horseshoe formation, on which the minor promenade will extend to all sides, terminating at the proscenium boxes on either side. The mezzanine box section is planned to be commodious. On the mezzanine floor will also be located the women's parlors, for which so much is planned, as well as general assembly parlors.

By the proscenium boxes will be found huge fountains of marble upon which colored lights will be played at all times, while statuary will extend to a height of some 20 feet or more from the stage level. At the rear of the statuary will be located chambers for the massive organ. The proscenium arch will be in full keeping with the richness of the rest of the playhouse. The stage will be built to accommodate anything up to grand opera, while a special refrigerating system will be installed.

Radio Competition Good, Says Hammons

The recent advent of McCormack and Bori in broadcasting through several powerful eastern radio stations has caused much discussion in theatrical and motion picture circles, many theatrical men regarding the coming of such stars on the air as a real menace to their business future. E. W. Hammons, president of Educational Film Exchanges, Inc. believes that competition of this nature will do more good than harm.

"Just as the coming of the motion picture forced the stage to a higher level of amusement and entertainment," says Hammons, "so the entry of such stars as Bori and McCormack into radio broadcasting will force the motion picture theatre to offer a more attractive bill to their patrons. The motion picture practically forced the ten-twenty-thirty style of melo-drama out of existence and forced producers to seek better material for their plays."

State Rights Sales

Unsold territories on C. C. Burr's series of the three Johnny Hines features, "The Speed Spook," "The Early Bird" and "The Cracker Jack," are rapidly being closed, as evidenced by the sales closed recently when East Coast Films, Inc., closed with Louis Hyman of All-Star Feature Films., Inc., 915 South Olive street, Los Angeles, for the territories of California, Nevada and Arizona. Thus, in the past ten days, C. C. Burr has closed with Harry Grelle, 1014 Forbes street, Pittsburgh, for Western Pennsylvania and West Virginia; Wolverine Exhibitors, Inc., 402 Mack Building, Detroit, for Michigan; and A. H. Blank Enterprises, of Kansas City, for Western Missouri and Kansas. Other territories contracted for include New England States to American Feature Films, 37 Piedmont street, Boston, Mass.; Greater New York and Southern New Jersey to Commonwealth Film Corporation, 729 7th avenue, New York City; Upper New York State to Dependable Pictures Corporation, 729 7th avenue, New York City; Minnesota to F. & R. Film Company, Loeb Arcade Building, Minneapolis; Wisconsin to Ludwig Film Exchanges, 713 Wells street, Milwaukee; Eastern Pennsylvania to Masterpiece Film Attractions, 1329 Vine street, Philadelphia, Pa.; Ohio to Skirboll Gold Seal Productions, 507 Film Exchange Building, Cleveland; District of Columbia and Maryland to Trio Productions, 916 New Jersey avenue, Washington, D. C.; Illinois to Film Classics of Illinois, 831 Wabash avenue, Chicago; Texas and Oklahoma to All-Star Feature Films, Inc., Film Exchange Building, Dallas; Arkansas to Home State Film Company, 1114 West Markham street, Little Rock; Colorado, Wyoming, Utah and New Mexico to De Luxe Feature Film Company, 2020 Stout street, Denver, and complete foreign rights to Simmonds-Kann Enterprises, Inc., 220 West 42nd street, New York City.

Hunt B. Miller, of the Pennsylvania-Ohio Film Corporation, has acquired the territorial rights to the first of the H. F. Jans productions, "Playthings of Desire," for his territory. Miller operates exchanges in Pittsburgh, Cleveland and Cincinnati. The New England States territory on "Playthings of Desire" has been contracted for by Benjamin Rogers of the Superior Picture Corporation.

Rayart announces the sale of the George Larkin series for Ohio to Security Pictures, of Cleveland, and to Louis Films, of New Orleans, for Louisiana and Mississippi; the sale of the Reed Howes series, the "Street of Tears" and "Safeguarded" to First Graphic Exchanges, of Albany and Buffalo, for Upper New York State; and for Western Pennsylvania and West Virginia to Columbia Film Company of Pittsburgh; the Kenneth Harlan picture, "For Another Woman," to Richmount Pictures, for the United Kingdom.

SAXE'S WISCONSIN AIDS POOR

Bushels of food and barrels of wearing apparel were provided for the poor of Milwaukee during the recent holiday season when 3,500 children attended a "vegetable and clothing party" at Saxe's Wisconsin Theatre. Co-operating with one of the leading newspapers and the Salvation Army, the theatre threw open its doors for one morning performance to all the children who brought at least one vegetable or one article of clothing in lieu of admission ticket.

PATHE BOSTON OFFICE CHANGED

Under the supervision of Ross C. Cropper, branch manager for the Boston territory, the Pathe branch-office was moved last week from 13 Stanhope Street to new offices at 39 Church Street.

T. O. C. C. Would Hold Nation-Wide Meet to Combat "Illegal Combines"

"Uncombined" Exhibitors of U. S. Invited to Attend Potential March Conference in Town Hall, N. Y.—Seek Settlement

By TOM WALLER

COMMITTEE conferences extending over the past six weeks materialized at this week's meeting when the Theatre Owners' Chamber of Commerce went on record to battle to a finish what its chairman, Charles O'Reilly, described to Moving Picture World as "illegal combines." For the purpose of determining the best means to combat this exigency, O'Reilly announces a nation-wide meeting of "showmen not in league with such combines" will be held probably early in March in the Town Hall, New York City. The T. O. C. C. head said that under his personal supervision the committees have investigated and accumulated sufficient facts to have, what O'Reilly considers, a case against several of these "combines." Attorney Nathan Burkan is general counsel for the T. O. C. C. in this movement.

"We invite all 'uncombined' exhibitors to attend this open meeting," O'Reilly told Moving Picture World. He defined an "illegal combine" as: "combined strength used against a single unit to prevent it from doing business in a natural and legal way."

The T. O. C. C. will make every effort to "settle outside," O'Reilly said, explaining that the courts would be resorted to if necessary but only as a last resource.

Asked as to the names and the number of the so-termed "illegal combines," O'Reilly replied: "There are enough of them."

O'Reilly refused to be interviewed at length, saying that the revealing of other plans and details at this time might only hinder Attorney Burkan. Efforts by Moving Picture World to reach Burkan following the interview at T. O. C. C. headquarters were futile.

Before terminating the interview O'Reilly intimated that the March meeting will be in the nature of a crisis of other investigations which were aired as being commenced during the past few months.

At the potential March session, it was learned at T. O. C. C. offices on January 7, the following subjects would probably be incorporated in such a program:

(1) "The question of time protection to first runs.

(2) "The question of extent to which a buying combination could attempt to control a territory not immediately adjacent to the active operations of the larger part of the circuit.

(3) "The question of what proportion of a producer's output buying combinations or circuits has a legitimate right to use against the needs of the individual exhibitor."

The above, it is understood, would comprise only a small but highly important part for discussion and consideration at the national meeting.

O'Reilly verified a report on a review of this situation made by Burkan before this week's general meeting of the T. O. C. C. The questions enumerated above were, accordingly, touched upon by the attorney at that session.

Burkan was credited with having included in this address to the organization an expression, as his own belief, that leaders in the producing and distributing end of the industry were eager to co-operate in the settling of this matter. He cited a Passaic exhibitor whom he said lauded Adolph Zukor and Nicholas Schenck for their helpful attitude when, it is said, he was deprived of product through the workings of a buying combination in his city.

In the discussion which prevailed it was suggested that such conditions might be remedied by producers and distributors apportioning about 60 per cent of their product to the bigger buying powers and reserving the remaining 40 per cent for the others.

Bandits Net $7,900 in These 2 Cities

The Grand Central Theatre, Grand Boulevard and Lucas avenue, one of St. Louis' big first run houses, is the latest victim of the kidnapping-safe robbers. On Sunday night, December 28, Spiros Cardas, assistant manager and treasurer of the theatre was captured by five bandits while on his way home, taken to the theatre and forced to open the safe which contained $6500, the receipts for Saturday, Sunday and part of Friday. The money was insured.

Four masked men who entered the offices of the Commodore Theatre 3105 Irving Park Boulevard, Chicago, last week forced the owner, Nathan Gumbiner and his janitor, Peter Weber to surrender the cash box containing $1,400 and escaped in a touring car.

LAEMMLE TALKS FOR RADIO

Interesting information concerning the importance Carl Laemmle, president of the Universal Pictures Corporation, places in the suggestions and criticisms that reach him from the public was given out by him one night last week in his first radio broadcast talk, given through station WGBS, New York City. The Universal chief spoke on the subject of "Clean Pictures" and told how individual movie fans write to him in support of unsullied screen entertainment.

Foreign Theatre Properties Inspire Loew's Trip Abroad

ARTHUR LOEW, manager of the foreign department of Metro-Goldwyn Distributing Corporation, sailed from New York January 7 on the S.S. Paris on his customary twice-a-year European trip to survey film conditions abroad. An official statement issued from the Metro-Goldwyn offices this week also reveals:

"Loew, who will be accompanied by Mrs. Loew, will be in Europe for two months. During his trip, in addition to visiting all Metro-Goldwyn offices abroad, he will confer with exhibitors and will investigate theatre properties in England and on the continent.

"Whether or not this is to be construed that the Loew organization and Metro-Goldwyn would be favorably inclined toward extending its present theatre holdings by acquiring theatre properties abroad, this phase of Arthur Loew's present trip will be watched with considerable interest by the industry in general. It is well known that except in the larger European cities motion picture theatres are inadequate when compared to the majority of film houses over here.

"With Metro-Goldwyn-Mayer embarking on the greatest production program in its history, it is thought that Loew will secure a valuable 'slant' on the particular requirements of the foreign market, which will be helpful to the plans of the Metro-Goldwyn organization.

"Louis B. Mayer, vice-president in charge of production, stated recently that the time is past when distinctly 'American' pictures can hope to dominate the world market, or when pictures from any other country, which are limited to national appeal, will find a universal audience. With this in mind, Metro-Goldwyn-Mayer is framing its product for an international market, and the purpose of Arthur Loew's current visit is partly to confer with foreign exhibitors to this end.

"Metro-Goldwyn pictures have met with remarkable success the past year throughout the foreign market, which leads the company to believe that it is on the right track regarding the situation abroad. 'Scaramouche,' 'The White Sister,' 'Our Hospitality' are among the pictures that have broken records in Europe.

"Arthur Loew is probably the American film executive who is closest in touch with conditions influencing the foreign market, and whose current visit is looked upon to influence Metro-Goldwyn policy abroad."

U. S. Fiscal Report Reveals Great Demand for Our Films

AMERICAN-MADE motion pictures encircle the globe, and are shown in practically every country in the world. Less than a dozen countries of minor importance, out of more than a hundred markets, were not on the list of customers to whom America exported direct shipments of motion-picture films during the first nine months of 1924, reveals a statement just made public by the Foreign Commerce Department of the Chamber of Commerce of the United States. Wherever American films are shown—from Norway to South Africa, from Portugal to Japan—American-made motion picture machines are found.

"During the first nine months of 1924," says the statement, "government statistics show that we exported $6,545,000 worth of motion picture films—174,000,000 feet. About three-fourths of this amount was in exposed films—negatives as well as positives—128,000,000 feet, valued at $5,526,000. The quantity is over 17% greater than the 109,000,000 feet exported a year ago.

"The 6,000,000 feet of negatives were valued at $1,070,000, while the 122,000,000 feet of positives were worth $4,456,000.

"Our best markets for the negatives were England, France, Italy, Mexico, Germany, and Argentina, while our best customers for the positives, ready to be exhibited, were Canada, Australia, England, Argentina; Brazil, Japan, Mexico, Cuba, France, New Zealand, Denmark, British South Africa, India, Chile, the Philippines, Sweden and Spain. Some of the out-of-the-way places buying American films included Esthonia, Latvia, Hejaz, Siam, Abyssinia, British East Africa, Portugese East Africa, South Sea Isles, Sumatra, Java and Madura.

"During the nine months of 1924 we exported 795 motion-picture machines, valued at $299,581, an average price per machine of $377.

"The statistics for the same period of 1923 show that 945 machines, valued at $189,198, the average price being $200. Although we exported 150 fewer machines in 1924, a decline in quantity of 16% below 1923, yet the value in 1924 was $110,383 higher, a gain in value of 58%.

"Imports of motion-picture films in 1924 were mostly of unexposed films, with exposed negatives next in value and exposed positives third. We imported during the first nine months of 1924 182,000,000 linear feet of sensitized, unexposed motion-picture films, valued at $2,214,000, larger in both quantity and value than the imports for the entire year 1923. Nearly all these films were supplied by France and Germany.

"Imports of negatives totaled 1,800,000 linear feet, valued at $353,000, for the nine months of 1924, as compared with 1,700,000 feet, valued at $585,000 for the same part of 1923, a 5% gain in quantity, but 40% lower in value. Imports of positives amounted to 3,200,000 linear feet, valued at $175,000, for the three quarters of 1924—44% lower in quantity and 40% lower in value than the 5,800,000 feet, valued at $253,000 imported during the same period of 1923."

MASTBAUM PRESIDENT OF COSMOS

Jules Mastbaum, president of the Stanley Company of America, has been elected president of the Cosmos Theatre Company, which operates the Earle Theatre, Washington, D. C. A. Julian Brylawski was elected vice-president and general manager of the local corporation and also directing head of the activities of the Stanley Company in Washington, which includes the big office building of which the theatre is a part. Alexander Wolf was named secretary and counsel and Robert N. Harper, president of the District National Bank, treasurer. The board of directors elected for the year was Jules Mastbaum, chairman; J. J. McGuirk, A. Sablosky, E. G. Lauder, Roland S. Robbins, Robert N. Harper, Alexander Wolf, A. Brylawski and A. Julian Brylawski. Mr. Lauder is vice-president of the B. F. Keith Company, and Mr. Robbins manager of the Washington Theatre of the Keith circuit.

Pathe News Harnesses Radio in Exhibitor Service Plan

PLANS have been perfected by Pathe News for a national tie-up of radio broadcast stations in conjunction with its semi-weekly news-reel service to exhibitors in all sections of the country. Under the arrangements that have been worked out with important broadcasting stations across the continent, an interesting radio talk based on the current Pathe News release and human-interest phases of the news-reel service will be broadcast twice a week. It is planned in this way to bring the message of the news-reel to millions of radio listeners throughout the country and focus their attention on the presentation of the Pathe News issues at neighboring theatres.

Arrangements already have been definitely made by Pathe News with ten of the most important broadcasting stations, representing every section of the country. Negotiations are under way which assure a large number of additional stations coming in within the next few days. The ten stations already definitely tied up are WEEI at Boston, WHK of Cleveland, WHO at Des Moines, WCK at St. Louis, WLW of Cincinnati, WKY at Oklahoma City, WCBE at New Orleans, KFRC of San Francisco, KFOA at Seattle and WCAY at Milwaukee. This line-up, in view of the tremendous scope of even the average broadcast station, seems to assure the dissemination of the message of Pathe News to every city, town and village of the United States. The additional stations to take part in the national broadcast system will be announced as soon as arrangements are definitely closed.

The first of these radio talks was broadcast by station WLW on January 8, when Pathe News No. 4 furnished the basis for an interesting radio story. WCK of St. Louis will broadcast on January 10.

Interstate Commerce Measure Is Now Before Senate

Moving picture films moving in interstate commerce by motor trucks will be given the same protection from theft as when moving in railroad freight or express cars, under the terms of a bill which is now before the Senate. The measure was passed by the House of Representatives during the last session of Congress.

The bill recognizes motor trucks as instruments of interstate transportation and extends to them the provisions of the Carlin Act, adopted in 1913, providing penalties for the unlawful breaking of seals of freight cars, containers, etc., and the theft of goods. In view of the increasingly important part which the automobile truck is playing in the movement of freight, the adoption of this measure will be of great benefit to shippers, since at the present time it is difficult to obtain convictions for theft because of the requirement that the interstate character of the shipments must be proven. Under the terms of this legislation the way bill would be prima facie evidence of the interstate character of the merchandise.

Milwaukee M. P. T. O. Praises Arbitration

Evidence that the work of the arbitration board is meeting with the hearty approval of exhibitors is contained in a resolution of thanks voted the Milwaukee board by the Milwaukee branch of the M. P. T. O.

"Members of our organization realize that the work of the arbitration board is effecting an enormous saving to exhibitors and exchange men alike and is doing a great deal to maintain a friendly spirit between the two branches of the industry," declared A. L. Gutenberg, president of the Milwaukee branch, in explaining why the resolution was passed.

"Arbitration is the only fair minded way to settle disputes and eliminates needless delays," he declared.

Absorb This Legal Angle On Contracts by Richey

(Continued from page 214)

bill for dues from the Association; who knows, such things have happened. But, anyway, whether you do what the letter says or not, it is important that you know what is in it.

If the letter demands an answer, answer it. Ignoring correspondence, if it is important correspondence, means only an admission on your part that you are attempting to evade or ignore, but if you answer it, whether it be in long hand or typewritten, keep a carbon copy of the letter. In this day and age a cheap portable typewriter is almost a necessity.

The above comments are made, not with the idea of dictating to anyone how they shall conduct their business, but based on the experience this office has had during the past four years of having every single point enumerated above come up at some time or other, and they are made for the assistance and protection of theatre owners. The minutes spent reading them may help out sometime. Better keep them for future reference.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Seel Makes Six Big Local Productions to Get a Record-Making Holiday Business

HENRY SEEL, of the People's Theatre, Greenville, Miss., beat his own record holiday week when he made six different presentations with purely local talent, following the policy recently written of in these columns.

Mr. Seel knows that a local boy or girl will be worth a great deal more money to his box office, and please his audience more than the best professional talent he can afford to hire. He knows that there is magic in the special production, and he uses local talent freely, but even he never put on a show for a week with a nightly change.

Figuring that he would have a better chance with his holiday business if he made presentations, he started in with the Christmas show and ran straight through into the New Year.

And it pulled more money to the box office than the house could hold. He had to send people home with the urge that they come earlier the following night, which most of them did.

How It Ran

For Christmas and the day following he had Valentino in A Sainted Devil, and this naturally suggested an Argentine production. He called it a Serenata Argentina, and used a cast of five, a pair of lovers, a gypsy violinist and a pair of tango dancers. For this he borrowed his set from the Strand Theatre New Orleans, also a part of the Saenger circuit.

Saturday he had Merton of the Movies and with this he staged a one act comedy with three local players, adding a soloist.

Monday he presented Revelation and with it offered a heavy production with five principals and a dancing chorus. This was called "When Dreams Come True" and was under the auspices of the Greenville Garden Club. Evidently it was propaganda for better kept lawns, for it was supplemented by lantern slides of some of the notable local gardens, adding to the local appeal.

Harem Revels, Too

Tuesday he had a seven-number production with an Oriental complexion under the title of Harem Revels, including three dance numbers and four vocal numbers.

Harold Lloyd in Girl Shy was booked for New Year's Eve and New Year's Day. Wednesday he had a midnight show with eight acts, and for the following day he staged a fiddlers' contest, which seems to be extraordinarily popular below the Mason and Dixon line.

There were a few doubles in the principals, but not many, and the presentations offered new faces and fresh ideas, and Mr. Seel writes that he will not take a back seat on production even to Eddie Hyman.

Free Programs

And to keep the extra money all velvet, he got out a large two-color program in which eighteen small adds and a full back page not only paid for the printing but for the mailing of one thousand copies. It was a nice piece of printing, too. About one sixth of each program page was given the advertiser. The remainder was for the house.

Mr. Seel also encloses a display ad for his Christmas books. He used a special cut and not only sold a lot of the books, but gave additional emphasis to the Christmas season.

We have given Mr. Seel rather more than his share of the space lately, but he does the local stuff so much more intelligently than the average manager that we are offering him as an example to the rest. You can make as much money with the local stuff as he does if you will go to the trouble of forming a troupe and training them.

Fast Clocks

Joe Weil tied a drug store in New York to a display of alarm clocks on the plea that you buy an alarm clock today and be a fast worker tomorrow, presumably getting to the office on time. That was all right, but we don't know anyone who wants a clock to be a fast worker. Most people prefer them to be on time. Anyhow, it sold some clocks, and it was right where all the visitors to 729 Seventh avenue could not help seeing it.

New Ideas Help on Secrets Engagement

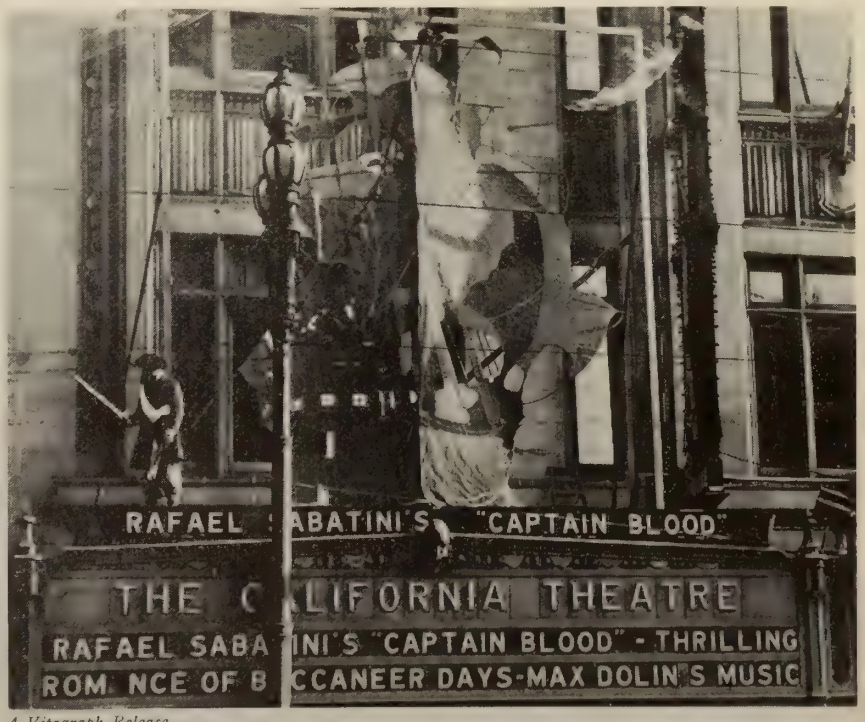
A number of good ideas helped Norma Talmadge in Secrets to much above the usual business at the Noble theatre, Anniston, Ala.

The most elaborate stunt was a co-operative page in which a letter was dropped from one word in each of the merchant advertisements. These letters had to be inserted and with the words thus corrected a sentence was to be formed, in this instance reading: "The Secret of Happiness is work well done." Passes for six and two weeks and a large number of singles were the prizes, and the number of replies proved the interest taken in the page.

A candy store supplied a number of stock cards, which Mr. Smart had fixed up with stills and lettering. This materially reduced the cost and at the same time gave a better display. Five other windows were obtained in addition to the candy splash.

One of the novel stunts was an enormous red heart painted directly upon the marble of the foyer, with the star, title and play dates lettered in white. This was done four weeks in advance, and persons who did not realize how easily water colors can be washed off were tremendously impressed at the painting over of the marble.

This is a great stunt if you have a fancy lobby, but it is well to reserve it for really big pictures and to use it with two or three months intervals.



A Vitagraph Release

THIS ARRABELLA SAILED THE SAN FRANCISCO SEAS

Maybe she didn't exactly sail, but she moved back and forth atop the marquise of the California Theatre, the structure being mounted upon a track permitting it to move from the A in "Rafael" to the L in "blood," getting a lot more attention.

Strand, Syracuse Gets Over First

Credit the Strand Theatre, Syracuse, N. Y., as the first over the bars to report a 1925 toy matinee for the institutional children.

Cliff Lewis found that no special provision had been made for the children in two of the local asylums, so he got his Evening Telegram friends to help him put over a toy matinee, the show being a special and the admission being a discarded but still usable toy.

As the stunt is new in Syracuse, the idea was a big seller and the co-operating paper gave from a third to three quarters of a column a day.

It was not just space-grabbing. What the Strand really is after is good will, and all, or most, of its stunts are based more on general good will than definite publicity for any particular picture. The results are more lasting and can be calitalized for all pictures.

In this connection it is interesting to note that the Hippodrome theatre, New York, now under Keith management, got a new angle this year. It has a midget village called Toytown in the basement as a permanent attraction, and "The Toymaker of Toytown" offered to repair any broken toys brought to him, later giving them to various welfare societies to be given the needy. No tickets were given in return, but a large number of toys were brought in.

Classified Ad Stunt Opens New Approach

Here is a new way to use the classified ad. section of your daily paper. It was first used by W. J. Murray, of the Rialto theatre, Atlanta, Ga. He inserted under five different classifications this notice:

"Wanted for Zane Grey's The Border Legion, 10 Atlanta people who have not yet read the book. Apply Manager Rialto theatre."

It was not anticipated that any women would apply, but thirty or more did show up and all were given passes as were the first ten men. The others were told they were too late, and Murray explained that he advertised for those who had not read the book so they might see the story.

The number of persons responding to the advertisement can be made the basis of a good story the following day, and most papers will be glad to run any story that will testify to the value of their want ads.

This can be worked for any book title, and can be varied by giving a few copies of the book to the earliest comers if you want to make it a little more elaborate, but don't work it more than once. You will be overrun the second time.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

NINETEEN TWENTY-FIVE was ushered in at the Brooklyn Mark Strand by a musical program of five incidents surrounding the feature photoplay, Corinne Griffith in "Love's Wilderness." The Topical Review filled out the show, making the running time even 2 hours. Of this time, the feature picture took up one hour and sixteen minutes and the Topical Review the usual 8 minutes. This left 36 minutes for the musical numbers.

The most impressive, in the way of settings, of the musical numbers, was the presentation of a male quartette in Bullard's composition "Winter." For this scene 4 mirror mosaic flats were used, one hung upright and one as a ground row. Strips of mirror mosaic representing icicles were attached to all four of the flats. These properties, when lighted by light green floods from the sides and overhead, made a very brilliant winter effect. The back-drop used was neutral blue with transparent sky, through which showed several stars. This drop was lighted by twelve open box lamps of deep blue. The quartette was costumed in red jackets of the Northwest Mounted Police and were standing about a huge sled. There were 2 light blue overhead spots on the quartette, augmented by two orange spots from the sides.

Following this, the Famed Mark Strand Orchestra went into the Suppe overture "Poet and Peasant." The light for this was as follows: two color blend spots on the orchestra from the dome; foots and borders of large stage in blue, 2 color blends crossing on the ceiling, and 4 color blends from the sides, lighting the pleats of the silver draw curtains which were closed over the production stage. Eight minutes for this overture.

An Operatic Potpourri ran for fourteen minutes in the following order: Baritone in full-dress sang aria from Verdi's "Traviata" on the apron of the small stage with the following lights: large stage in blue, two light blue floods from the booth on the musicians and 2 magenta floods from the dome crossing on the ceiling draps; amber spot on the singer from the dome. Second, the Mark Strand Ballet in a suite from Gounod's "Faust" appearing on full stage with a woodland transparency back-drop entirely lighted from behind by open box lamps of white. Members of the ballet wore white dresses with pink rosebuds, the premiere danseuse wore a pink dress with white rosebuds. All dancers wore white silk wigs. From the front two steel blue and two pink spots lighted the number. Third, a tenor in fulldress appeared on the apron of the small stage before the gold draw-curtains and was lighted only by an orange spot from the dome. All other lights were dimmed out. Singer's selection was an aria from "Giocanda."

Estell Carey, soprano, appeared on the apron of the large stage in "Song of Songs." The lights were as follows: two color blend spots on the orchestra from the dome; foots and borders of large stage in blue; 2 color blends from the booth crossing on ceiling draps; 2 violet floods from the booth on side draps, and lemon spot on the singer from the dome. Four minutes for this number.

Six minutes were required for Songs of Old New York by the male quartette, assisted by eight members of the ballet. The setting was a Chinatown back-drop with transparent windows. Quartette and dancers were made up as East Side characters. The songs were a medley of old familiar tunes. An orange flood from the dome lighted the set.



A Universal Release

A CLEVER ENGLISH VERSION OF THE TOY TRAIN ON THE SIGNAL TOWER FROM THE LONDON OFFICE

This display was made up in the office of the London headquarters of the European Motion Pictures Co., the English representatives of Universal. Naturally, they could afford to do it up nicely, and they certainly did. If this display sold the English exhibitor on the idea of the toy train it did him a favor, for the train stunt is one of the best and most lasting exploitation devices on record.



A Principal Picture Release

A VARIATION OF THE REMINGTON STANDARD TIE-UP

Peter Carney, of the Winchester Repeating Arms Company, arranged the general idea of a window display on The Mine With the Iron Door. This shows its adaptation in the window of a store in Boston during its showing at the Modern and Beacon.

Really Put Lloyd in Hot Water Here

Putting Lloyd's head into the neck of a huge hot water bottle was one of the stunts used by Howard Price Kingsmore at the Howard Theatre, Atlanta. In the picture the title does not show because it lacks photographic quality, but this was lettered in what appears to be the vacant space.



A Pathe Release

REAL HOT WATER

A somewhat similar idea was worked at a prominent street intersection, but here the hot water bottle was one borrowed from a rubber company, and was even more convincing. It was suspended over the middle of the street.

A clever idea was the supplying banners to a garage. These were carried on the wrecking wagons and fastened to the cars they towed in. The banners alluded to the fact that the car had been in Hot Water. At filling stations motorists were advised to fill their tanks and avoid getting into hot water, and traffic cards carried the advice to obey the traffic rules and keep out of hot water.

Most large drug stores were tied to a display of hot water bottles, and a cutout of the star was paraded through the streets in a bath tub mounted on an automobile chassis.

Most of the stunts were taken from the special letter of advice sent out by Lem Stewart's office.

Said They Would

Empty Hands was coming to the Palace Theatre, Racine, Wis. Paramounteer Bill Danziger beat the feature into town. He went over to the newspaper office. Presently the paper printed a series of seven short articles by Paramount stars on "What I would do if I had to start Empty Handed." Oddly enough not one of them thought of going over to the Paramount lot and asking for a job. But it made good copy and helped the play.

Canine Pets Were Admission Tickets

Launching Find Your Man at the Mission Theatre, Los Angeles, was accomplished through a novel stunt for the opening matinee when each child coming to the theatre with an adult and a dog was given free admission. The adult paid, but we presume that the dog went in on a "skull" as well as the youngster. All were taken to the stage and introduced to Rin-tin-tin himself, in person. It not only brought a $500 opening, but it ran the week up to about $8,000, or some four times the previous record.

The dogs sat with their owners through the show, but no fights were reported, nor did any of the pups show an inclination to take the screen and help Rin-tin-tin out.

Varied It

C. A. Amos has found a way to vary the we-dare-you-to-hand-this-to-your-wife envelopes.

First of all he bought a bolt of cheap dress goods, solid color, and displayed it in the lobby of the Alhambra Theatre, Charlotte, N. C., labeled as "Worldly Goods."

Then he had it cut into strips and printed "This may be worldly goods but I feel that I owe you a regular treat. Let's go to see Agnes Ayers in Worldly Goods, the last thing in the world you'd want to miss. It's a Paramount." The house and dates followed.

These were enclosed in an envelope printed: "This envelope contains worldly goods. We dare you to give this to a lady unopened."

The distribution was entirely to men, save when some woman fairly demanded an envelope.

Stirred Chicago

Just before election Andy Gump's avowed candidacy for the presidential chair was made the means of booking the Gump cartoons into two of the largest Chicago houses. Blackboards showed the progress of an alleged straw ballot, with Andy an amazingly strong favorite, and it made the cartoon picture a real drawing power.



A Fox Release

THIS CLEVELAND HELL IS POPULOUS. BUT WHY THE COATS?

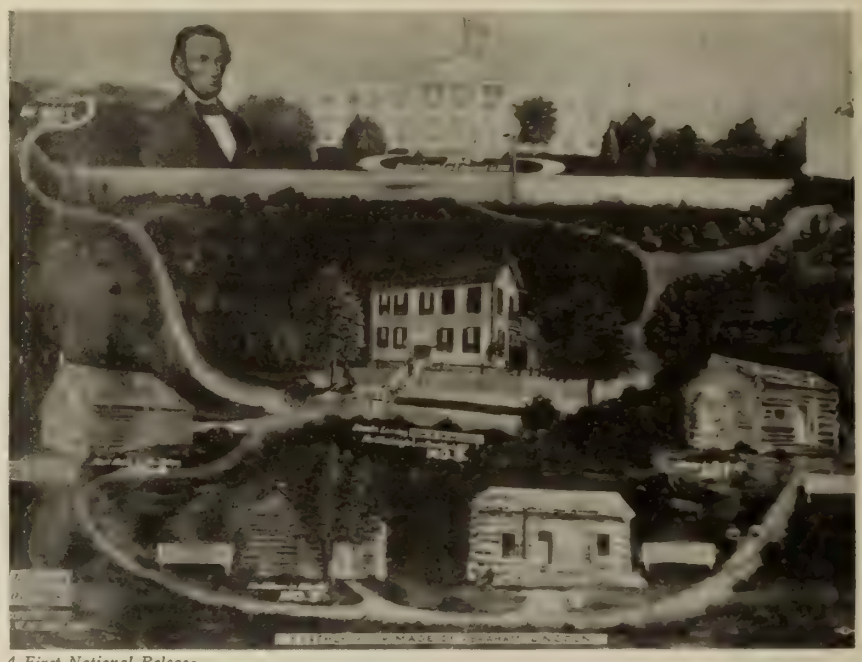
"As useless as an overcoat in hell" used to be a form of comparison, but out in Cleveland where the Circle Theatre built its private inferno for the Fox version of Dante's poem the customers flocked in with heavy ulsters and sealskins.

Allegorical Picture is a Lincoln Appeal

For the run of Abraham Lincoln at Balaban and Katz's Princess Theatre, Springfield, Ill., an allegorical painting by G. W. Murray, said to be a friend of Lincoln, was employed.

This shows the various homes in which he lived from his birthplace to the last long rest under the beautiful Lincoln Memorial.

Reproductions of this painting were shown in a number of store windows about town and heightened the interest in the production, since the central picture is that of his home in Springfield, where he lived at the time of his election to the presidency.



A First National Release

AN ALLEGORICAL PICTURE USED TO ADVERTISE LINCOLN

This is a copyrighted painting by G. W. Murray, who was a friend of Lincoln. It shows the various homes in which he lived, and the last resting place. It was used by Balaban and Katz for the run of the First National in Springfield, Ill.

Got Two Papers

Getting two papers on one serialization is some stunt, but it was worked on Wine at the Kings and Rivoli Theatres.

William Goldman sold the Times on the publication of the fiction form and then persuaded them to take 600 lines in the Globe Democrat in addition to the 1,500 lines in their own publication.

That's going some.

Ruth Came

Fifty-nine girls named Ruth attended a performance of Along Came Ruth as guests of the Queen Theatre, Austin, Texas. Both the papers wrote it up as a novelty. It was new there, so it was new.

Dance Programs

Supplying the programs for a dance given by an important civic organization was one of the side angles to the exploitation of His Hour at Loew's Palace Theatre, Memphis.

Howard Waugh supplied strip cards with numbered spaces for the dances. In each space, in red ink, was printed one or more words of the announcement of the play at the Palace. The red ink gave the announcement prominence and at the same time added to the effectiveness of the slips.

The 400

Bad weather hurt the midnight show with which L. H. Guyer, of the Queen Theatre, Austin, Texas, inaugurated the run of Open All Night, but he got out about 400 and they evidently went out and told the rest.

Even if no one had come there was a kick to the idea of the midnight show in connection with the title.



A Vitagraph Release

ANOTHER GOOD FLOAT ON CAPTAIN BLOOD

This one comes from Jersey City, where the Haring and Blumenthal houses fixed up an old float foundation with a book and a painted pirate. As they seem to keep the float platform, the only cost was for painting and the outline book.

Perambulating Ship Toured the Country

A convincing reproduction of one of the ships used in The Sea Hawk was built for the run of that picture at the Empress Theatre, Owensboro, Ky., and after keeping it in town the Saturday before the opening, Manager R. R. Russell sent it into all the nearby towns to pull in the automobile trade. The ship was mounted upon a stripped chassis and the driver is concealed by the hull of the boat, so that it gave the appearance of a ship moving under its own power. The float was run around town in the evenings and did the country trips through the day.

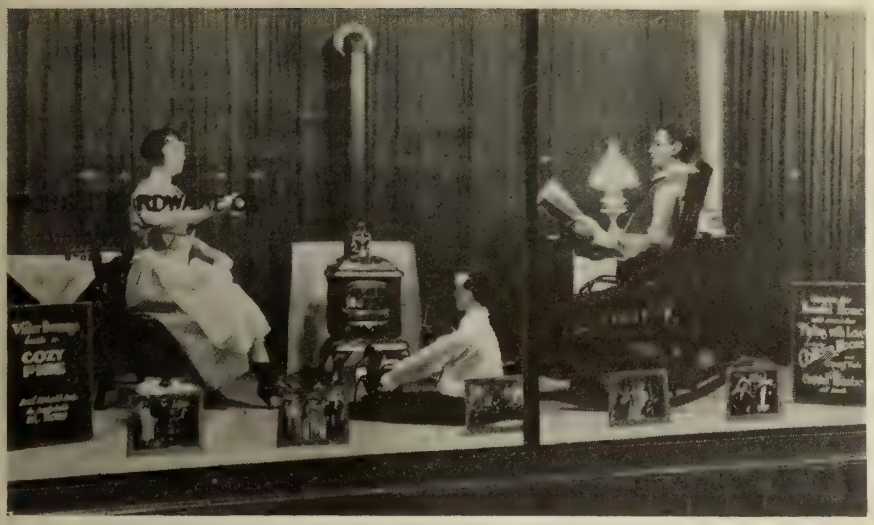
A cutout from the 24-sheet was placed on the marquise and the front of the house was masked in with compoboard to suggest a red and white tent effect. Large letters in the same design, each a cutout, spelled out the title, but it would seem from the protograph that the lettering too nearly matches the front design. Signal flags were run across the front of the house to give a gala effect and an additional banner was placed on the cornice of the three-story house.

A painting, electrically lighted, was used above the box office for two weeks in advance and was laid off to a drug store, handling copies of the book, during the run.

As a result the business went away beyond the usual, and yet the cost was not very large.

Night Posters

The Albemarle, a Brooklyn locality house, has some of its window cards printed upon thin white paper. These are placed in frames backed by an electric light, and arrangement is made to leave this light turned on after the store is closed, with the result that the sign works all night. Using stores which close early, the display value of this idea is remarkable. You cannot overlook them.



A First National Release

THIS IS NOT A SCENE FROM FLIRTING WITH LOVE

It's just the reverse, which gives the same effect, and the Sacramento furniture dealer urged the onlooker to "compare this peaceful home with scenes from Flirting With Love," telling where the latter could be found, at the Capitol.

Sketch of Home Life for a Colleen Moore

Flirting with love is the reverse of a domestic idyl. It deals with the theatre and the smart set, but that did not stop M. B. Hustler from hooking up with this idyllic scene in the window of a furniture store in Sacramento. He just coppered the bet and wrote a card urging the passer-by to compare the peaceful home with Colleen Moore's tantrums at the Capitol Theatre.

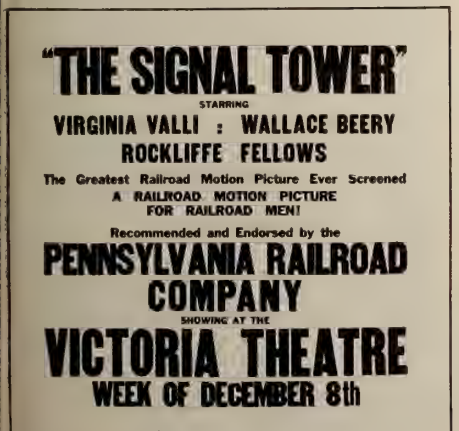
This was the only kind of setting the dealer would supply because he wanted to advertise a new type of stove for the sort of home that Colleen Moore did not live in. The card at the right announces the showing at the Capitol, while that on the left tells you not to flirt with love but to be comfortable at home.

Mr. Hustler took advantage of the Colleen Moore cosmetic hook-up in several drug store windows, but this was a more striking appeal, particularly as the store was in a splendid location.

Pennsylvania R. R. for Signal Tower

Several theatres have profited strongly through the co-operation of the railroad officials in putting over The Signal Tower, but the campaign reported from Harrisburg, Pa., for the run of that Universal at the Victory Theatre is about the best yet sent in and is going to take a lot of beating.

Al Feinman, a Universal exploiteer, laid the foundation by first persuading President Rea and General Manager Massey to permit him to run off the picture for their benefit. This was in Philadelphia. He went up to Harrisburg with letters to the Harrisburg officials asking them to give Feinman all possible co-operation.



A Universal Release

THE RAILROAD CARD

As a first move a letter was sent some 8,000 employes, telling them of the coming of the picture to the Victory and asking them to see it. This was followed by a placard which was posted on all bulletin boards, around the shops and even in the station restaurants. This was done not alone in Harrisburg proper, but in the nearly towns.

Backing this up, Superintendent Dickenson, of the Signal Division, personally looked after the installation of two signal towers and a semaphore at the theatre; all told, about nine tons of apparatus, and loaned ample material for the decoration of the lobby proper.

The result was that a splendid business was done at practically no additional cost to the theatre. The railroad supplied the material free on the proposition that the picture was good railroad propaganda as well as a story its men should see.

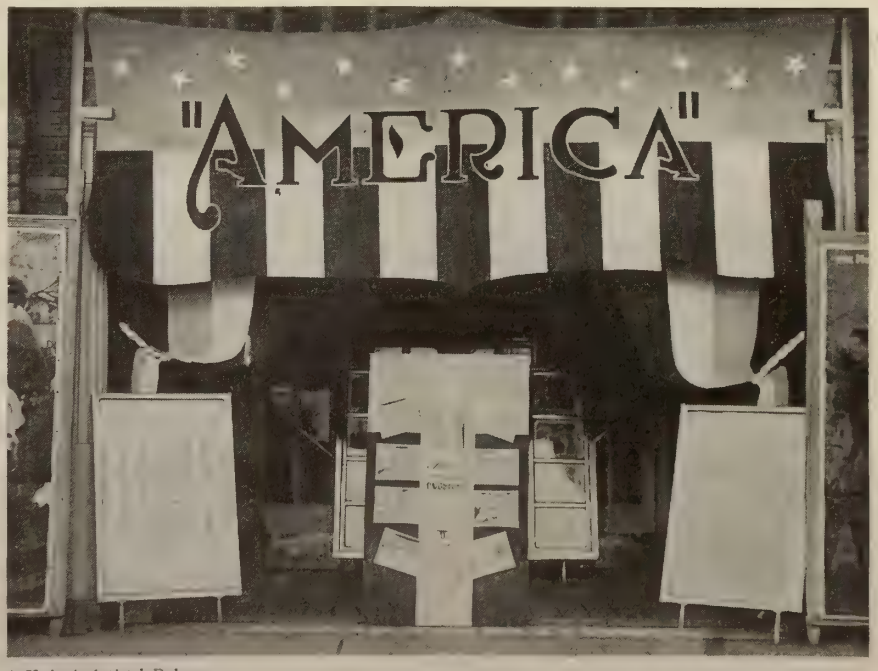
Light Literature

Earl Settle used a large compoboard book in a store window for The Border Legion. It had the title cut out and backed by red paper with an electric bulb back of it. This greatly increased the value of the sign even in the daytime, and helped make more business for the Capitol Theatre, Oklahoma City.

Not Wasted

Guy Kenimer, of the Arcade theatre, Jacksonville, did not need the rhymed toast idea to put over Gloria Swanson, but he did not waste it. He just set it aside and dug it out for Valentino in A Sainted Devil.

He had that attraction the week of the State Fair, which is not held in Florida until the middle of November, and with 75 prizes offered, it took almost all night to go over the submissions and select the winners. This stunt was advertised in the newspapers with special spaces and by means of throwaways, and in connection with an unusually strong regular campaign it enabled Kenimer to get above his average in the face of the most depressing competition.



A United Artists' Release

A FINE LOBBY ON AMERICA FROM ARTHUR SWANKE

He is back in Eldorado, Ark., at the Mission Theatre, after six months with other houses. This was his first effort after his return. It is done in red, white and blue, with lobby frames to match, and it did a lot to sell the Griffith picture.

Panoramic Painting was a Lobby Puller

One of the notable displays on Sundown comes from the Majestic Theatre, Portland, Oregon, where a panoramic painting was done by the house artist.

The lobby faces on two streets, so that there are but two walls, one of which is broken by the entrance doors. The painting was made to cover even the doors. It depicts the big cattle drive around which the story revolves, with a seemingly countless herd of cattle rounded up by the mounted men, with a background of sunset sky.

Because the light is largely cut off, the photograph does not do the display justice, but it does very clearly show the corner paintings which mask in the supporting post and the cross banner with its setting sun.

The latter gives the excuse for a burst of color that would be garnish without good reason, and it also gives contrast with the more sombre tones of the lobby painting.

Not many managers can afford such a spread of canvas, but a smaller painting around the top of the lobby will carry much the same effect and it need not be very elaborately done since all of the figures are in silhouette. Just lay in a deep blue sky, shading to lighter where it meets the sunset glow. Outline the cows and riders against the yellow of the sun and do the foreground in very deep green shading to black at the bottom. If the lobby is protected from the weather this can be done on a strip of 18 or 24 inch roll paper such as grocers use, and will cost very little.



A First National Release

A NOTABLE DISPLAY ON SUNDOWN FROM THE WEST

The entire wall space of the two-sided lobby of the Majestic Theatre, Portland, Oregon, was a painting of the drive which is the big smash in this Earl Hudson production. It is only faintly suggested in this reproduction, but you get the idea.

Free Prologue

John J. Friedl, of the Palace Theatre, Dallas, Texas, got his prologue to Flirting With Love without cost and a lot of free publicity as well.

A music store supplied the attraction in the shape of a pianist playing his own composition as part of a personal appearance film. The pianist was David Pesetzski, and the composition Sonia's Song. The film told how the young revolutionist, separated from his sweetheart in the Russian uprising, found her through the song. At an appropriate point the film was cut and the composer played the song.

The music store not only brought the pianist to town and gave his services, but it advertised in its windows and in the newspapers.

Live Venuses

Putting over The Temple of Venus, the Elite Theatre, St. Leonards-on-Sea, England, staged a series of tableaux with living models, and they did a record-breaking business with this adaptation of the local talent idea

Oil "Came In" for Flowing Gold Run

They have been pumping oil in the district around Laredo for two or three years, but mostly from 40 to 100 barrel wells. Then a 5,000 barrel gusher came in, and the town went crazy all over again.

Right away Jack Rowley, of the Strand Theatre, booked in "Flowing Gold" and the day the picture was to open his lobby looked like this:



A First National Release

THE ROWLEY WELL

The well is standing in front of the box office, which is masked in to suggest a brick power house, and there was a dynamo which made just enough noise to get attention without becoming a nuisance.

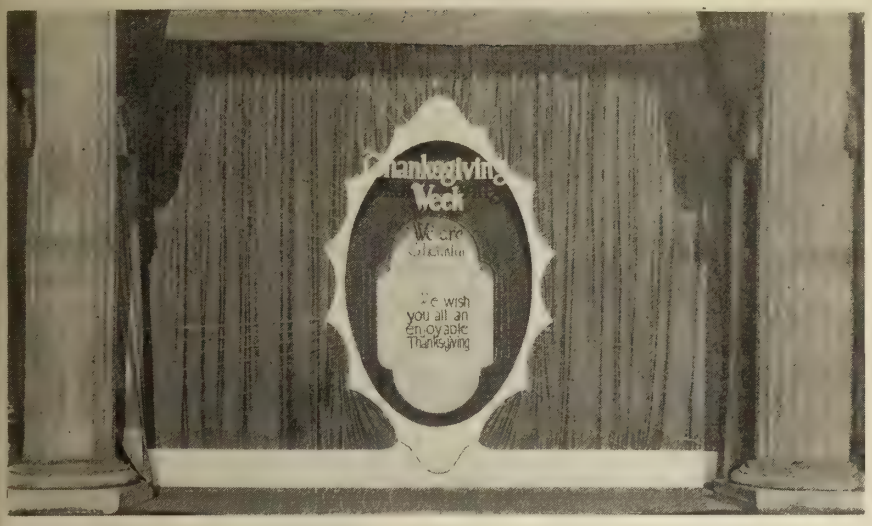
The well did not pump real oil as some of the earlier Flowing Gold lobby displays did, but it got about as much attention and was not as messy, and the results at the box office were as good as though he were pumping by the barrel. That is Rowley keeping the derrick from falling over, and the chap on the left is the one who built the structure.



A First National Release

THE STRAND THEATRE, SEATTLE, DRESSED FOR THE SEA HAWK

The entrance doors were covered with panels, each complete in itself and yet combining to form a larger marine picture since the waves and sky are carried from one panel to the next. Note the spotlights used to illuminate the banner. Six of them.



HERE IS AN IDEA FOR A SERIAL CARD ANNOUNCEMENT

Pat McGee, of the Criterion, Oklahoma City, has it all over the more costly creeper leaders for his house message. This display can be changed to fit any season, but was used here for Thanksgiving. The card can be changed for a more extended message.

Useful Structure Built for Swanson

Here's a useful little lobby attractor built by D. Roscoe Faunce, of the Strand Theatre, Birmingham, Ala., for Gloria Swanson. You can get most of the details from the photograph.



A Paramount Release

GLORIA'S HOME

It is not characteristic of any phase of Wages of Virtue, but it does offer an excellent display for any three sheet cutout supplying a clinch, and as about eighty per cent of the three sheets are clinches, you can figure it is pretty generally useful.

It is a two step platform with an arched doorway and a squared entrance, with doors opening in the middle to screen the inside and center attention upon the cutout. What appears to be an inside step is part of the cutout. The backing is grey sateen, but for more or less regular use a set of drapes can be improvised or even borrowed for the week from some merchant.

If you build one of these hinge the side pieces to the front so that when the doors are closed the sides can be folded against the back of the front piece and make a convenient flat for storage. The platform can be used for other displays.

The Wages of Virtue suggested a pay check to Mr. Faunce. It was drawn upon "The Foremost Bank of Entertainment" and paid to the order of the Birmingham Public "Gloria Swanson in a story of the Foreign Legion worth many dollars." The last word was set in display type, as in the usual check. The remainder of that line was imitation typewriter type, and the signature was a cut of Mr. Faunce's own signature and not the unconvincing type script.

Naturally business was unusually good.

For the Female

Here's a line that won an unusually good window for Eddie Collins, of the Queen Theatre, Galveston, Texas. It was used in a department store and read: "The Female can be dressed from head to foot in our ladies' department." It was a hard store to get, too, but this got it.

Novel Stock Setting Has Changing Signs

Generally house announcements and greetings are conveyed through creeper leaders or series slides. Pat McGee, of the Criterion Theatre, Oklahoma City, wanted something for Thanksgiving and he devised this curtain.

It is in three parts, the curtain, the backing and the sign. The front curtain includes all up to the oval, and the "Thanksgiving Week" is attached to this, cutout letters being used.

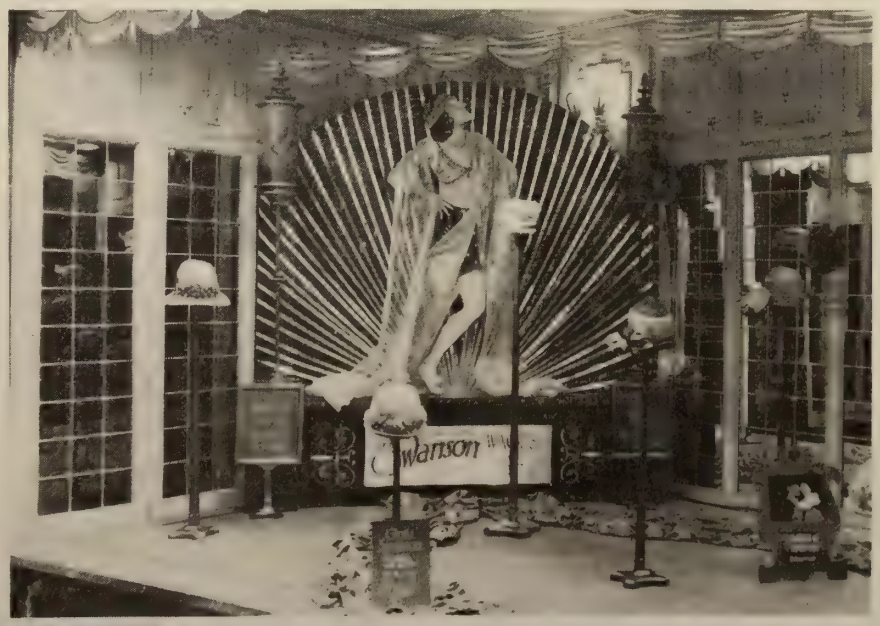
Back of that is the dark colored panel with "We are thankful" lettered on. The lower half is cut to let in a series of cards, which are changed on the usual spacing of one second to a word. Using four cards, the message read: "That we can amuse you by presenting the Movie's greatest Paramount Pictures. That we can truthfully call the Criterion 'the People's Show Place.' That you appreciate our efforts as indicated by your patronage. We wish you all an enjoyable Thanksgiving."

With the exception of the last panel the sections all read in connection with the "We are thankful," which is permanently lettered on the second section.

This can be held for holidays or used regularly to get over the house announcements. For a time, at any rate, it is a change from the slides, and can be run with the lights on, though McGee uses colored spots to get light effects on the curtain and cards.

Olson Rolls His Own

H. G. Olson beat the rest to the regular use of the cross word puzzle on his house programs. He gets out a bi-monthly and has been using puzzles of his own manufacture, with the "hard" words mostly relating to the back of the sheet, where the program is printed and with "The majority of the key words in this twister can be found in the program on the reverse side of this sheet." This is better than using a mat service, but Mr. Olsen needs to be more careful in numbering his spaces or he'll lose all his regular customers to the insane asylum.



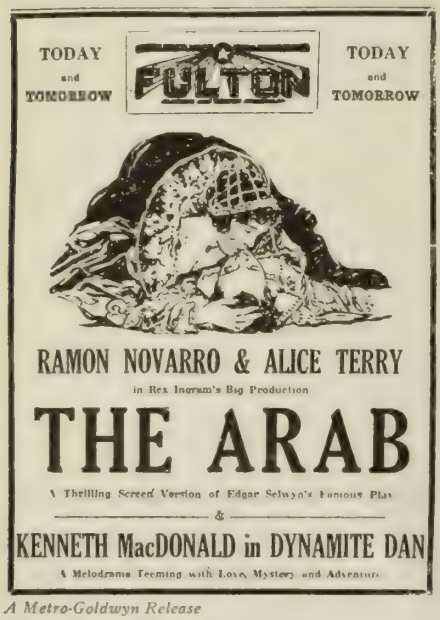
A Paramount Release

AN EFFECTIVE TREATMENT FOR ANY SIMILAR CUTOUT

Devised by Raymond B. Jones, of the Palace Theatre, Dallas. The cutout on Wages of Virtue is draped with metal cloth and set before a fan-shaped cloth of black goods with the ribs outlined in metal (foil) covered paper. It takes light nicely.

Jersey Theatre Finds Own Cut

Evidently the Metro-Goldwyn could not supply the Fulton Theatre, Jersey City, with a cut of the desired size on The Arab, but that did not worry the Fulton in the least. It used a cut from some other production that happened to fit the space. It looks like a holdover from Ashes of Vengeance, but probably few, if any, noticed the discrepancy. It was a cut and it got attention. The rest did not matter. There is no marked resem-



A Metro-Goldwyn Release

FAKING A CUT

blance between Norma Talmadge and Alice Terry, but the situation looked interesting and probably the space sold just as many tickets as would a cut specially made for The Arab.

Plan Book Cut Nicely Notched

Most of this four eights from the Strand Theatre, Evansville, Ind., is a straight plan



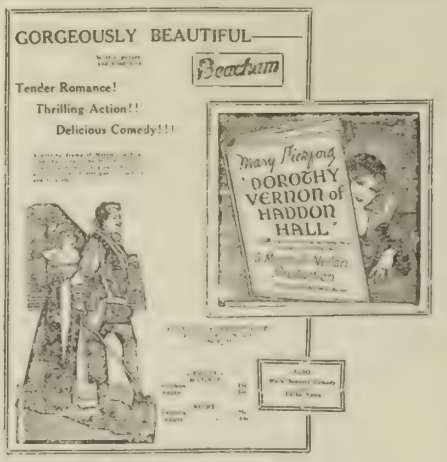
A Metro-Goldwyn Release

USING THE CUT

book cut from Metro-Goldwyn, but it has been notched at the lower right hand corner to let in the added attractions and a little about the film itself. The result is a better display than could be had with local facilities. Most plan book cuts can be notched with advantage and sometimes to the decided improvement of the appearance of the display. Here no improvement has been made, but the other house announcements appear in a space that otherwise would be occupied by unnecessary cut material. This seems to be a square bottomed cut, so all of the matter on the right is clear gain.

Unusual Placement Helps These Cuts

Frank H. Burns gets a different sort of advertisement for the Beacham Theatre, Orlando, Fla., working with rule and white space around a pair of very ordinary cuts. That square cut was a particularly difficult proposition. It would work as a single with the signature above and the dates below,



A United Artists Release

SOMETHING DIFFERENT

but Burns works it into the space by framing in rule and connecting it with the enclosing panel. The other was less difficult to get in, but it was not easy to make it look like anything in particular. Most of the value of the display comes from the white space, and shows good judgment in handling.

Novel Menus

Hooking to a local restaurant gets Barry Burke nice advertising for the Palace Theatre, Fort Worth, Texas.

The restaurant blue-prints its menus with a sketch in one corner. This is touched up with color by hand, and gives a surprisingly good effect. Burke gets in on these sketches. For example one sketch shows an attractive girl at a table with the opposite chair turned down. The text reads: "I have his meals ready promptly at the Maryland, and I am never too tired to go out with him. Tonight we will take in the show at the Palace, Why Men Leave Home."

Newspaper Ads Beat Press Criticisms

Reproduction of the newspaper criticisms of other cities seldom carry weight, but there is a real kick to this advertisement of the Capitol Theatre, New York, set into the space of Loew's Aldine Theatre, Pittsburgh. Incidentally it is an unusually good space for Pittsburgh, even if it does show up the local composition with its cleaner display. It's about the only way to get a really well-set advertisement into a Pittsburgh paper. The holdover tells more than the most glowing criticism, and the management wisely let this fact speak for itself. This is 140 lines cross



A Metro-Goldwyn Release

CLEVERLY DONE

four; rather a large space, but it is worth what it costs to get the big idea over. It is one of the prettiest handlings of a reproduction we can recall. It is a pity to cut it down, but we cannot spare the space it would take full size. You can get the idea, and you can do the same thing yourself, if you can get the right sort of advertisement to set in, preferably the $2 display of some big picture which you can offer at regular prices.

Sets Up Display with Heavy Blacks

Here is a good example of how to get a lot of black into your space, for contrast,



A Paramount Release

EFFECTIVELY FRAMED

"PETER PAN"

Moving Picture World's Special Section "Straight from Exhibitors"

AMID the hectic rush of life in an industry whose history is written in varicolored pages there is no brighter, cleaner, more encouraging chapter than the production of "Peter Pan."

I would be proud to be a member of the organization that can say to the world, "We have given the screen 'Peter Pan.'"

I would be proud to be the exhibitor who can say to his community "I am giving you 'Peter Pan.'"

I am proud—

To present the first special section of a trade paper that is not the product of New York typewriters, but is the clear, ringing expression of unmistakable enthusiasm and hearty good will on the part of exhibitors the country over.

Our part of this section is done when you turn this page.

From then on it is the EXHIBITOR who speaks. The exhibitor, to whose box-office the cheery "Peter Pan" has paid a happy visit, crystalizes in his own words the thought of all the industry:

"Welcome—'Peter Pan!'"

Robert E. Welsh

No theatre in the land can afford not to play "PETER PAN"!

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

All Records for Cash

A total of 5,825,260 people paid $2,155
That's a record never approached before
Here are the reports of a few exhibitors

"Peter Pan" hit me right under the heart. Confirmed our opinion by crashing home with the greatest gross in nearly four years. Former record has stood against the onslaughts of the biggest drawing cards during that time. With a capacity of twenty-two hundred the Vancouver Capitol had 'em hanging on the towel rack day and night trying to get a peep.

—RALPH RUFFNER, Capitol Theatre, Vancouver, B. C.

"Peter Pan" absolutely different; unusual. Most heartily enjoyed by everyone. Business very good.

H. S. WARD, Manager, Rialto Theatre, Clinton, Ia.

"Peter Pan" for seven days had waiting lines a block long. Public here liked it to the limit. Personally, I consider it a masterpiece and feel proud to think I had the privilege of showing it.

—J. C. SCOTT, Manager, Palace Theatre, Long Beach, Cal.

McVickers Theatre, Chicago, broke every record of the house with "Peter Pan," doing $35,775. This surpasses every previous record by $5,000.

—McVICKERS THEATRE, Chicago, Ill.

"Peter Pan" played Dominion Theatre, Victoria. Record business week's run. Old and young alike enthusiastic over picture.

—F. M. ROBERTSON, Manager, Dominion Theatre, Victoria, B. C.

With the exception of "The Covered Wagon," "Peter Pan" played to more people than any attraction of the year. The great number of children necessarily held the gross down but those same children are our adult patrons of tomorrow. The industry needs more pictures like "Peter Pan." It is absolutely perfect.

—ARTHUR R. CUNNINGHAM, Strand Theatre, Omaha, Nebr.

Breaking every record at the Lucas Theatre "Peter Pan" charmed thousands of Savannahians. For the first time since it was built the Lucas was too small this afternoon and we were forced to stop selling tickets for more than an hour. Many stood through the afternoon performances. We grossed ten hundred and sixteen on the day, establishing a new high mark for the Lucas both in money and attendance and at our regular prices, too.

—ARTHUR LUCAS, Lucas, Savannah Ga.

"Peter Pan" has just closed phenomenal week running in two theatres. Here truly is a picture made by men of vision, for it has brought thousands of new recruits to the theatre and sent them away singing praise. Matinee business great and night attendance wonderful. Paramount has given the industry a new classic that makes "Peter Pan" immortal.

—MANAGER, Victory and Rialto Theatres, Denver, Colo.

J. M. Barrie's "PETER

A Paramount

and Crowds Smashed!

46.20 to see "Peter Pan" in one week.
n the history of amusements anywhere.
who have already played the picture:

Playing "Peter Pan" all over my district. The picture has created a sensation here. My managers say they never saw such crowds of grownups coming to a picture of this kind. The comments heard that this is one of the most beautiful pictures ever screened; will send all our friends, and we will never forget this picture.

—JOHN J. FRANKLIN, District Manager, Chattanooga, Tenn.

We have played to capacity business the entire week.

—H. M. THOMAS, Capitol Theatre, Winnipeg, Canada.

"Peter Pan" will be remembered when many other of the big pictures are forgotten. More pictures of this kind will do much toward the elimination of censorship and strengthen the faith of picture patrons.

—E. L. TRENCHARD, Grand Theatre, Lancaster, Pa.

"It is the most stupendous production of its kind yet seen on the screen. It is incomparable. It has accomplished for our theatres the feat of attracting an element which we heretofore have been unable to draw.

—J. LOURIE, General Manager, Beacon Theatre, Boston, Mass.

It will establish a new record for this theatre, which was recently held by "The White Sister."

—J. REAL NETH, General Manager, James Theatres, Columbus, Ohio.

I believe it is one of the greatest motion pictures ever made. I have yet to hear from the first adult who did not thoroughly enjoy the picture.

—M. A. PAY, Manager, Colonial Theatre, Sioux Falls, S. D.

We are playing to wonderful business, the matinees being especially good. I am prouder of playing "Peter Pan" than any picture I can remember. It is an asset to any theatre, even if they would admit everybody free.

—L. H. CUNNINGHAM, Manager, Quilna Theatre, Lima, Ohio.

"Peter Pan" greeted by large audiences who signified their delight by applauding many times. It is the best picture of its kind I have ever seen.

—J. VICTOR WILSON, Robbins Olympic Theatre, Watertown, N. Y.

In the sixteen years I have been connected with the Strand I do not recall a picture that went over with less effort. "Peter Pan" seemed to be just what the public was waiting for. With the wonderful publicity the producers gave it, it went over with a bang.

—J. M. BLANCHARD, Comerford Amusement Co., Sunbury, Pa.

PAN" A HERBERT BRENON PRODUCTION

Picture

ASSISTED BY ROY POMEROY

SCREEN PLAY BY WILLIS GOLDBECK

PRESENTED BY ADOLPH ZUKOR AND JESSE L. LASKY

EXHIBITORS WIRES TELL THE STORY OF PETER PAN'S GREAT SUCCESS!

"PETER PAN"

"Peter Pan" has broken all records at the Fenway, Boston. Played to tremendous crowds and matinee performances packed. People stood in line for an hour to get into the theatre. Picture could have played a week more and probably two. It has been an absolute sensation.

—Buddie Stuart, Fenway Theatre, Boston.

"Peter Pan" opened Million Dollar Theatre tonight to the greatest enthusiasm in history of the theatre. It's more than big or great or wonderful. It's the last word in screen entertainment. We counted thirty-one situations that received big applause during the showing. It's the bank of England for all exhibitors. A thousand congratulations.

—Albert A. Kaufman, Million Dollar Theatre, Los Angeles, Cal.

"Peter Pan," my opinion, wonderful. Western Union delivered five thousand copies Jesse Lasky wire throughout city. Reproduced Saturday Evening Post in newspapers.

—Neal & Allender, Casino Theatre, Spokane, Wash.

"Peter Pan" excellent. Betty Bronson wonderful. Played four days at advanced admission to very satisfactory business. City of ten thousand. Four hundred and eighty seats.

—J. M. Wilson, Orpheum Theatre, Minot, N. D.

"Peter Pan" was received with great enthusiasm. Was the talk of the town. Every one who saw it praised it very highly. Did record breaking business. Was heartily indorsed by Parent Teachers' Association and all the leading women's clubs of Sacramento. All local newspapers praised the picture very highly.

—M. B. Hustler, Capitol Theatre, Sacramento, Cal.

Congratulations to Paramount. Bronson's work outstanding. Receiving much favorable comment. Both young and old enjoying it immensely. Business bigger second day than opening.

—Stanley N. Chambers, Wichita, Kans.

Brenon deserves all praise for good work and production department for vision to make something which brings to theatre many who are not regular attendants. Last night was remarkable in that many sizable family and neighborhood groups attended. Record Monday matinee. Sat alongside Landau, of Milwaukee, at preliminary showing and we both got a heart tug which affected our eyes.

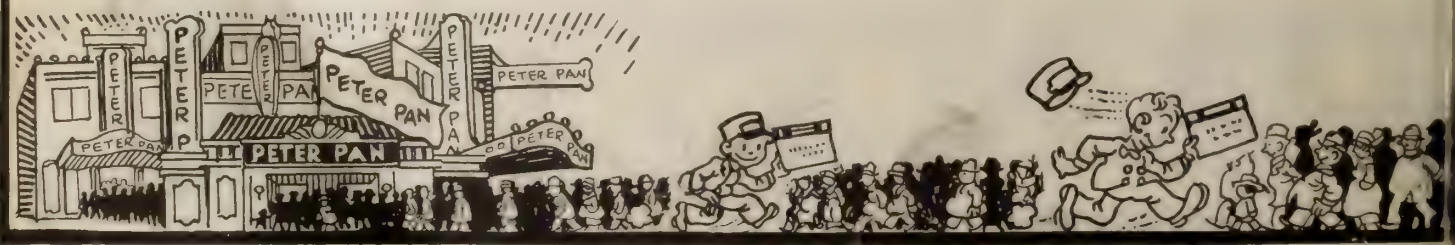
—J. B. Clinton, Duluth, Minn.

"Peter Pan" holds a universal appeal. The years melt away as if by magic. Presto! you have succeeded where Ponce de Leon failed. Youth, eternal youth is yours again. No better choice seems possible for "Peter Pan" than Betty Bronson.

—Syracuse Evening Telegram

Without doubt, one of the most delightful photoplays Syracuse has ever seen.

—Syracuse (N. Y.) Herald



TELEGRAM

NEVER HAVE SHOWMEN SENT MESSAGES LIKE THESE BEFORE!

Press and public acclaim "Peter Pan" as one of greatest pictures ever made. Personally, I am confident it is our greatest achievement. One newspaper critic advises seeing "Peter Pan" and if you don't like it go home and cut your throat because you just don't belong.
—Herman Wobber, San Francisco, Cal.

"Peter Pan" one of the best yet produced because it is clean. Betty Bronson wonderful.
—Charles F. McManus, Pasadena, Cal.

"Peter Pan" opened Victory Theatre yesterday to biggest day's business in history of theatre. Picture has great appeal to both adult and child audience.
—J. B. Carroll, Victory Theatre, Tampa, Fla.

Broke the house record at the Fenway. Wonderful picture.
—Lawrence Stuart, Fenway, Boston, Mass.

"Peter Pan" got $18,854 in one week at the Missouri. Fine business.
—Herschel Stuart, Missouri, St. Louis, Mo.

It is good business to book films that will fill the house at what is usually the duller part of the day. "Peter Pan" does this. —Eric Clarke, Eastman Theatre, Rochester, N. Y.

"Peter Pan" was a treasure for the stage, and Paramount has made it a treasure for the screen.
—J. Lourie, Beacon Theatre, Boston, Mass.

Everybody praised Betty Bronson's work, the production, and the lavish stage settings.
—J. Real Neth, James Theatre, Columbus, O.

More than just a wonderful picture. "Peter Pan" is also a picture that registers big at the box office.
—M. A. Pay, Colonial Theatre, Sioux Falls, S. D.

It is great to hear the expressions of delight from the children, their mothers and fathers, and the old roosters like myself who haven't forgotten that they were kids once and can sit and chuckle and wipe the mist from their eyes. —L. H. Cunningham, Shawnee Amusement Co., Quilna, O.

It is a picture that pleases children and grown-ups alike. The photography is excellent, the cast as near perfect as anyone could wish, and much credit is due to Herbert Brenon for the artistic manner in which he has transferred Barrie's immortal story to the screen.
—J. Victor Wilson, Robbins Olympic Theatre, Watertown, N. Y.

Our daily papers, who usually give us very little free stuff and who bought tickets to see this picture, gave it big space, one heading its story, " 'Peter Pan' Takes Sunbury by Storm."
—J. M. Blanchard, Comerford Amusement Co., Sunbury, Pa.

"Peter Pan" is not only the best movie play of the year, but the best movie play of any year.
—St. Louis Post



A Box Office Sensation! "PETER

"Peter Pan," as produced by the Famous Players-Lasky Corporation, is more than just a great picture. It is the keeping of a faith with the American movie fans that will not soon be forgotten. To command genius is asking a lot and expecting much. But a glance at the magnificence of the screen version makes one conscious that genius devised the whole beautiful picture. What a wonderful feeling the producers must experience in this realization. Their work in bestowing the gift has been superb. Belonging to the children makes it belong to the grownups—it makes them all children. Business very good with prospects of making a banner week.

—J. H. WHITEHURST, Century Theatre, Batimore, Md.

We opened with "Peter Pan" yesterday, to the biggest business in the history of the Victory Theatre. Highly pleasing to both adult as well as child. I would class this picture as a record breaker in any town.

—JOHN B. CARROLL, Strand Theatre, Tampa, Fla.

I do not know when a picture has given us such pleasure as "Peter Pan." Indeed it is the wonder picture of the screen. In every sense of the word it is a "family" picture. To everyone—child and adult, there is an hour's keen enjoyment in this picture.

—MRS. BLOOMFIELD MOORE, Indianapolis Indorsers of Photoplays.

If "Peter Pan" does not prove to be one of the really big pictures of the year, or the decade, the calculations of many of the wise men of the indus try and the reviewers of the daily papers are all wrong. The consensus of opinion is that it more than lives up to all the good things that have been said of it. Monday morning, at the Rivoli and Rialto, New York, hours before the opening, long lines formed from the box offices and it was seen that many would be unable to secure admission. This was proven true at every performance.

—JOHN SPARGO, in Exhibitors Herald.

"Peter Pan" seems destined to make screen history. It will be taken into the hearts of all of us who possess imagination and contact with the spirit and play of youth.

MOTION PICTURE NEWS.

"Peter Pan" is a picture of unusual wide public appeal. Barrie and Maude Adams provide a background that should carry it far on the road to box office success.

EXHIBITORS TRADE REVIEW.

"Peter Pan" is going to be one of the outstanding pictures of this year and other years to come, in so far as being a film classic, if there ever was one. The patronage was up to the usual satisfactory mark. "Better Movies" will receive a great impetus in the houses that play such attractions as "Peter Pan."

—ALBANY STRAND THEATRE, Mgr. Director, Albany, N. Y.

The production fulfills all advance promises made for it. Held the interest of myself and several other men, which is something unusual for this type of picture. It is technically unique and 100% censor-proof.

—HARLAN E. WOEHRLE, Third St. Theatre, Easton, Pa.

One of the FAMOUS 40

Paramoun

"PAN" An Artistic Triumph!

It is a masterpiece and will live for years to come. The married adults come and bring their children. From the phone calls and inquiries it is proving that a new type of theatre-goers are being created by this picture.

—M. ROSENTHAL, Poli's Majestic Theatre, Bridgeport.

"Peter Pan" is in my opinion one of the best pictures produced. A good story for everyone, well made, and a picture that any exhibitor anywhere should not hesitate to show. Betty Bronson is a charming Peter Pan. Nothing prettier has ever appeared in pictures.

—ELMORE D. HEINS, Rialto Theatre, Roanoke, Va.

"Peter Pan" breaks every past, and I dare say, future record in favorable comments received from those who witnessed the picture.

—G. BEPPAS, Rex Theatre, Wheeling, W. Va.

It is a wonderful picture, and we see people at our theatre that have perhaps never been there before. We compliment Famous Players-Lasky on their selection of this story.

—JACK TRUITT, Sedalia Theatre, Sedalia, Mo.

I am very pleased to have played it because the running of that type of picture occasionally brings to the theatre a certain class of people who very seldom go and who are bound naturally to make a few new friends for the theatre, and that character and type of picture is one that has a tendency to cause the better class of people to entertain more kindly feelings toward the theatre and picture industry. I think "Peter Pan" should be played by every theatre in the U. S. if possible for that reason.

—CLAUDE E. CADY, Gladmer Theatre, Lansing, Mich.

If "Peter Pan" is exploited correctly, it should be a success wherever shown.

—D. ROSCOE FAUNCE, Strand Theatre, Birmingham, Ala.

"Peter Pan" is living up to our expectations in every respect.

—GEO. C. GREENLUND, Rialto Theatre, Tacoma, Wash.

Famous Players should be congratulated for giving the exhibitors of America a picture like "Peter Pan."

—H. M. THOMAS, Capitol Theatre, Winnipeg, Canada.

"Peter Pan" got by far the best press criticism of any picture shown in our city for a long time. A splendid box office attraction.

—J. REAL NETH, James Theatres, Columbus, Ohio.

To my mind, the most perfect example of the picturization of a story and play that the screen has ever known. It is a credit to Mr. Brenon and to Famous Players. It will do more to counteract the hostility to motion pictures than anything that I know of.

—L. H. CUNNINGHAM, Shawnee Amusement Co., Lima, Ohio.

Any exhibitor who personally endorses "Peter Pan" as the type of picture that he is proud to show is raising his individual standing in his community one hundred per cent. They'll forget the "Wayward Step-Daughters" that he showed the week before and say, "Exhibitor So-and-So probably couldn't help that one."

R. E. W., in Moving Picture World.

Pictures

There's a Fortune in it

How the Reviewers

Space is entirely inadequate to give an idea of what the criti wide acclaim by newspapers is something to marvel at. Not o short excerpts from the avalanche of praise-reviewers:

Whatever you do, no matter how busy you are, be sure and see "Peter Pan." —N. Y. Daily Mirror

"Peter Pan" is one of the triumphs of the screen. —N. Y. Morning World

It is not a movie, but a pictorial masterpiece. —N. Y. Times

Delightful for children of all ages. Play this one. Get back of it. —N. Y. Film Daily

The most charming motion picture I have ever seen. It is not only one of the ten best of 1924, but one of the finest of any year. —N. Y. American

The whole production is priceless. —N. Y. Telegram and Mail

"Peter Pan" is a picture in a thousand. —N. Y. Evening World

It is hard for us not to fling all restraint to the winds and tell you what a wonder picture "Peter Pan" really is. —Brooklyn (N. Y.) Eagle

All grown-ups should see "Peter Pan." All children must see "Peter Pan." —N. Y. Daily News

It will be a hard-boiled grownup who will not immensely enjoy "Peter Pan." —Philadelphia Bulletin.

Never has been equaled on the screen. —Philadelphia North American

Take your children and your grandmother and your bootlegger and your wife to see "Peter Pan." —Detroit Evening Times

Motion pictures like "Peter Pan" simply must be made to thrive in this battered old movie world of ours. —Detroit News

It is the achievement of the season and of many seasons too. —Los Angeles Times

The greatest photoplay of its kind ever made. —Los Angeles News

A supreme delight. Betty Bronson scores an immediate hit. Thunderous applause.—Los Angeles Herald

Easily one of the most delightful and beautiful productions yet seen on the motion picture screen. —Atlanta Journal

A memorable production and one you would be absolutely foolish to miss. —Baltimore Evening Sun

No finer treat could have been devised. —Baltimore Morning Sun

Please, oh, please, don't miss "Peter Pan"! —Baltimore Daily Post



Rave over "Peter Pan"!

hought of "Peter Pan." From Maine to California, the country- dverse criticism in columns and columns of type! Here are some

A picture in a thousand. Its appeal is irresistible. By all means see this "Peter Pan."
—Wilmington (Del.) Journal

"Peter Pan" is especially recommended for all ages. —Birmingham (Ala.) News

Please don't miss seeing it. We mean grown-ups as well as children.—Omaha (Neb.) World-Herald

As far as I can see, "Peter Pan" is a perfect picture. Don't send the children to see it; go with them.
—Chicago Herald-Examiner

You'll adore "Peter Pan." Honest and truly. —Chicago Tribune

A luxurious festival for everyone without regard to years. —Chicago Journal

A wonderful picture. One of the most appealing things filmdom has ever offered. Don't miss "Peter Pan" whatever happens. —Dallas Times-Herald

A rare gift to the screen. Every grown-up should see it. Those who have seen it once will want to see it again. —Cincinnati Times-Star

"Peter Pan" creates a new day in the movies. I have never seen a more beautiful picture.
—Indianapolis Times.

The stellar screen attraction of all time. It is the marvel of the age. There are positively no words big enough, great enough or emphatic enough to convey to the readers its delights.
—Portland (Me.) Press Herald

One of the most splendid creations ever placed upon the screen. —Denver Post

A picture we hope will run for a month in order that everyone may see it. —Minneapolis Journal

Even the author could scarcely have realized with what exquisite grace and abandonment Betty Bronson as "Peter Pan" would give herself over to the interpretation of the eternal spirit of youth.
—Washington (D. C.) Post

Drop in at the Columbia and pay heed to the gusts of applause that roll from the audience.
—Washington (D. C.) Herald

Three classes can't enjoy "Peter Pan." They are dyspeptics, chronic grouches and the blind.
—Oklahoma City Times

If "Peter Pan" does not do record-breaking business in the theatres of this country, we are going to have less and less of the better pictures. —Indianapolis Times



Nearly Six Million Persons Pay Two Million Dollars, in America and Canada, to See "Peter Pan"

NEARLY six million persons paying more than $2,000,000 to see a motion picture in the first week of its release! These statistics are little short of staggering.

"Peter Pan," Sir James M. Barrie's fantasy, produced for Famous Players-Lasky Corporation by Herbert Brenon, with Betty Bronson as Peter Pan, swept the United States and Canada with this record of achievement.

"Peter Pan" opened on December 28, in two hundred and fifty-eight theatres scattered over the country.

From figures compiled at the close of the week, it is authoritatively stated that 5,825,-260 persons paid $2,155,346.20 to see "Peter Pan."

As a result of the simultaneous showings, an experiment never before attempted on such a large scale, exhibitors are in a position to obtain, quickly, reports from the houses that played "Peter Pan" on its initial, nation-wide booking.

The preponderance of exhibitor opinion is most enthusiastic. The character of the production, cast, direction, etc., has been praised in exhibitor language that is seldom employed, and the net result (writing within two weeks of the premiere) seems to have exceeded the utmost limits set by either producer or theatre owner, almost without exception.

The editor of Moving Picture World, asking the first run exhibitors for their box-office reports, has received letters and telegrams from a majority of the first run houses. It is impossible to reproduce all of the communications, for lack of space.

Almost at random we give the messages that follow.

"Peter Pan" Keeps the Faith with Movie Fans, Says J. H. Whitehurst, of Baltimore

THE CENTURY THEATRE
OF THE WHITEHURST INTERESTS
LEXINGTON AND CHARLES STREETS

Baltimore, Md., January 2, 1925.

Mr. Robert E. Welsh,
Moving Picture World,
516 Fifth Ave.,
New York City, N. Y.

Dear Mr. Welsh:—

Replying to your letter of December 30th:—

"Peter Pan," as produced by the Famous Players-Lasky Corporation, is more than just a great picture. I feel that it is the keeping of a faith with the American movie fans that will not soon be forgotten.

This subject occupies a peculiar place in the hearts of the American public. Peter Pan is Peter Pan. And as such has long worn a halo of love and respect bestowed by loving hearts. Realizing this, one would hesitate to transfers this beautiful story to the screen in any but a masterful manner. The touch of genius must necessarily fashion every detail. To command genius is asking a lot and expecting much. But a glance at the magnificence of the screen version makes one conscious that genius devised the whole beautiful picture.

For the children "Peter Pan" means much—a great deal in a great many ways. It belongs to the children—and what a wonderful feeling the producers must experience in this realization. Their work in bestowing the gift has been superb. Belonging to the children makes it belong to the grownups—it makes them all children.

As I write tonight—Thursday—I am very happy to report business very good with prospects of making a banner week.

In exploiting we used extra newspaper space. Double our regular outdoor showing and a number of merchandise tie-ups.

We felt, and know now, the picture was worth it. It will be one of the nice things our patrons will talk about in their references to our theater.

Very truly yours,
WHITEHURST COMBINED THEATRICAL INTS.
President, J. H. Whitehurst.

"Peter Pan" Ran Ahead of All Expectations In Columbus, O., Breaking Grand's Record

Columbus, Ohio,
January 2, 1925.

"Peter Pan" opened in our Grand Theatre Sunday, December 28, and am very happy to say it is running far ahead of our expectations. It will establish a new record for this theatre, which was recently held by "The White Sister."

Of those who have seen the picture, all praise Betty Bronson's work, the production and lavish stage settings. The press was very enthusiastic and generous in their criticisms. Far the best criticism of any picture shown in our city for some time. A splendid box-office attraction. We put no special efforts forth in any exploitation angles; only used our local newspapers.

Trusting that the foregoing will suffice, I am,

Yours very truly,

J. REAL NETH,
General Manager.

JRN:H

Second to "Covered Wagon" in Omaha

(Telegram)

OMAHA, NEB., JAN. 5, 1925.

WITH THE EXCEPTION OF THE "COVERED WAGON" PETER PAN PLAYED TO MORE PEOPLE THAN ANY ATTRACTION OF THE YEAR. THE GREAT NUMBER OF CHILDREN NECESSARILY HELD THE GROSS DOWN BUT THOSE SAME CHILDREN ARE OUR ADULT PATRONS OF TOMORROW. THE INDUSTRY NEEDS MORE PICTURES LIKE PETER PAN. FROM AN ARTISTIC STANDPOINT IT IS ABSOLUTELY PERFECT. THE PICTURE OWES ITS FINANCIAL SUCCESS TO THE WONERFUL EXPLOITATION IT RECEIVED. NEVER IN THE HISTORY OF THE BUSINESS HAS A PICTURE RECEIVED THE PUBLICITY ACCORDED PETER PAN IN OMAHA.
STRAND THEATER, ARTHUR R. CUNNINGHAM, MGR.

An Artistic and Financial Success

W. W. WATTS AMUSEMENT CO.

Springfield, Illinois
January 3, 1925.

My Dear Mr. Welsh:

"Peter Pan" was an artistic and financial success, so far as the Princess Theatre was concerned. We had many words of praise, and with a few exceptions (flappers who thought it might be a sex picture), everyone liked it.

Business was good. The only special effort we made on "Peter Pan" was a special tie-up page with The Illinois State Journal, in which prizes were given to boys and girls for a drawing of "Peter Pan."

Very truly yours,
W. F. DAGON,
Advertising Manager.

"Peter Pan" broke every record at the Lucas. House too small for crowds. Sale of tickets stopped—many stood throughout showing.
—Arthur Lucas, Savannah, Ga.

"Best Yet, Because It Is Clean"

(Telegram)

PASADENA, CAL., JAN. 5.
LETTER RECEIVED TODAY. THINK PETER PAN ONE OF THE BEST YET PRODUCED, BECAUSE IT IS CLEAN. IT CONTAINS THAT SOMETHING WE ALL WISH MIGHT EXIST. IT CARRIES YOU AS DOES THE THIEF OF BAGDAD—AWAY FROM EVERYDAY LIFE. PLACES YOU IN A SPHERE OF OTHER DAYS—A PERIOD THROUGH WHICH WE ALL HAVE PASSED. BETTY BRONSON WONDERFUL. SUGGEST WINDOW TIEUPS ADVANCED BY PARAMOUNT; THEY ARE FINE. ALSO SPECIAL PREVIEW FOR SCHOOL TEACHERS AND CHILDREN, ENDORSEMENTS BY LADIES' CLUB AND PARENT TEACHERS' ASSOCIATIONS, ANNOUNCEMENTS IN SCHOOLS, ATMOSPHERIC LOBBY, PIRATE SHIP SUGGESTIONS, PIRATE QUARTET. STAGE AS PROLOGUE. REGARDS.
CHARLES F. McMANUS.

Capacity Business in Winnipeg, Canada

Dear Mr. Welsh:

Replying to your favor of the 30th ultimo in regard to how "PETER PAN" did for this theater, beg to advise that we have played to capacity business the entire week. In fact, I think nearly every kiddie in Winnipeg saw the picture.

I think the Famous Players-Lasky Corporation should be congratulated upon giving the Exhibitors of America a picture like "PETER PAN." Every once in a while it takes a good clean story such as "PETER PAN' 'to start new faces coming to the theaters, and everyone who has seen "PETER PAN" is most enthusiastic about it.

I might add the Canadian Famous Players is practically owned by Canadian capital, so I am not forced by any "diplomatic" reasons to boost the Famous Players-Lasky product if I do not think it deserves the boost.

Ver truly yours,
FAMOUS PLAYERS CANADIAN CORP., LTD.,
H. M. Thomas,
Western Division Manager.

Talk of the Town in Sacramento, Cal.

(Telegram)

SACRAMENTO, CALIF., JAN. 2, 1925.

PETER PAN WAS RECEIVED WITH GREAT ENTHUSIASM, WAS THE TALK OF THE TOWN; EVERY ONE WHO SAW IT PRAISED IT VERY HIGHLY. SEVENTY-FIVE PER CENT. AUDIENCE WOMEN AND CHILDREN. DID RECORD-BREAKING BUSINESS. SUCCESS DUE MOSTLY TO EXTENSIVE ADVERTISING CAMPAIGN. WAS HEARTILY ENDORSED BY PARENTS, TEACHERS' ASSOCIATION AND ALL THE LEADING WOMEN'S CLUBS OF SACRAMENTO; ALL LOCAL NEWSPAPERS PRAISED THE PICTURE VERY HIGHLY; EXPLOITATION WAS VERY STRONG; CIRCUSED THE CITY, GOT MANY BIG WINDOW DISPLAYS ON PETER PAN MERCHANDISE, ETC.
M. B. HUSTLER, MANAGER, CAPITOL THEATER.

Phenomenal Week in Denver Theatres

(Telegram)

Denver, Col., Jan. 3, 1925.

PETER PAN HAS JUST CLOSED PHENOMENAL WEEK RUNNING IN TWO THEATERS. HERE TRULY IS A PICTURE MADE BY MEN OF VISION FOR IT HAS BROUGHT THOUSANDS OF NEW RECRUITS TO THE THEATER AND SENT THEM AWAY SINGING PRAISE OF PETER PAN. MATINEE BUSINESS GREAT AND NIGHT ATTENDANCE WONDERFUL. IT WAS SOLD TO MY PUBLIC BEFORE I GOT IT WITH DANDY TIEUPS AND WONDERFUL SONG. PARAMOUNT HAS GIVE THE INDUSTRY A NEW CLASSIC THAT MAKES PETER PAN IMMORTAL.
F. H. RICKETSON, MANAGER, VICTORY AND RIALTO THEATERS.

"Peter Pan" played the Million Dollar Theatre, Los Angeles, to the greatest enthusiasm in the history of this house.

Clark, of Eastman, Talks Facts and Figures

EASTMAN THEATRE
Rochester, N. Y.
Jan. 5th, 1925.

Dear Mr. Welsh:

It is a pleasure for us to co-operate with you in accordance with your letter of Dec. 30th. I think I can best comment on the showing of Peter Pan at this theatre, in the following way:

"Every exhibitor is, or should always be on the lookout for attractions which will draw matinee business. The number of features calculated to attract only adult audiences is so great as to be entirely disproportionate to those suitable for matinee or juvenile audiences. It is not only for this reason that we welcome a feature which promises good matinee business—it is good business to book films that will fill the house at what is usually the duller part of the day. Furthermore, as Danny has remarked in one of his editorials, 'A feature that will attract the children is the best answer to those who question the morals of the movies.'"

Upon screening Peter Pan, it was a delight to see the beauty and fidelity with which this picture was produced. It is a credit to Mr. Brenon and therefore to the Famous Players for giving him the chance to produce such a picture.

Now, as to business done during the one week's showing at this theatre. During the whole of 1923 only seven pictures have played to bigger business. During the whole of 1923 only four pictures played to larger audiences. "Peter Pan" is the first picture we have had which drew more money at the matinees than in the evenings. To be exact, we took in 53% of the receipts at the matinees and 47% at the evening performances. Percentages for attendances were 62% matinees, 38% nights.

In this connection, the comparison with other types of pictures may be interesting:

Box-office receipts show the average of dramas, matinees, 32 per cent; evenings, 68 per cent.

Average of feature comedies, matinees, 38 per cent; evenings, 62 per cent.

"The Covered Wagon," matinee, 48 per cent; evenings, 52 per cent.

"Peter Pan," matinees, 53 per cent; evenings, 47 per cent.

What more need be said?

Yours very truly,
EASTMAN THEATRE,
Eric Clarke, Mgr.

Biggest Day's Business in Tampa, Florida

(Telegram)

TAMPA, FLA., JAN. 2, 1925.

PETER PAN OPENED VICTORY THEATER YESTERDAY TO BIGGEST DAY'S BUSINESS IN HISTORY OF THEATER. PICTURE HAS GREAT APPEAL TO BOTH ADULT AND CHILD AUDIENCE.

JNO. B. CARROLL.

Deserve the Highest Praise

BEACON THEATRE
The Shrine of Photoplays
J. Lourie, Gen. Mgr.,
45-53 Tremont St.,
Boston 9, Mass.
January 2, 1925.

Moving Picture World,
516 Fifth Ave.,
New York City.
Gentlemen:

I do not hesitate for one moment to make the following statement in regard to "PETER PAN" now playing at our Modern and Beacon Theatres:

It is the most stupendous production of its kind yet seen on the screen. It is an accomplishment of art that deserves the highest praise. It is a photoplay that delights and thrills young and old, the sophisticated and unsophisticated. In short, it is incomparable.

It has accomplished for our theatres the magnet for an element which we heretofore were unable to draw, and I extend to the Famous Players-Lasky Corporation my sincere congratulations. In Boston, Maude Adams made this story of J. M. Barrie a treasure for the stage and the Famous Players-made it a treasure for the screen.

Very truly yours,
J. LOURIE.

Albany Schools Approve "Peter Pan"

Dear Mr. Welsh:

"Peter Pan" is going to be one of the outstanding pictures of this year and other years to come, in so far as being a film classic, if there ever was one.

The patronage in our Mark Strand, Albany, N. Y., and our Troy Theatre, Troy, N. Y., was up to the usual satisfactory mark and the incentive to bring to our theatres all classes and strange to say it was nearly one hundred per cent enjoyment to them. Very few found fault.

We had the hearty co-operation of the schools, Sunday Schools, the Parent Teachers' Association, the Albany Mother's Club, and the churches as well, showing the great interest this production aroused and received after witnessing it the unanimous approbation of those societies, and organizations that attended.

"Better Movies" will receive a great impetus in the houses that play such attractions as "Peter Pan."

Yours very truly,
ALBANY STRAND THEATRE,
Managing Director.

Fort Worth, Tex., Plays It Across the Board

PALACE THEATRE
The Home of Paramount Pictures
FORT WORTH, TEXAS
January 2nd, 1924.

Dear Mr. Welsh: As per your request, I am sending to you a hurried report of my exploitation on "Peter Pan," now showing here.

I tied up with the L. G. Gilbert store, on "Peter Pan Dresses" and they gave me a nice window together with large newspaper advertising notices, they placed 5,000 heralds like sample in their packages, they also dressed one of my ushers like "Peter Pan" and she gave out data in my theatre on the picture (photo to Bill Johnson, 16 East 42nd St.), she also appeared in the store with my heralds, and I advertised for the kiddies to meet "Peter Pan" in person at the theatre, also, and the store furnished me two beautiful models to display dresses on my stage during the run of picture.

Tied up with Meacham Department Store, on "Peter Pan Kid Clothes" and they used 5,000 heralds in their packages and gave me a nice window and newspaper space in their adv., they also dressed up "Peter Pan Kids" in the clothes and had them in the lobby of the theatre during run of picture.

Tied up with "Peter Pan" books and secured a nice window with newspaper adv., also same thing with the music number, window, newspaper, and I used the number in the theatre for Exit Number.

Tied up with "Piggly-Wiggly" stores (16) and they used 16,000 heralds in their packages the day before my opening.

Had a thermometer cut out from a three sheet, and used the mercury to register the attendance each day, and the diminishing chances to see "Peter Pan." This was placed on the busiest corner downtown. With every good wish for the New Year.

Sincerely yours,
BARRY BURKE,
Palace Theatre,
Forth Worth, Texas.

P. S.—It's a wonderful matinee picture. Mothers and children are splendid "good will" builders.

Lines a Block Long Waiting Every Day

(Telegram)

LONG BEACH, CAL., JAN. 5, 1925.

PETER PAN FOR SEVEN DAYS HAD WAITING LINES A BLOCK LONG. PUBLIC HERE LIKED IT TO THE LIMIT. PERSONALLY I CONSIDER IT A MASTERPIECE AND FEEL PROUD TO THINK I HAD THE PRIVILEGE OF SHOWING IT.

PALACE THEATRE, BY J. C. SCOTT.

Children Raved About It
Grand Theatre,
Lancaster, Pa.

Wonderful Picture!
Sedalia Theatre,
Sedalia, Mo.

Tremendous box-office attraction.
America Theatre,
Terre Haute, Ind.

Takes All Records for Favorable Comment

REX AMUSEMENT CO.
Wheeling, W. Va.

Plaza Theatre
Phone 1228

Rex Theatre
Phone 1697-R
January 3, 1925.

Dear Sir:

I have your letter of December 30 in hand regarding "Peter Pan," and this is what I have to say about it: "Peter Pan" didn't break any house records at box office, but did do a very satisfactory business, but "Peter Pan" breaks every past, and I dare say, future records in favorable comments received from those who witnessed the picture.

The following are the means of advertising we used:

Plenty of newspaper space, daily and Sunday. Splendid book store displays, about six stores.

Five hundred ones—2,000 buttons—300 window cards—24 6-3 stands and 15,000 screen scrapbooks distributed through the Sunday paper, with a special ad. in the back.

I also had a special lobby display. Am sorry I haven't taken a photograph of it to send to you.

My personal opinion of "Peter Pan" is that it should make money for all exhibitors if the picture is handled right.

Paramount has an excellent music score, and this combined with the picture no better entertainment can be given.

With the best of wishes,

G. BEPPAS, Manager,
Rex Theatre.

McVickers Theatre, Chicago, broke every record of the house with "Peter Pan," doing $35,775. This surpassed every previous record by $5,000.

Proper Exploitation And—Don't Worry!

BIRMINGHAM ENTERPRISES, INC.
Operating:

Galax Theatre
Strand Theatre
Office: Strand Theatre Bldg.,
Birmingham, Ala.
January 2, 1925.

Dear Mr. Welsh:

"Peter Pan" is a fine example of the great strides made in photography in the past few years. Betty Bronson is destined to be one of the greatest stars of the screen. Brenon's handling of all the details has been remarkable. If "Peter Pan" is exploited correctly, it should be a success wherever shown.

We literally covered the town with rotos, arranged tie-ups with the merchants and induced the Better Films Committee to write a letter of endorsement, which was sent to all the prominent people in the city. I gave it a personal endorsement in the newspapers. We have entertained children from several poor organizations and gotten newspaper mention for this. We used a special lobby display consisting of a girl sitting on the limb of a tree with an enormous dog looking at her. The dog's head was operated mechanically so that it was in motion, and stills were placed in the tree trunk and illuminated from the rear.

Yours very truly,
BIRMINGHAM ENTERPRISES, INC.
DRF:pc D. Roscoe Faunce, Manager

The showing of "Peter Pan," writes J. J. Reilly, manager of the Princess Theatre, Alton, Ill., was a very satisfactory one, not so much from a financial standpoint, due to very cold and disagreeable weather conditions, but due to the class of patronage it drew and the fact that it pleased practically all who viewed, especially women and children.

Phone Calls Precede New "Faces" in Crowd

POLI'S THEATRICAL ENTERPRISES

Majestic Theatre,
Bridgeport, Conn.
S. Z. Poli, Proprietor.
January 2, 1925.

Dear Mr. Welsh:

I am replying to your favor of the 30th ult. in regard to "Peter Pan." Our campaign was rather more elaborate than usual due to the fact that we wanted to impress our adult patrons that it was not merely a kid picture.

In spite of the fact that this week is rather a bad time of the year to hook up with store merchants, we landed several good tie-ups. I am enclosing tear sheet showing the large space taken exclusively on Peter Pan dresses by one of our largest stores. They also gave us two of their most prominent windows on the main street for dresses and book displays. In addition they donated dresses for us to give away at the theatre.

As to the picture itself, I personally think it is a masterpiece and will live for years to come. It is no doubt true both in this city and others that a good many adults (meaning flappers and flippers) will not care for it, but the married adults come and bring their chidren, or perhaps it is the children bringing their adults. From the phone calls and inquiries it is proving that a new type of theatre-goers are being created by this picture.

The photography and direction are perfect. It might have been better if it were cut to eight reels, but then again that may be a matter of personal opinion.

Very truly yours,
M. ROSENTHAL,
Manager,
MR:MR Poli's Majestic Theatre.

Made good at the Rialto, Roanoke, Va., despite three days of rain, sleet and snow.



WINDOW DISPLAYS ON "PETER PAN" IN LOS ANGELES AND BOSTON

Harry Swift, of the Paramount Exploitation forces, arranged for the display at the left, in the window of Barker Bros. exclusive store in the Film Capital. On the right is one of two windows given over to "Peter Pan," in Winchester Store, in Boston. Here a young woman, attired as "Peter Pan," demonstrated a phonograph.

"PETER PAN"



RIGHT NOW — *the greatest Box-Office Draw in the World!*

★ *A Paramount Picture* ★

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

New Washington Theatre Burns Just Before Dedication Show

B. W. Fey, well known exhibitor and former owner of the Madison Theatre, Seattle, was already to open his new Renton Theatre, Renton, Wash., on Christmas Day. The house was very close to the final touch, when a fire started from an overheated furnace and broke out in the front of the house, destroying everything in its path. All new furnishings, drapes, carpets, projection equipment, etc., were consumed. The chairs had arrived but had not yet been unpacked, and escaped. Part of the organ was damaged. It will take Fey six weeks to restore the theatre, which fortunately was covered by insurance, to say nothing of the disappointment of the delay. Mr. Fey is glad it happened with no danger to the public, rather than after he had opened the house.

Mr. Barney of Arlington, Wash., owner of the buildings housing the American and Gem theatres, has taken over the expired leases from Walter Flint and will close one of the houses, operating the other. Flint recently transferred his interests to Colville, where he has a nice house. Mr. Flint's friends are rejoicing at his convalescence from what might have been a very serious accident. Flint and his small son were fooling with a gun that "wasn't loaded," when it discharged, shooting him through the throat. The accident occurred shortly before Christmas.

F. A. Stewart has renovated and reopened his Stewart Theatre in Puyallup, Wash., formerly operated by D. Constanti, who built a splendid new house last spring.

The M. P. T. O. Legislative Committee met January 2 at the Liberty Theatre, Seattle, to adopt final plans prior to the meeting of the legislature on January 12. Members of the King County legislative committee of the M. P. T. O. of Washington are: J. Von Herberg, chairman; Frank Edwards, vice-chairman; R. W. Bender, John Danz, Joe Gottstein, Charles McKee, J. W. LaVigne, Don Geddes, George Hood, C. E. Bostick, H. J. Carey, H. E. Woolley, Carl Reiter, George Srigley, C. Brown, L. C. Brown, Roy C. Czerny, W. A. Cochran and Marie Connelly.

The Bellingham Theatres Company is remodelling the American Theatre, Bellingham, Wash., at a cost exceeding $11,000. The stage which is an unusually large one, will be remodeled into the most modern stage, properly equipped to handle any kind of road shows in addition to pictures. An entire new system of illumination, controls, dimmers, etc. will be installed. This in addition to extensive redecorating, furnishing etc., throughout the house. Fred Walton is one of the best presentation men on the West Coast, and when he gets all set with the new equipment, and all the trimmings, we predict he will give Northwest exhibitors a mark to shoot at.

Ed Myrick, who recently sold his Myrick Theatre, Billings, Mont., has become manager of a house in San Diego, one of the chain controlled by Pacific Southwest Enterprises.

A new rumor is loose. It is that Jensen & Von Herberg, through the Moore Amusement Co., of Tacoma, are planning a house in Centralia, Wash.

Manager C. W. McKee of the Heilig has put over a publicity campaign, working with



Scene from Paramount's "Too Many Kisses."

Eddie Rivers, his publicity director, on "Captain January" during Holiday Week, that has proven irresistable to large throngs of film fans and packed his big house. The keynote of his editorial ads has been "How Can You Stay Away?" (Under the circumstances and considering what is being offered). Most of 'em couldn't and didn't stay away.

Manager Art Hile practically had a double opening, so enthusiastic was the response to the announcement of the installation of his mammoth organ and its formal dedication, a few weeks after the opening of the new Capitol at Third and Pike. The public was quick to appreciate the playing of Williams, the talented young organist who presides at the console.

The John Danz circuit in Seattle, consisting of the Capitol, Colonial, Florence and State theatres, puts out a snappy little four-page weekly paper called Film Fan.

Every tip you send to Straight From the Shoulder Reports is a boost for exhibitor fraternalism.

San Francisco

James Beatty, who recently opened Beatty's Casino Theatre at San Francisco, has disposed of his interests in the Liberty, American and Jose theatres at San Jose, to the National Theatres Syndicate of California, headed by L. R. Crook. He owned 51 per cent. of the stock in the San Jose houses. Harold Neides, former manager of Loew's Warfield Theatre, San Francisco, has been made manager of the new San Jose interests of the National Theatres Syndicate. Mr. Beatty is now devoting his entire attention to the management of his new house in the West Coast metropolis.

Irving Lesser, with his bride of two months, was a recent visitor at San Francisco and announced that West Coast Theatres, Inc., plans the erection of four or five large houses in outlying sections of the city. He stated that Los Angeles had been fully covered and that San Francisco was now to come in for attention.

It is not always the picture that is well advertised and well known that proves the best box office attraction, as Joseph Enos, manager of the Portola Theatre, recently found out when he booked "The Passing of Banditry in Oklahoma," a production he had never heard of. The lobby display met the fancy of the crowd and the Portola Theatre record was closely approached.

Through the efforts of Manager Nat Holt and Director of Publicity Charles E. Kurtzman, the California Theatre, San Francisco, was made a center of attraction on New Year's Eve. Loges and boxes were sold out well in advance and purchasers were given the privilege of coming and going throughout the evening. The screen attraction, "Peter Pan," was an ideal one.

Among the exhibitors who visited San Francisco's Film Row the last of the year were T. C. Reavis, of the Cline and G. & S. Theatres, Santa Rosa; Gus Johnson, of the Star Theatre, Newman; Mrs. G. H. Wilson, of the Liberty Theatre, St. Helena, and R. Weil, of the Novelty Theatre, Martinez.

R. R. Boomer, manager of the Cameo Theatre, San Francisco, offered an unusually complete musical program during the holiday week.

Plans are being prepared for the Monterey Theatres Company for a 1,000-seat picture house to be erected at Monterey, Cal.

Charles Wescott, of the Fortuna Theatre, Fortuna, Cal., has awarded a contract for the erection of a one-story theatre seating 600. The house will have a small balcony.





Anita Stewart as Tamea in Cosmopolitan's production, "Never the Twain Shall Meet," released by Metro.

Christmas Feted in Kansas City

Christmas proved a great day in Kansas City for theatre folk. Employes of the Globe Theatre were guests of the management at a turkey dinner at the Globe cafe, where dinner was arrayed to accommodate forty-five persons. A seven-course dinner and a dance awaited employes and members of the cast at the Orpheum Theatre after the final show.

The fifth annual "get together" banquet was given by Frank L. Newman for employes of the Newman and Royal theatres, Kansas City, Friday night in the ballroom of the Hotel Muehlebach. The big hit of the banquet, as in similiar affairs of the past, was the travesties staged by various stage and screen attractions, which had appeared in both theatres in the last year, written and presented by members of the theatres' staffs. An even cleverer satire on one of the big attractions presented, which was rehearsed behind closed doors, was said to be a "knock-out." In addition to the satires staged, there were specialties, staged by individuals, including songs and dances.

Among the out-of-town exhibitors in the Kansas City market last week were: George Pickrell, Ponca City, Okla.; H. Snyder, Forest Theatre, Deep Water, Mo.; Roy Payne, Spring Hill, Kas.; H. McDonald, Majestic and Ashland theatres, Wellington, Kas.; Roy Burford, New Burford Theatre, Arkansas City, Kas.; C. E. Montrey, Park, St. Joseph, Mo.; Herb Welsh, Orpheum, Atchison, Kas.; Lawrence Brenninger, Crystal, Topeka, Kas.; G. L. Rugg, McLouth Theatre, McLouth, Kas.; Charles Sears, Star, Nevada, Mo.; S. E. Wilhoit, Jefferson, Springfield, Mo.

Adolph Eisner, former president of the M. P. T. O. of Kansas City and manager of the Broadmour Theatre, has accepted a position with Vitagraph in charge of special sales work.

Three theatres in the Kansas City territory have changed hands in the last week. The Colonial at Norton, Kas., has been taken over by the Hostettler interests, while the Mozart, Twelfth street and Indiana avenue, Kansas City, has been purchased by Ritter & Kraus from Frank Amos, assistant manager of the Cinema Distributing Corporation of Kansas City. The McLouth Theatre, McLouth, Kas., has been sold by C. L. Rugg to H. Lewis. Mr. Rugg has in turn taken over the management of the Robinson Theatre, Robinson, Kas.

A house organ, "The Stage and Screen," which is being published by the National Theatres Corp., operating the Grand, Orpheum and Isis Theatres of Topeka, Kas., is proving even more profitable than at first was anticipated, according to J. H. Plumb, an official of the company. A recent issue contained 24 pages of publicity of coming attractions, and also included enough advertising to defray expenses.

—And now—send tips to Van—Straight From the Shoulder Tips.



Cincinnati

Rumors current throughout Ohio for several weeks have been set at rest by a definite announcement that Walter Reade of Reade's Hippodrome, Cleveland, will build a combination vaudeville and picture house within a year, an option having been taken on a large piece of ground on Euclid avenue in that city. The new building will seat 5,000.

S. Spicer, manager of the Miami Theatre, Franklin, Ohio, is authority for the statement that the stork occasionally works overtime. He bases his statement on the fact that the aforesaid bird left a pair of twins at his house a short time ago.

Fire in the projection room of the Fountain Theatre, located on East 55th street, Cleveland, destroyed the entire room and all contents, which included some ten reels of film.

Among the theatres that have closed within the past few weeks are the Tawa, Ottawa, Ohio; Tivoli, Cincinnati; New Palace, Cleveland; Main Theatre, Cleveland; Opera House, Green Springs, and the Cosmos, DeGraff.

Manager Tom Weir of the Strand Theatre, Cincinnati, announces a change in matinee admission prices, which hereafter will be 25 cents for the entire house up to 6 p. m. The present scale of 25 and 40 cents will continue for night performances, as well as all day on Sunday and holidays.

George Zegiob, manager of the Dreamland Theatre, Lorain, Ohio, is spending several weeks with his wife and family in Albuquerque, N. M.

Contracts for the new Keith Theatre, Akron, Ohio, have been awarded to Carmichael Construction Co., on its bid of approximately $700,000. The house, which will be located on South Howard street, will consist of two floors and will seat 2,000 persons. Work will be started immediately. It is estimated that the total cost of the house, including alterations, will run more than $1,000,000.

Louisville

James H. Porter, 62 years of age, for some years owner and manager of the Globe Theatre, Louisville, who has been living at Elizabeth, Ind., for two years, died on December 24, as members of his family were conducting him to an automobile to return to Louisville for a holiday re-union with his five daughters and three sons. Mr. Porter was in the roofing business, entered the show business and continued both lines.



BEBE DANIELS
Star in Paramount pictures.

Chicago

Lew Goldberg, managing director of the new Jeffrey Theatre, Chicago, says that the house will open about February 1 and will show pictures, presentations and vaudeville acts. The house will have 2,000 seats, a large orchestra pit and a fully equipped stage. Vernon Seaver, Jr., will be house manager.

The Majestic Theatre, Balaban & Katz Midwest Theatre Corporation's house at Kankakee, is having extensive improvements made which involve enlargement and reconstruction of the balcony and the installation of a new organ, new curtain, elaborate scenic effects for the stage and a new electric sign and canopy. When the improvements are completed the house will be equipped for elaborate stage presentations.

Sam Durchstag, theatre manager, and Miss Ida Kramer of the National Screen Service were married last week and their many friends in the trade extend congratulations.

Billy Lynch of Culver has opened his new Liberty Theatre at Plymouth, Indiana.

T. Vivitania, owner of the Lincoln Theatre in Granite City, Ill., has had plans prepared for a new 1,500-seat theatre for that city. He also plans to conduct an airdome in conjunction with the new theatre.

F. L. Finley has taken over the Rialto Theatre, Jacksonville, Ill., formerly operated by R. W. Weber. Weber has also disposed of his house in Bluff, Ill.

Guy M. Wampler has again taken over the Royal Theatre at Palestine, Ill.; and Fred Trosper has purchased the Photoplay Theatre at Bluffs, Ill.

Lou Manges of the State Theatre at East St. Louis, Ill., is recovering from his recent operation and will be back on the job soon. Bob Cluster, exhibitor of Belleville, Ill., also is getting better. He was threatened with pneumonia.

Sam Katz is back at his desk at the Chicago Theatre headquarters of Balaban & Katz after several months spent in Europe.

The Vernon Theatre Building on the northeast corner of 61st and Vernon avenue, Chicago, has been sold by Annie Lubershane to Abraham Liebling for $146,500, subject to a mortgage of $68,000. Cerf & Ehrenhalt handled the deal for both parties.

C. D. Peet, manager of the State-Congress Theatre, Chicago, was robbed of several hundred dollars by a lone bandit who made his escape from the house in the crowd of patrons.



FRANCES HOWARD
Richard Dix's new leading lady in his latest Paramount, "Too Many Kisses."



Richard Barthelmess as he appears in "Clas smates," a First National picture.

Sol Best, owner of the Southport and Blaine theatres, has taken over the Lawndale Theatre at 3679 Grand avenue, Chicago, from James G. Best. Mr. Best is improving the house. He has changed the policy to first-run neighborhood pictures.

Manager Charley Ryan of the Milford Theatre, Chicago, put on a big holiday bill for the patrons of the house on Crawford avenue and the kiddies as well as the grown-ups were remembered by the house staff. On New Year's Eve William Miller, owner of the house, was the host of the house staff at a big celebration.

The members of the Illinois Motion Picture Theatre Owners in the northern part of the state have been invited to meet with the directors of the organization at Peoria, Ill., on January 12, when matters of interest to the exhibitors will be taken up.

One of the most interesting things in connection with the matinees for children at the various Chicago neighborhood houses is the practice of giving the kids candy or some little novelty to get them to come to see the show. One circuit places an order for 1,200 boxes of 24 candy bars each to give away to the juveniles every week, and if the total were known for all the houses the amount of candy used would surprise the trade.

Vic H. Geissler has resigned his connection with the Miller and Spencer Theatre at Sterling, Ill., and is spending the holidays at Manitowoc, Wis.

Indiana

The Royal Theatre, oldest picture house in Marion, Ind., was badly damaged by fire, water and smoke on New Year's Eve, the loss being estimated at more than $25,000. The Royal was established forty years ago and is operated by the Washington Theatres Company, which owns and operates the four other theatres in the city. The fire was discovered a half hour before the afternoon performance was to begin and spread rapidly through the interior of the structure. Announcement is made that the theatre will be rebuilt, enlarged and re-equipped.

The new State Theatre, 1211 State boulevard, Fort Wayne, was formally opened Christmas Day to capacity crowds at each performance. The feature picture was "One Glorious Night." The theatre seats 600. Alphonse Centlivre is the manager.

Articles of incorporation for the Parthenon Theatre Company, of Hammond, were filed this week with the Secretary of State at Indianapolis. The company is capitalized at $100,000 and the incorporators are George H. Fuller and C. J. Kontos of Chicago Heights, Ill., and C. T. Greenias of Chicago.

Billy Connors, genial manager of the Indiana Theatre at Marion, arranged a midnight show for his patrons on New Year's Eve that proved most enjoyable. In addition to an excellent program Connors provided each patron with balloons and various noise-making devices.





IRMA HARRISON
In Arrow's "The Fast Pace."

Milwaukee

Leo. A. Landau, who resigned on January 1 as director of the Garden and Alhambra theatres in Milwaukee, has announced that he will join the Clinton-Meyers chain shortly as manager of the Lyceum, one of the finest houses in Minneapolis. Mr. Landau, who leaves Milwaukee after years of service as a leading downtown exhibitor, has been succeeded by O. J. Wooden, formerly in charge of the Famous Players-Lasky office in the city.

Announcement of Mr. Landau's plans has led to considerable speculation among Milwaukee exhibitors regarding the disposition of Len S. Brown, who has been managing the Minneapolis house since it was remodeled some time ago at great expense and became one of the showplaces of the northwest.

In the Lyceum Mr. Landau will have a showhouse that boasts two dance halls to which the theatre patrons are admitted without extra charge. The theatre is a 3600-seat house and was formerly known as the Auditorium.

The Clinton-Meyers circuit also operates houses in Duluth and St. Paul

The summer golfing sharks of the Saxe organization in Milwaukee have become winter bowling demons. Hardly a day passes that "the gang" is not on the alleys. Besides Tom Saxe, those knocking the pins for a row are Louis Orlove, manager of the Saxe workshop; Charles Brewster, electrical wizard of the organization; Harry Davey, in charge of the front of the Wisconsin Theatre; Eddie Weisfeldt, director of production at the Wisconsin; Stan Brown, manager of Saxe's Strand and James Kenough, the film buyer.

St. Louis

Plans for the new Sanford Theatre and apartment building to be erected at Union boulevard and Northland avenue, St. Louis, Mo., have been prepared and will be put on the market for bids from contractors within the next few weeks. The structure, including the site, involves an expenditure of upwards of $500,000. The lot is 123 feet by 705 feet.

The theatre, which will seat 1,800, will be operated by the Sanford Amusement Company, now operators of the Union Theatre, Union boulevard at Easton avenue. The officers of the Sanford Amusement Company are A. Laventhal, Ruby Laventhal, Louis Stahl and Maurice Stahl. The theatre proper will cover a space 123½ feet by 106 feet, and adjoining the theatre there will be an airdome with a capacity of 2,500. Entrance to the latter will be through the same lobby and foyer as into the theatre. In the rear of the airdome will be a public garage to accommodate 1,000 automobiles. Parking space will be free.

The house will be equipped with one of the largest stages in the city. The proscenium opening will be 48 feet wide and the stage 30 feet deep. The lobby and foyer will be 25 feet wide and 75 feet long and will be of Italian Renaissance design.

A $25,000 organ will be installed. The building also will contain four stores and twenty-four three-room efficiency apartments.

Ben Schwartz, manager of the Lowell Theatre, 5039 North Broadway, St. Louis, was held up at Newstead avenue and Delmar boulevard at 2:35 a. m. on January 2 and robbed of $101.90, including some of the receipts of his theatre. Schwartz's automobile was forced to stop in compliance with a boulevard stop sign. Two men in another automobile drove alongside and compelled him to hand over his money.

William Goldman, owner of the Kings, Rivoli and Queens theatres in St. Louis, was the guest of honor at a special testimonial dinner given by his employes and friends at Hotel Chase. He was presented with a handsome loving cup. Al Lichtman of New York City was toastmaster. About 150 attended. Goldman has had a most important part in the growth of the industry in St. Louis and the dinner was a testimonial to his efforts to give the city better picture entertainment.

Dave Nelson is scheduled to manage the new theatre in Maplewood, Mo., which will open about February 15. This house will accommodate 1,400.

George C. Hamilton, well known Marissa, Ill., exhibitor, who also is local territorial manager of the Durant Motor Car Company, has been promoted to wester[illegible] divisional manager for the big motor cor[illegible] and will have charge of the territo[illegible] the Mississippi River to the Pacific Coast. He will make his headquarters in New York, but for the time being at least will retain his motion picture interests in Marissa, Ill., and also in the North.

The Keokuk, Ia., new theatre is scheduled to open on January 20. This house seats 1,100 and cost $250,000.

Pittsburgh

Larry Jacobs, managing director of the Hippodrome and Variety theatres on the North Side, Pittsburgh, has devised a contest known as the "Whattyecallum." It is described as the joining together of photoplay titles into a sentence that makes good sense. In the theatre program it is suggested that patrons use the titles of films that have recently played the theatres, or films that are booked for showing in the near future.

Charles E. Smith, for six months publicity director of the Haimovitz theatres at New Kensington, has resigned and has accepted a similar post with Ben Burke's Capitol Theatre at New Castle. Mr. Smith edited the "Movie Gossip" organ of the various Haimovitz theatres.

Mrs. Ada F. Bush, mother of J. Lester Bush, proprietor of the Strand and Grafton theatres at Grafton, W. Va., died on Christmas Day, aged 65 years. She had been ill with heart trouble for thirteen weeks and the end was not wholly unexpected, although it came as a great shock to a very wide circle of friends.

Loew's Aldine, Pittsburgh, has booked "The Thief of Bagdad" for its first local run at popular prices. The engagement will last for one week and probably will take place early in February.

Ben Browarsky, of the Associated Theatres, is attending to his duties once more, after having been confined to his home for a week suffering from the grippe.

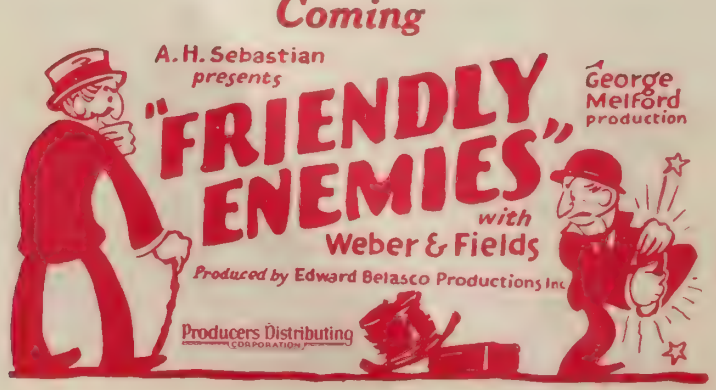
The Olympic Theatre, Fifth avenue, downtown Pittsburgh, is presenting its patrons with handsome yearly wall calendars.

Somebody asked George Sidney, 11-year-old son of Louis K. Sidney, manager of the Aldine Theatre, Pittsburgh, who was the greatest showman in the picture theatre business. Young Sidney promptly answered: "My daddy." "But how about Rothafel?" queried the questioner. "Oh, he's good, too," replied the lad.

New Year's Week was Revival Week at Harry Davis' Schenley Theatre in the Oakland district, Pittsburgh. Program was changed each day, the following features being used: "Manslaughter," "The Cheat," "Adam's Rib," "Male and Female," "When Knighthood Was in Flower" and "The Humming Bird."



A new camera study of Clara Bow, who has completed an important role, "Capital Punishment," a Preferred picture presented by B. P. Schulberg.



Sol Samuels Buys Interest in Alpha Theatre, Atlanta

Sol Samuels by a deal which was closed Christmas week acquires a half interest in the Alpha Theatre, Atlanta, until now jointly owned by N. V. Darley and Mr. Samuels' brother, Sig Samuels. The deal was for the half interest of Mr. Darley, who retires from interest in the theatre and has become half owner of the Rivoli Theatre, Tampa, Fla., where he will make his future home, this being considered a much larger interest in a larger proposition than the Alpha, which is a second-run house. He will be active manager of the Tampa house.

With the acquisition of Mr. Darley's interest in the Alpha, Mr. Samuels becomes active manager. He formerly was manager of the leading theatre in Griffin, Fla., later coming to the Atlanta to take over management of the Alamo. Nos. 1 and 2. It is understood that under the new management the Alpha will have extensive improvements and that higher class pictures will be shown, although high-class Westerns will remain in favor.

Airdomes opening in January sounds like somebody's gone looney and reading backwards, but C. A. Hartman, president of the Hartman Amusement Company, St. Petersburg, Fla., visited Atlanta the past week and announced the opening of his new Airdome Theatre in St. Petersburg on January 1, 1925.

With the opening of the State Theatre (legitimate house) with a regular program of pictures, Raleigh, N. C., now has four large theatres in the downtown section besides the Grand, musical comedy house. The State is under the same management as the Superba, picture house, which theatre, at the same time the State was converted to pictures, lowered its admission prices 10 cents both matinee and night. Ralph H. DeBruler, formerly manager of the Howard Theatre, Atlanta, manages these theatres.

C. L. Henry of Charlotte has been appointed general manager of the Howard-Wells theatres, Wilmington, N. C., succeeding D. M. Bain, who left the organization last October to accept a position with the Stevenson Theatres after nine years service in Wilmington.

The Liberty Theatre, one of the Stevenson chain, Henderson, N. C., is open again after being closed since last August.

All employes of the Metropolitan Theatre, Atlanta, were made happy by a benificient Santa Claus in the person of Sig Samuels, who sent to each employe of the theatre having a family a big turkey, twenty-eight birds being thus distributed. Those who were unmarried were given a shiny new five dollar gold piece, the presentations coming three days before Christmas.

C. E. ("Rex") Beach, Jr., Carolina salesman for Progress Pictures, has turned exhibitor in addition to his duties with the Bromberg outfit, having taken over the lease on a theatre in Selma, N. C. It might be added, for his benefit, that he is playing Progress pictures in his house.

Among the exhibitors on Atlanta's film row the past week were: S. L. Castleberry, Belle and Savoy theatres, Gadsden, Ala.; A. R. McRae, Airdome Theatre, Sheffield, Ala.; C. A. Hartman, Hartman Amusement Co. St. Petersburg, Fla.



CONSTANCE BENNETT
A star in Paramount pictures.

Toledo, Ohio

Toledo showmen are unanimous in predicting a prosperous 1925 season. While the picture business in this territory up to the first of November was not up to the standard, since that time it has shown a gradual increase so that all the leading picture houses in this city will show a nice profit for November and December. That this good business will continue is manifested on all sides. The Willys Overland factory, which usually shuts down for at least two weeks or a month for inventory this year, cut their inventory down to a two-day lay-off and now is working both night and day at nearly capacity. Fifteen boats have also put up for the winter here which will furnish employments to hundreds at the Toledo Shipbuilding Yards, while the Toledo Furnace, Mallable Castings, Mather Spring and National Milling plants are all working full force.

With the idea of big business in sight, all of the leading photo playhouses have arranged super bookings for the first three months of the new year, including the big features of the Paramount, First National, Universal, Vitagraph and Fox.

A change in management at the Loew's Valentine was announced for the first of the year. Em[illegible], the former popular manager of th[illegible], who recently has been in the East, has been recalled and A. L. Lake will return to his Baltimore interests.

Doc Horater intends to start out the new year with a bang at the Temple with the personal appearance of Warren Kerrigan. Mr. Kerrigan has been making quite a hit with the movie fans in this territory during the past months and capacity crowds are looked for during his Toledo engagement. In connection with Kerrigan Horater will show "The Fast Worker."



CORINNE GRIFFITH
First National star has begun work on "Declasse," in Hollywood.

Detroit

Charles H. Miles of the Miles theatres underwent a slight operation a few days ago but has fully recovered and plans as soon as physically possible to go south for the remainder of the winter. George Guise will be in charge of his interests.

Two theatre robberies occurred in Detroit during the past few days. Four hold-up men entered the Alhambra, one of the Kunsky neighborhood houses, and bound seven men while they rifled the safe of $200. The Castle Theatre lost about $400 when its safe was entered during the night.

M. R. Levy will build a theatre and office building in Lincoln Park, on the outskirts of the city, according to announcement last week. The theatre will seat about 700 and there will be stores on the ground floor. Ground will be broken February 1.

The Southwest

The following theatres changed hands the past ten days in Oklahoma: Strand, Texhoma, J. C. Secord to Ed Rowland; Royal, Nowata, Ray Heffner to Dudley Tucker; Electric, Commerce, Katio Workman to Harry McKee; Cozy, Arnette, A. R. Thompson to W. W. Jewett; Alhambra, Tulsa, J. R. McNally to L. M. Campbell; Favorite, Lindsay, Jess Hale to B. A. Jackson; Majestic, Coalton, Sarah Phelps to Joe Bock; Victory, Pauls Valley, J. S. Jenson to L. E. Brewer; Gordon, Shamrock, George Veil to E. O. Dunbar and Blair Theatre, Sulphur, Tom Blair to A. L. Ramsey.





Scenes from the Hal Roach production, "The White Sheep," with Glenn Tryon. A Pathe release.

Massachusetts

The first day of the new year will be a memorable one for the employes of the Elias M. Loew Theatres in New England, who gathered in his Capitol Theatre in Lynn, Mass., after the midnight shows in each of the Loew houses had ended. And the employes had more than to merely work at the midnight shows; they had a big interest in these special New Year's Eve performances. Mr. Loew gave each of his theatres to the house employes and the net receipts were divided among all those whose names are on the payrolls in the respective theatres. Where the business was just fair, and that condition prevailed only at a couple of the theatres, Mr. Loew personally made up the loss and saw to it that each employe received a Christmas—or rather, a New Year's—gift.

Mr. Loew proved a generous host at the Capitol. Every house on his circuit was represented. Breakfast was served and there was entertainment for all and dancing for those who cared to. Mr. Loew, in a speech, declared that he would have no less than six more theatres during this year. Each of his house managers were called upon for brief remarks and they and many other employes wished Mr. Loew good luck in 1925.

George A. Giles, managing director of the St. James Theatre in Boston and owner of a number of other theatres in Massachusetts, has recovered from his serious illness. Mr. Giles was confined to his home for ten weeks.

An attachment for $1,500 against Peter Donnelly, former manager of the Keith Theatre in Campello, has been filed by Metro-Goldwyn. The suit is an action of contract and is returnable in Superior Court in Plymouth.

Loew's Boston Theatres Company has declared a quarterly dividend of 1¼ per cent on the common stock ($25 par), payable February 1 to stock of record January 20. The stock thus is placed on a $1.25 annual basis, as compared with $1 previously.

The Atlantic Film Corporation, Inc., of Boston has been organized with a capital of $100,000. The incorporators are: H. Lang, J. Gray, H. Temple, H. Skinner, J. Callahan and P. Zuver.

Harry Smith, manager of the Victory Theatre in Holyoke, rapidly is recovering from a recent illness.

Emil Gerstle now is the manager of the Strand Theatre in Holyoke. He is well known in film circles in Maine, where he formerly was located.

Charles Ross of the Bijou Theatre in Fall River has a beautiful house. Between that and reviewing pictures before booking them he is a busy man. In fact, he's the same hustler in every way that he was when he had charge of the Lancaster and Fenway theatres in Boston.

The Salamanca Theatre Corporation of Massachusetts has been designated to conduct business in New York State. The capital stock consists of 500 shares of common, no par value.

Bernard Satz keeps on the jump and he has a very good reason for doing so. His theatres in Palmer and Ware get virtually all of his time and you can see it by the way the coins jingle at the box office windows.

Maine

The Star Theatre Building, a brick structure erected six years ago at a cost of $100,000, was destroyed by fire early the morning of December 29. Only the outside walls of the building remain. Steve Michaud of Van Buren and G. G. Vermette of Grand Isle were the owners. The fire, which was discovered at 2:30 a. m. by a policemen, is believed to have started from the furnace.

Rhode Island

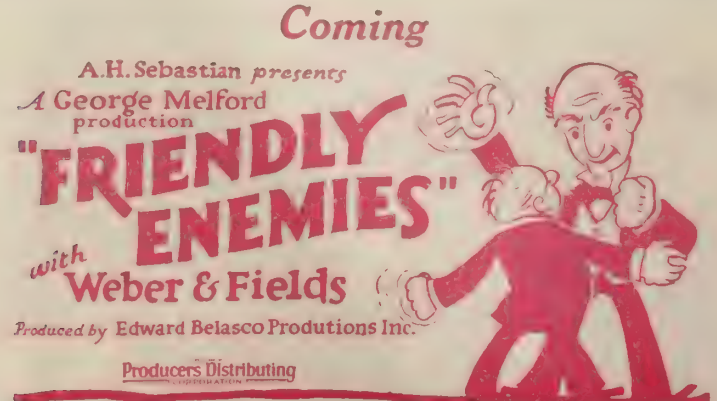
Five patrons of the State Theatre in Pawtucket were injured when an eight-foot section of plaster fell from the ceiling during a performance on New Year's Day. They were taken to a hospital where they were treated for cuts, bruises and shock. Prompt action and coolness of the ushers prevented a panic. The State is operated by the Goldstein Brothers Amusement Company of Springfield, Mass.

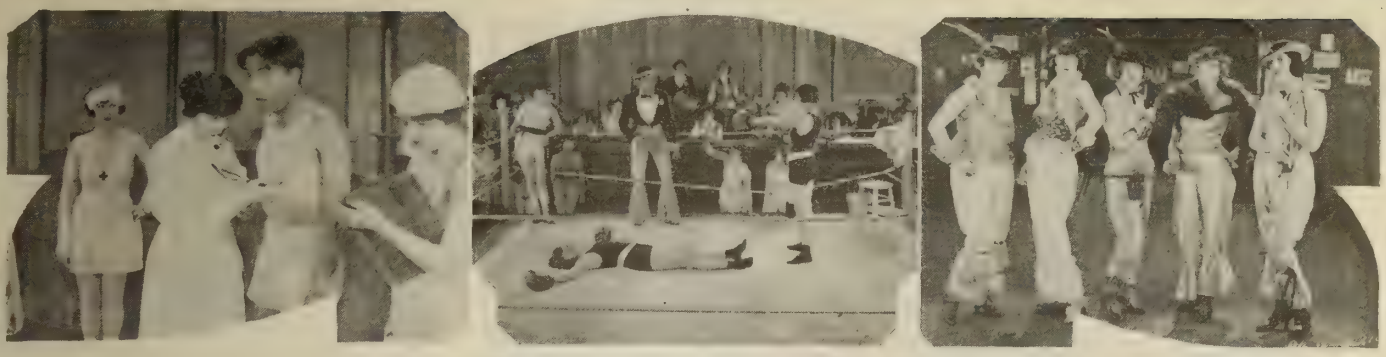
The Westerly Opera House in Westerly, owned by David Novogrod, prominent Rhode Island exhibitor, was destroyed by fire early on the morning of Saturday, January 3. Mr. Novogrod recently had reopened the theatre after having made an expenditure of approximately $25,000 in improvements and alterations. The fire also destroyed three adjoining residences. The total loss is estimated at $150,000, with $100,000 set as the valuation of the theatre property. The Opera House, which seated 1,700, was erected in 1884 and for many years was known as the Bilven Opera House. Mr. Novogrod had conducted a vaudeville and film policy in the Opera house. Vaudeville performers on the bill at the time of the fire lost whatever of their property they had brought to the theatre, and included in this were musical instruments valued at $2,500.

Alton C. Emery has bought the interest of his brother, Burton A. Emery, in the control of the Emery, Majestic, Rialto and Modern theatres in Providence. Alton C. Emery and William J. Mahoney now are in sole charge of the theatres.



NOAH BEERY
As he appears in Paramount's "Thundering Herd."





Scenes from the Fox production, "The Last Man on Earth."

Wm. Benton Opens the Strand; Plattsburg, N. Y.; Seats 1,300

To the many fine picture theatres already in Northern New York another was added last week when the Strand, owned by William Benton of Saratoga Springs, was opened in Plattsburg under most auspicious conditions. The event was not confined to Plattsburg alone, for all Clinton County participated, hundreds driving in from outlying sections. Albany was also represented by several from along Film Row. Mr. Benton was not only the recipient of many expressions of congratulation from those attending the opening, but other exhibitors from all over the state, knowing and liking Mr. Benton, wired their best wishes.

The theatre has been in course of construction for several months. It seats 1,326, the downstairs portion accommodating 790 persons, while the balcony takes care of 536. There are six entrance doors of American walnut leading into the lobby. The general interior effect is of old rose and marble. There are no boxes. The walls are in panel-like effects, with the customary niches draped in old rose silk velours. W. Edgar Best of Albany will conduct the orchestra. The opening feature was "Hot Water," with an "Our Gang" for the comedy. The house will charge 20 cents for matinees, with 20 and 30 cents prevailing for the evening shows.

There is a strong possibility that John J. Walker of Schenectady, who ran the Barcli in that city until about a year ago, when he sold out, may soon re-enter the business. It is said that Mr. Walker plans to take over a theatre in Schenectady, but does not divulge which one.

Well, William Smalley has kept his promise, and according to a well founded rumor has just taken over two more theatres, making fifteen to his chain. He will take possession of one of the two on February 1, and the other one a bit later. The identity of the houses is not yet known.

E. J. Wolfe of Lowville, owner of the Bijou there, recently offered to buy the Lowville Opera House, owned by the village and for many years a non-paying proposition. The taxpayers soon are going to vote a "Yes" or a "No" to Mr. Wolfe's offer.

The Albany Theatre, being ably handled these days by Noma and Walter Suckno, isn't overlooking any bets. While many of the theatres wished their patrons a "Merry Christmas," the only one that carried a "Happy New Year" in its lobby advertising was the Albany.

Gaspare Battaglia of Troy, who runs a couple of theatres in the Collar City and who has been in the business since 1912, is emphatic in his assertions that radio is hurting the business, and furthermore he doesn't look for any improvement. Mr. Battaglia charges a 10-cent admission to one of his houses and 10 and 15 cents to the other.

Now that the Christmas rush is over at the Rensselaer postoffice, Henry Windekenecht is planning to give more attention to the Bijou, which he is operating along with Jimmy Rose. It has been a pretty busy three weeks for Mr. Windekenecht, but his partner knows the game from A to Z and the house has been going along smoothly. The new draperies have arrived and within another week or so the house will look as spic and span as the best of them. As for Jimmy Rose, his friends remembered him at Christmas time with ties, handkerchiefs and stockings that will last him through the year.

"It is said that it is more blessed to give than to receive," remarked Morris Silverman of the Pearl and Happy Hour in Schenectady the other day as he signed three checks and handed them over to as many different film exchanges on Film Row. After repeating the words once more, Mr. Silverman expressed grave doubts as to their truthfulness, as he departed with a shake of the head.

It is said that the Capitol in Troy may soon reopen. The house closed last week when "Al" Bothner, who has been running it, went to Mohawk to handle the Strand. The theatre, under Mr. Bothner's management, has shown what it can do and now several are anxious to get hold of it.

Claude Fredericks of the Capitol in Pittsfield, Mass., was in town during the past week, driving over despite the storm. Mr. Fredericks is one of the live-wire boys among the exhibitors of this section, always optimistic, with a good word for everyone, and as a result, one of the most welcome visitors to Film Row.

Sam Hochstim of the Star in Hudson did a regular land-office business last week with "North of 36." Mr. Hochstim jumped his prices for the attraction, running it for four days to the biggest matinees and nights in the history of the house.

Bob Wagner of the Gateway in Little Falls and Assistant Manager Foley certainly became the talk of the town last week when they advertised that a "baby" would be given away on Wednesday night. Just before the presentation was made, Mr. Foley wheeled a baby carriage down the aisle where it was lifted to the stage. The "baby" proved to be a little pig.

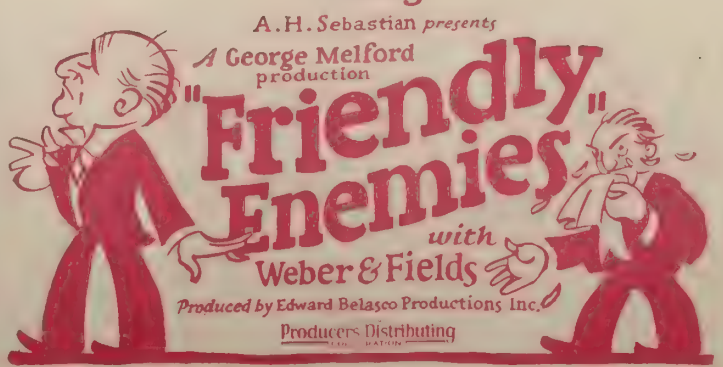
"Janice Meredith" went over like a house afire at the Leland in Albany last week. Even the elite of the city, arriving at the theatre as early as 7:30 o'clock, were forced to stand or take seats in the second balcony. In fact, the crowds were so great on New Year's Day that Oscar Perrin was at his wits' end trying to accommodate everyone.

Buffalo, N. Y.

Exhibitors downtown and in the community theatres noticed a decided drop in their business New Year's night as a result of the big radio program broadcast from station WEAF when John McCormack and Lucrezia Bori sent their vioces into the quivering ether. The program was relayed to a dozen other stations, including the Federal station atop the Hotel Statler, Buffalo.

Vincent R. McFaul, manager of Shea's Hippodrome, announces that J. Warren Kerrigan is coming to Buffalo for personal appearances the week of January 25 in connection with the presentation of "Captain Blood." Mrs. Wallace Reid, star of "Broken Laws," will be in town in person to appear at Loew's State the week of February 23.

Michael Shea broke ground the past week for his elaborate $1,500,000 picture theatre in Main street, above Chippewa. Contracts have been let after much delay and it now looks as though things are going ahead in shipshape. It will be a year or more before the house will open. It will seat 4000 and have numerous innovations in theatre equipment, a mammoth organ and a 65-piece orchestra.





Betty Bronson, star in Paramount's "Peter Pan," greeted on arrival in New York by Jesse L. Lasky, first vice-president of Famous Players, and a large group of admirers.

News of Canadian Exhibitors

An exceptionally attractive district picture theatre has been opened at Montreal, Quebec, this being the Rialto Theatre on Park avenue, of which the United Amusements, Ltd., of Montreal is the lessee. The Rialto was opened to the public with a special inaugural performance last Saturday evening which was attended by His Worship, Mayor Duquette, who formally dedicated the theatre, and other prominent people. The manager of the Rialto is B. M. Garfield, who had charge of the Gayety Theatre, Montreal, for many years. For a long time Mr. Garfield has been secretary of the Montreal Theatre Managers Association. The Rialto is the latest addition to the group of ten modern picture theatres in Montreal controlled by United Amusements, Ltd. Incidentally, Famous Players Canadian Corporation, Ltd., has a substantial interest in United.

When Cecil Cameron quit the Rialto Theatre, Edmonton, to become manager of the Regent Theatre of that city he claimed that the Rialto owed him considerable back salary and instituted suit against his former boss. In a statement of defense the Rialto owner claims that he agreed to pay Mr. Cameron the money only if Mr. Cameron made the Rialto a paying house. The case is to be heard shortly.

George Rotzky, manager of the Palace Theatre, Montreal, has reduced admission prices and decided to change programs twice weekly in future. Prices are cut 5 cents.

The civic officials of Edmonton have made formal application to the Province of Alberta for a share of the provincial amusement tax collected during 1924. The revenue derived by the province during the year through the amusement tax amounted to approximately $200,000, it is stated, as compared with $204,000 during 1923. In Manitoba the provincial amusement tax for 1924 totalled $325,000, this amount being almost identical with the 1923 total, it is announced.

One year after the Opera House had been destroyed at Kenora, in Northern Ontario, a fine new picture theatre was opened on the old site under the name of Palace Theatre, the enterprise being under the ownership and management of J. Derry. For the opening, a few days ago, representatives of practically all film exchanges in Winnipeg made the trip and the journey was enlivened by the presence of a ten-piece orchestra which had been engaged for the formal opening. The new Palace Theatre cost $75,000. It seats 800.

Connecticut

Henry Needles, managing director of the Strand and Princess theatres in Hartford, has been giving free tickets to the children of families listed with the Hartford agent of the Widows' Aid Fund. Approximately 200 children were given an opportunity to enjoy the movies as a result of the kindness of Mr. Needles.

A certificate of incorporation has been filed at the office of the Secretary of State by the United Theatres, Inc., of New Haven. The authorized capital is $50,000. Business will be begun with $9,000. The incorporators are: Samuel Shapiro, Joseph Liebman and Morris Nunes, all of New Haven.

Another certificate of incorporation filed is that of the Wilcox Amusement Company, Inc., of West Haven. The authorized capital is $125,000. Business will be started with $5,000. The incorporators are: Frank Wilcox and Frank S. Terrell of West Haven and Robert J. Woodruff of Orange.

The Fox Film Corporation, Ltd., Toronto, secured a judgment for $572 on its claim before Judge Tytler in the local court against C. A. Verral of the Euclid Theatre. The Fox company sued for $672 as payment due on films shown at the theatre. The defendant counter-claimed for $500 damages and asserted that there had been a breach of contract. The counter-claim was dismissed.

Manager Walter Davis of the Metropolitan Theatre, Winnipeg, Manitoba, has staged two "old clothes matinees" at the theatre in aid of local charities. The response was gratifying.

C. M. C. Brunton, formerly a bank manager at Sarnia, Ontario, became manager of the Auditorium, the big amusement centre of Ottawa, Ontario, on January 1, in succession to T. P. Gorman, who had had charge of the enterprise for the past year. Mr. Gorman is now suffering from a nervous breakdown.

The whole house staff of B. F. Keith's Theatre, Ottawa, Ontario, and various theatre representatives in the city were the guests of Manager J. M. and Mrs. Franklin at a dinner which was held on the stage of the theatre early New Year's Day.

There is a new cross-word puzzle in the issue every week of the souvenir program of twelve pages published by J. M. Franklin, manager of B. F. Keith's Theatre, Ottawa, Ontario. The house magazine also carries the solution for the previous week's puzzle.

Manager Leonard Bishop of the Regent Theatre, Ottawa, Ontario, has booked the "Thief of Bagdad" for the two weeks starting January 10. This is the first run of the Fairbanks fantasy in the Canadian Capital.



Niles Welch and Marjorie Daw in the Will Nigh production for Vitagraph, "Fearbound."



STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

Associated Exhibitors

(Includes Selznick)

DAUGHTERS OF TODAY. Star, Patsy Ruth Miller. We had good luck with this picture and it pleased for us. Would advise booking where you have a real live trade. Tone, good. Sunday, yes. Good audience appeal. General class town of 3,600. Admission 10-20. William A. Clark, Castle Theatre (400 seats), Havana, Illinois.

DEFYING DESTINY. Star, Monte Blue. Pretty fair program picture. Nothing to boost except two stars and they do fair work in this. Tone, good. Sunday, yes. Fair audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

THREE MILES OUT. (5,700 feet). Star, Madge Kennedy. A dismal failure at the box office. Would class as a program picture. Fair tone. Possibly suitable for Sunday. Fair audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

TWENTY DOLLARS A WEEK. Star, George Arliss. This is a wow. For a real entertaining comedy I think it is all there. An Edgar Franklin story with a clever cast of characters who actually interpret it. Any town that can use a comedy drama with good moral tone will succeed on this. Henry W. Nauman, Moose Theatre, Elizabethtown, Pennsylvania.

TWENTY DOLLARS A WEEK. Star, George Arliss. Just fair. Pretty slow and draggy and story not strong enough for an artist like Arliss. Tone, okay. Sunday, yes. Fair audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

TWENTY DOLLARS A WEEK. Star, George Arliss. A show that will please some, but is no show for the action lovers. It did not have any drawing power and with the combination of a rainy night we did poor business. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (4,500 seats), Nazareth, Pennsylvania.

F. B. O.

BLOW YOUR OWN HORN. (6,315 feet). Star cast. Just fair, was the general verdict. Not much pulling power. City of 100,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

FIGHTING COWARD. (6,501 feet). Star, Fred Thomson. This was a good one. We have never run a bad Thomson picture yet. The very thing for a small town. Book him, boost him. Not for Sunday. Audience appeal ninety-five per cent. Admission 10-25. S. A. Hendrix, Princess Theatre (330 seats). Cotton Plant, Arkansas.

GIRL OF THE LIMBERLOST. (6,500 feet). Star cast. A good picture but not as good as our patrons thought it would be. We got a very bad print on this one. Tone good. Suitable for Sunday. Ninety per cent audience appeal. Admission 10-25. S. A. Hendrix, Princess Theatre (330 seats), Cotton Plant, Arkansas.

JUDGMENT OF THE STORM. (6,329 feet). Star cast. Here's a picture with heart interest and action and a thrilling story, and another one of those real all-star casts. If seventy-five per cent of your people don't like this one I'll pay for it. Get it by all means. City and country class, town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

LOVE PIRATE. Star cast. Passable program picture, was the verdict on this one. City of 100,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania

MILLIONAIRE COWBOY. Star, Lefty Flynn. Just a little above the average western picture. Would have been better if it had more pep. F. B. O. paper will put the picture over. Tone, good. Sunday, no. Good audience appeal. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

NORTH OF NEVADA. (5,000 feet). Star, Fred Thomson. One hundred per cent. western. Silver King the horse was great. Mix and Tony will have to step some if they beat this pair, better than lots of specials. Tone, yes. Great attendance. All classes town of 1,000. Admission 10-20. A. E. Rogers, Temple Theatre (250 seats), Dexter, New York.

SILENT STRANGER. (5 reels). Star, Fred Thomson. Another success for this star. Tone okay. Sunday, questionable. Audience appeal fine for western fans. Oil field class and farmers, town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

SPIRIT OF THE U. S. A. (8,312 feet). Star cast. This pleased one hundred per cent. and proved to be a wonderful picture. Tone, okay. Sunday, yes. Good audience appeal. Small town and country class town of 450. Admission 10-30. A. F. Thomas, Pastime Theatre (250 seats), Almyra, Arkansas.

SWORDS AND THE WOMAN. Star cast. Another foreign made picture that does not amount to much. This kind of stuff does not go in a small town. Tone, doubtful. Sunday, no. No audience appeal. Small town class, town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

THELMA. (6 reels). Star, Ethel Clayton. Quite the best picture I have ever seen from F. B. O. Scenery and action well directed and story good to tie to. Almost everyone's read the book. Good attendance with good moral tone. Henry W. Nauman, Moose Theatre, Elizabethtown. Pennsylvania.

THUNDERING HOOFS. (5,015 feet). Star, Fred Thomson. Good western. Thomson is a coming star if they will just keep him in westerns and give him good direction. Tone, good. Sunday, yes. Good audience appeal. Coal miners town of 800. Admission 10-20. E. B. Rea, Palace Theatre (468 seats), Velier, Illinois.

THUNDERING HOOFS. (5,015 feet). Star, Fred Thomson. Extra good western and a credit to run. Silver King registers, as usual, a hundred per cent. Appeal and tone fine Draw small town class, town of 250. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

VANITY'S PRICE. (6,124 feet). Star, Anna Q. Nilsson. This is a corking good picture and lavishly produced. Anna Nilsson is well liked by our patrons. "Vanity's Price" played to good business and was well received. Should prove good box office bet anywhere. Tone fair. Sunday, yes. Good audience appeal. City of 250,000. Admission 10-25-40. Jean Darnell, Capitol Theatre (1,044 seats), Dallas, Texas.

WOMAN WHO SINNED. Star, Mae Busch. An excellent production with strong moral. Well acted and pleased one hundred per cent. Tone, good. Sunday, yes. Good audience appeal. Small town and country class town of 450. Admission 10-30. A. F. Thomas, Pastime Theatre (250 seats), Almyra, Arkansas.

First National

BAD MAN. (6,404 feet). Star, Holbrook Blinn. Was voted fair entertainment and all were satisfied. City of 100,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

CHASTITY. Star, Katherine McDonald. Was voted fair by the majority and a few women went so far as to call it wonderful. Wasn't so wonderful in pulling power. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

CYTHEREA. (7,400 feet). Star, Irene Rich. Good picture, but did not draw. Poor title for small town patronage. Story good; picture made for high class audience. Lost money on this one. Fair tone; appeal the same. Sunday, no. Draw all classes, town of 6,000. Admission 10-20-30. Frank H. Watton, Park Theatre (600 seats), Lebanon, New Hampshire.

FLAMING YOUTH. (8,474 feet). Star, Colleen Moore. Everybody seemed anxious to



praise this picture and it showed satisfactorily at the box office. City of 100,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

FLOWING GOLD. (8,005 feet). Star, Milton Sills. Splendid entertainment. Has good box office value. Milton Sills is rapidly attaining a high place in the esteem of my patrons. His name at the head of the cast is of itself a good box office magnet. Tone good. Sunday, yes. Audience appeal eighty-five per cent. W. J. Powell, Lonet Theatre, Wellington, Ohio.

FLOWING GOLD. (8,005 feet). Star cast. Good. Tone good. City of 10,000. H. V. Smoots, Vine Theatre (600 seats), Mt. Vernon, Ohio.

GOLD FISH. (7,145 feet). Star, Constance Talmadge. About the poorest comedy drama that we have had. Conny was not her usual self in this and did not put over what she had. Better get her some stories or lay her on the shelf with a few of the other old-timers. City of 18,500. Admission 20-40. Ben L. Morris, Temple and Olympic theatres, Bellaire, Ohio.

IN HOLLYWOOD WITH POTASH AND PERLMUTTER. (6,700 feet). Star cast. Just fair. Shown Christmas Day and no business. H. V. Smoots, Vine Theatre (600 seats), Mt. Vernon, Ohio.

ONE CLEAR CALL. (7,450 feet). Star, Milton Sills. A good picture, well acted. More on the solemn type, no great command of fast action, but will please. Fair tone; yes for Sunday. Electric Theatre, Lowry City, Missouri.

POLLY OF THE FOLLIES. Star, Constance Talmadge. A dandy picture. Good story true to life, as it sure hits these cranks on movies. Be sure and play this one. Farm and small town class. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

SON OF THE SAHARA. (8 reels). Star, Bert Lytell. A very good melodrama of the desert; not the "Sheik" kind but a picture teeming with action and thrills galore. Sarewe certainly knows how to handle this type of picture. Tone okay. Sunday, yes. Good audience appeal. Suburban class, town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

SON OF THE SAHARA. (8 reels). Star, Claire Windsor. Here is a picture which pleased here as much as any picture I have played in a long time. I ran a trailer on it and I guess it drew them out as I had a good house. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

WHY MEN LEAVE HOME. (8 reels). Star, Lewis Stone. Title is catchy and picture very entertaining. Did more business second night than the first, which is very unusual in this theatre. Picture by picture, I think First National's product ranks higher in entertainment value than the output of any concern during the year 1924. Tone fair. Sunday, no. Audience appeal eighty per cent. W. J. Powell, Lonet Theatre, Wellington, Ohio.

WHY MEN LEAVE HOME. (8 reels). Star cast. They liked this one and said so. A very good cast and nice production, well directed. Tone fair. Sunday, yes. Good audience appeal. Family and student class, town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

WHY MEN LEAVE HOME. (8 reels). Star, Helene Chadwick. The discriminating said it was a wonderful picture and it was enjoyed immensely. City of 100,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

Between Ourselves

A get-together place where we can talk things over

Read our good friend's New Year Resolutions. L. O. Davis sends them in and they're a model.

How about yours? Shoot 'em in, folks. Let's see what you're going to do with your 1925.

Fox

ARIZONA EXPRESS. (6,516 feet). Very good feature, but rented too high for this small town. Good tone and appeal. Sunday, yes, here. Draw farmers and merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

EYES OF THE FOREST. (5 reels). Star, Tom Mix. A Mix with lots of action. Mix fans well satisfied. Keep Mix in action pictures like this or westerns and then he need not be afraid of any of them. Tone good. Sunday, no. Audience appeal eighty-five per cent. All classes, town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

VAGABOND TRAIL. (4,302 feet). Star, Buck Jones. Not up to the Jones standard. Very sorry for Jones; Fox ought to put him in something better. Appeal ninety per cent. Admission 10-25. S. A. Hendrix, Princess Theatre (330 seats), Cotton Plant, Arkansas.

YOU CAN'T GET AWAY WITH IT. (6,152 feet). Star, Percy Marmont. A good program picture with a good moral tone. Not a special by any means. Our patrons didn't like the way it ended. Yes for Sunday. Appeal eighty per cent. Admission 10-25. S. A. Hendrix, Princess Theatre (330 seats), Cotton Plant, Arkansas.

Metro-Goldwyn

CORDELIA THE MAGNIFICENT. (6,800 feet). Star, Clara Kimball Young. A very good picture, but with another star it might have been better received. Tone, good. Sunday, yes. Audience appeal, seventy-five per cent. All classes town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

DON'T DOUBT YOUR HUSBAND. (5,510 feet). Star, Viola Dana. A nice little program offering, lots of laughs; true to life for some of us married men. Tone good. Sunday, yes. Audience appeal seventy-five per cent. All classes, town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

GREAT WHITE WAY. (10,000 feet). Star cast. A picture that will please almost anyone. Covers such a variety of activities that its audience appeal would rate close to one hundred per cent. The inclusion of celebrities in the sporting, newspaper and theatrical world added greatly to the interest of the production. Tone good. Sunday, yes. Audience appeal ninety per cent. W. J. Powell, Lonet Theatre, Wellington, Ohio.

GREAT WHITE WAY. (10,000 feet). Star cast. A good picture that drew fairly well and pleased most of them who saw it. Wouldn't pay too much for it. Would class a good entertainment. The Cosmopolitan's are always expensively made pictures. Tone, okay. Sunday, yes. Good audience appeal. General class town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

GREAT WHITE WAY. (10 reels.) Star cast. Everyone praised this one, but talk about other companies putting ads in their picture. This one is all advertisement, but it's good, so why worry except that we have to pay big to advertise some one else. Tone, good. Sunday, no. Audience appeal, one hundred per cent. All classes town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

HAPPINESS. (7,700 feet). Star, Laurette Taylor. We had no complaints so far on this one; some laughs, that's all. Very few people will be able to practice what this picture preaches. Tone good. Sunday, yes. Audience appeal eighty per cent. All classes, town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

HEART BANDIT. (4,900 feet). Star, Viola Dana. Just an average attraction; didn't amount to a great deal, although no kicks were registered. Some action in the last reel. Attendance poor. Moral tone not bad. Admission 20-30. Henry W. Nauman, Moose Theatre, Elizabethtown, Pennsylvania.

LITTLE OLD NEW YORK. (10,000 feet). Star, Marion Davies. A very fine piece of work, that is a credit to both producer and star. Pleased everyone. A little old, but print was good. Tone okay. Sunday, yes. High appeal. Draw better class, city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

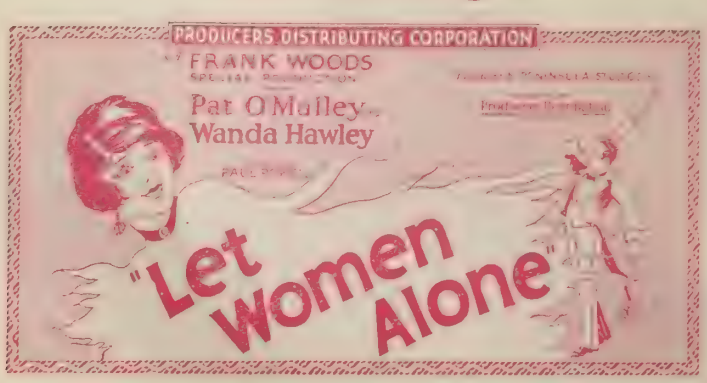
MADEMOISELLE MIDNIGHT. (6,778 feet). Star, Mae Murray. After seeing "Fashion Row" and other trash from this factory I must say I was surprised, and not alone, most of the audience agrees with me, I believe, that this is more of the type of picture to appeal in a small town than high and mighty tinsel stuff. Henry W. Nauman, Moose Theatre, Elizabethtown, Pennsylvania.

NAVIGATOR. (5,600 feet). Star, Buster Keaton. The best feature length comedy ever in this house. They laughed as they did years ago just like they were tickled. Sure is a bear and it should go over anywhere in the world. Buster is some coming boy. He is already here. No one has anything on him. He is different. Funny. Active and a live wire. Tone, good. Sunday, yes. Appeals to everyone. Best class town of 8,000. Admission 10-30. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

NELLIE THE BEAUTIFUL CLOAK MODEL. (7,000 feet). Star, Mae Busch. After about half the picture was shown the story began to pick up and toward the end didn't actually bore the spectators. However, the mile-a-minute melodrama isn't evident all the way through. Will pass if you boost it. Average house. Tone, good. Suitable for Sunday in spots. Henry W. Nauman, Moose Theatre, Elizabethtown, Pennsylvania.

ONE NIGHT IN ROME. (8,883 feet). Star,

Now Booking



Ned's Note

Dear Van:—I received my World this morning and I want to tell you that it was mighty fine of you to give me the publicity you did in the reports column in fixing that bonehead that I made about the "Covered Wagon," and the "Sea Hawk." "It goes to show that you are for all of us fellows and again I say it was fine of you to give your time and space to help me out, and you did it in the biggest and best way. Thanks, very much."—Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

Laurette Taylor. This was a more or less involved affair that somehow didn't hold the interest of most spectators. As usual, the footage was padded. Average attendance, with passable moral tone. Henry W. Nauman, Moose Theatre, Elizabethtown, Pennsylvania.

PLEASURE MAD. (7,547 feet). Star cast. Great picture but no business. No fault of picture. Nothing seems to get them out these days. Good tone. Good audience appeal. All classes, but white only. Admission 10-20-25. W. H. Odom, Pastime Theatre (250 seats), Sandersville, Georgia.

REJECTED WOMAN. (7,761 feet). Star, Conrad Nagel. Well, well, the woman pays. An indiscretion of a woman who don't love her husband, a separation and then the husband forces her to live with the man she has run away to meet, until the final clinch. Some people liked it, others didn't, but a small town won't be likely to rave about it. Poor house. Henry W. Nauman, Moose Theatre, Elizabethtown, Pennsylvania.

THREE WEEKS. (7,500 feet). Star, Aileen Pringle. Patrons said this is the best we have had in some time. It is well done, with plenty of space and everything. Doubtful tone. Small class town of 3,000. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

THREE WEEKS. (7,500 feet). Star, Aileen Pringle. This is an Elinor Glyn special. If your audience likes long drawn out shots of a woman who doesn't know what she wants, but wants the wealthy young man to give it to her, give 'em this, and they'll be cured. Some walked out and others snorted while some snored. Might be made interesting if cut down to two reels. Poor attendance. Moral tone not as bad as expected. Henry W. Nauman, Moose Theatre, Elizabethtown, Pennsylvania.

THREE WISE FOOLS. (6,946 feet). Special cast. A delightful picture, perfectly done. Ought to satisfy any audience. Clean, wholesome, exhilarating. Tone fine. Sunday, yes. High appeal. Draw better class, city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

TRUE AS STEEL. (7 reels). Star, Aileen Pringle. Only a fair program picture, about thirty per cent. thought it was good. Nothing of interest to anyone. Payed too much for this. Good tone. Sunday, yes. No audience appeal. All classes town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

UNINVITED GUEST. (6,145 feet). Star cast. Here is one picture that more than pleased everyone. Excellent story. Photography wonderful. Scenes in color were beautiful. Drew well and pleased. Tone, good. Sunday, yes. Very good audience appeal. High class city of 350,000. Admission, twenty cents. Louis Markun, Dream Theatre (500 seats), Indianapolis, Indiana.

WILD ORANGES. (7 reels). Star, Virginia Valli. Everybody said isn't it a peculiar picture. To me it was nothing to rave about. This show did not draw enough business to pay expenses for us. Tone, fair. Not a family picture. Fair audience appeal. Better class town of 4,500. Admisison 10-15. C. A. Anglemire, "Y" Theatre (4,500 seats), Nazareth, Pennsylvania.

WILD ORANGES. (7 reels). Star, Frank Mayo. Although somewhat weird, this picture should please as it is a very strange and mysterious story, very exciting at times. The fight between the hero and villain is very thrilling and realistic. Tone okay. Sunday, yes. Audience appeal average. Mixed class, town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

Paramount

BEDROOM WINDOW. (4,550 feet). Star cast. A very clever mystery comedy that pleased everyone. Poorly named for my audience, but pleased those who saw it, and advertised as a detective story with a lot of comedy it will please all who come. Low-brows are apt to anticipate spicy bedroom window stuff and will be disappointed, but majority will enjoy it very much. Sunday, yes. Town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre (500 seats), Pierre, South Dakota.

CODE OF THE SEA. (6,308 feet). Star, Jacqueline Logan. They say that this picture has an unusual story, and maybe it has. The best thing I can say about it is that the story is fairly well entertaining all the way through. Don't like Rod LaRocque in this part. Fair attendance and good moral tone. Admission 20-30. Henry W. Nauman, Moose Theatre, Elizabethtown, Pennsylvania.

CODE OF THE SEA. (6,038 feet). Star cast. Nice little program picture. Bought right. Tone, good. Sunday, yes. Good audience appeal. Tourist class town of 2,400. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

CONFIDENCE MAN. (6,500 feet). Star, Thomas Meighan. A good feature which pleased one hundred per cent. Meighan is a favorite in our town and draws well. Tone, good. Sunday, yes. Mixed class town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

CONFIDENCE MAN. (6,500 feet). Star, Thomas Meighan. Not up to the usual standard of this popular star. Nevertheless it gave fair satisfaction. Tone, all right. Sunday, yes. Fair audience appeal. Residential and factory class town of 7,000. Admission 15-25. H. W. Gillespie, St. Croix Opera House (800 seats), Calais, Maine.

CONFIDENCE MAN. (6,500 feet). Star, Thomas Meighan. Below the Meighan standard. However, it pleases. Tone, good. Sunday, yes. Good audience appeal. Rural class town of 250. J. J. Halley, San Andreas Theatre, San Andreas, California.

COVERED WAGON. Star cast. This is a good picture but it is too high for a small town. Did a poor business on it. Good tone. Sunday, yes. Audience appeal, okay. All classes town of 1,200. Admission 25-50. Palace Theatre (800 seats), Blackwell, Oklahoma.

COVERED WAGON. (9,407 feet). Star cast. No need to comment on this one. Everyone was more than satisfied. It gained extra prestige for our house. We did not break any records for this town but we were satisfied with results. The people will go to see this more than once. All classes town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

COVERED WAGON. (9,407 feet). Star, J. Warren Kerrigan. Ran this one two days and plugged it quite a bit. First day opened to good sized house, and didn't making running expenses on second day. As far as the picture's concerned, one doesn't need to say anything. Henry W. Nauman, Moose Theatre, Elizabethtown, Pennsylvania.

DANGEROUS MONEY. (6,864 feet). Star, Bebe Daniels. A mighty poor excuse for a picture. Pleased very few and had very little if anything to comment on. Pity such stories are used. Bebe has the talent. All she needs is some capable director and a story worth while. Tone, bad. Not suitable for Sunday. Appeals, to few. Best class town of 800. Admission, 10-30. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

EMPTY HANDS. (6,976 feet). Star, Jack Holt. This is an excellent combination outdoor-society picture. The scenery is especially fine. It is a picture of the north woods and has just the right amount of romantic adventure to appeal to all classes. Norma Shearer in a bath robe and in a bathing suit is adorable. The paper is good. It is easy to advertise. Tone, okay. Good audience appeal. All classes in town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

EMPTY HANDS. (6,976 feet). Star, Jack Holt. This is a far fetched entertaining story of a New York City couple stranded in the wilds of the Canadian rockies. The canoe scenes are as well taken as I have ever seen. Love theme well developed and the picture generally satisfactory, though the first reel shows New York high society a little lower than I think it actually is. Tone, poor. Sunday, no. Town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre (500 seats), Pierre, South Dakota.

ENEMY SEX. (7,861 feet). Star, Betty Compson. Excellent audience picture for all

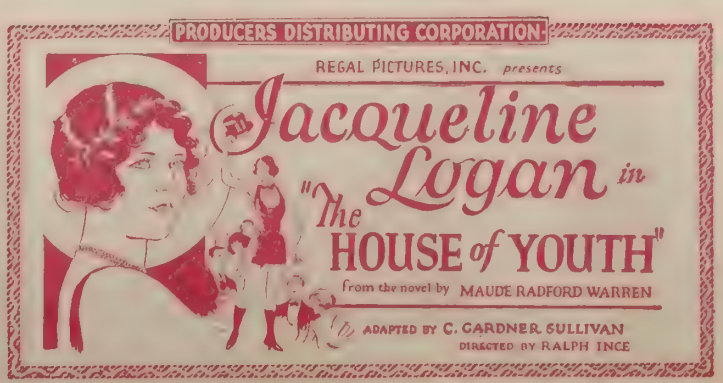
An Error

Last week's Pathe Reports were erroneously allowed to run in after Paramount's, without the distinguishing heading "Pathe."

I am sorry about this and apologize to Pathe and to "Our Gang."

The first Pathe report was on "The Battling Orioles." Please note, so you'll be able to locate the Pathe reports when you look them up in future.

Now Booking



that like a real jazz picture. Star and support fit their parts to perfection. Very good tone. Not suitable for Sunday. Good audience appeal. Residential and factory class town of 7,000. Admission 15-25. H. W. Gillespie, St. Croix Opera House (800 seats), Calais, Maine.

EXCITERS. (5,939 feet). Star, Bebe Daniels. A very interesting picture. Did not do much business, but not fault of picture. Tone, good. Sunday, yes. Good audience appeal. Tourist class town of 2,400. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats). Pass Christian, Mississippi.

FAIR WEEK. (5 reels). Star, Walter Heirs. This is an entertaining little comedy drama that can be shown in any house and to anyone, and will entertain them. They may not rave over it, but no one will complain, and I enjoyed it. Tone, good. Sunday, yes. Universal audience appeal. Town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre (500 seats), Pierre, South Dakota.

FAIR WEEK. (5 reels). Star, Walter Hiers. Strange enough the fans seemed to like this. Maybe because of the comedy slants about rubes. Just a program picture that will get by to fill in with. Tone, good. Average attendance. Admission 20-30. Henry W. Nauman, Moose Theatre, Elizabethtown, Pennsylvania.

FEET OF CLAY. (9,746 feet). Star cast. Great picture in every respect. Many people went out their way to tell us how wonderful this was. Can highly recommend this feature to any exhibitors who are looking for something extraordinary. Good tone. Sunday, think so. Good audience appeal. All classes, white only. Admission 10-20-25. W. H. Odom, Pastime Theatre (250 seats), Sandersville, Georgia.

FEET OF CLAY. (9,746 feet). Star cast. I consider this picture a masterpiece. Death as pictured by DeMille in the concluding scenes of this picture will be the talk of the town for weeks to come. Based on the receipts, the rental was way too high, but it is worth it even if I did lose money. Tone, okay. Sunday, yes. Good audience appeal. All classes in town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

FEMALE. (6,176 feet. Star, Betty Compson. This feature pleased majority, but must say that personally did not think that it was any too good. Tone, fair. Sunday, yes. Mixed class town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

FIGHTING COWARD. (6,501 feet). Star cast. Very good comedy drama. Will please any audience. Tone, fair. Sunday, yes. Good audience appeal. Rural class town of 250. J. J. Halley, San Andreas Theatre, San Andreas, California.

FLAMING BARRIERS. (5,821 feet). Star cast. Very ordinary picture. Don't see how Paramount puts out such. Tone good. Sunday, yes. No audience appeal. Tourist class town of 2,400. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

FORBIDDEN PARADISE. (7,000 feet). Star, Pola Negri. Miss Negri's best so far. Not suitable for Sunday. Fine audience appeal. Oil field class and farmers town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

FORBIDDEN PARADISE. (7,000 feet). Star, Pola Negri. Very good feature. Fine acting. Good tone. Sunday, yes. Good audience appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

GUILTY ONE. (5,635 feet). Star, Agnes Ayres. A very good mystery drama which remains a mystery to the very end. The plot is the eternal triangle but treated from an entirely different angle from the usual, and is highly entertaining. A splendid cast, excellent scenario, artistic scenes and fine direction by Joseph Henaberry. Something for the folks who can enjoy a real photoplay. City and country class town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

HER LOVE STORY. (6,736 feet). Star, Gloria Swanson. Improbable story. Pleases majority, but rental too high to make anything on it. Think that Gloria is too good to waste in such a feature. Good tone. Sunday, yes. Mixed class town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

LAW OF THE LAWLESS. (6,387 feet). Star, Dorothy Dalton. Very good picture. Dorothy Dalton liked here. Tone, good. Sunday, yes. Fine audience appeal. Tourist class town of 2,400. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

MANHANDLED. (6,998 feet). Star, Gloria Swanson. A poor picture. Too high priced. Suitable for rich people only. Don't pay too much for this picture. Tone, good. Sunday, yes. Audience appeal, okay. All classes town of 1,200. Admission 25-50. Palace Theatre (800 seats), Blackwell, Oklahoma.

MANHANDLED. (6,998 feet). Star, Gloria Swanson. Hardly up to the standard set by Miss Swanson in her last two, but a good picture. Business just fair, as it seems as though nothing will draw now the way conditions are. We all paid too much for the big forty. Tone, none. Okay for Sunday. Good audience appeal. Small town class town of 5,000. Admission 10-30. L. O. Davis, Virginia Theatre (700 seats), Hazard, Kentucky.

MANHATTAN. (6,415 feet). Star, Richard Dix. A good picture. A little above the program picture. Tone, good. Sunday, yes. Good audience appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

MAN WHO FIGHTS ALONE. (6,337 feet). Star, William Farnum. Probably the classiest production ever given William Farnum, but failed to pull. Showed to sixty people. Tone, good. Sunday, yes. Fair audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

MERTON OF THE MOVIES. (7,655 feet). Star, Gdenn Hunter. Was a little disappointed in this picture, although it pleased. To me it seemed cheap looking. It did not do very well on account of the weather, but those who saw it seemed to liked it. All classes in town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

MONSIEUR BEAUCAIRE. (9,932 feet). Star, Rudolph Valentino. Positively not a small town picture. I say for the hundredth time that the costume picture has seen its day. Give us Valentino in the type of picture he should have and we will make money, but never on this stuff. Sunday, yes. Audience appeal, very poor. Small town class town of 5,000. Admission 10-30. L. O. Davis, Virginia Theatre (700 seats), Hazard, Kentucky.

NEXT CORNER. (7,081 feet). Star, Lon Chaney. Personally I liked it, but it only pleased about fifty per cent of my patrons. I looked at the tips of you boys and only ran it one day. Town and rural class, town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

NORTH OF 36. (7,908 feet). Star cast. Extra good. Tone good. Sunday, yes. Fine audience appeal. City of 10,000. H. V. Smoots, Vine Theatre (600 seats), Mt. Vernon, Ohio.

SAINTED DEVIL. (8,633 feet). Star, Rudolph Valentino. Rudy back in his role of Spanish love. This is a very good production from most angles. However, where Valentino is not popular it will be a decided flop. There is, of course, some similarity between it and the "Four Horsemen." The picture as a whole lacks action and there is a tendency to hold the close-ups of the star too long. Tone okay. Sunday, yes. Good audience appeal. Suburban class, town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

SAINTED DEVIL. (8,623 feet). Star, Rudolph Valentino. I considered it a fairly good picture, but it failed to draw. All classes in town of 3,000. Admission 10-30

New Year Resolutions—Make Any?

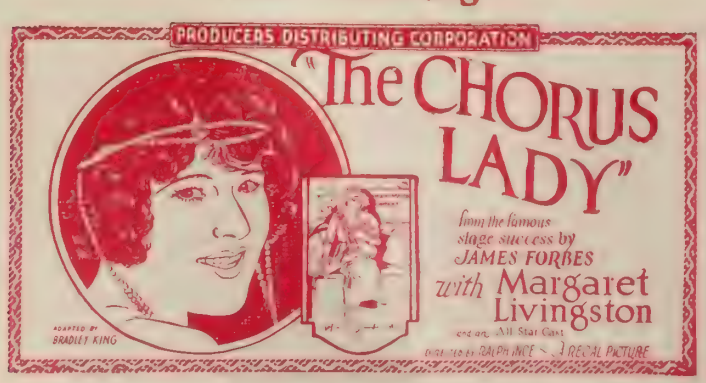
"Dear Van and Gang:—A new year is here and all we starving exhibitors are making our resolutions for the year, so don't you think it would be a good idea to have a kind of forum for a few issues in the report department for us to express our new resolutions? Am sure a lot of us want to start the new year better and mistakes of one exhibitor in many cases are the mistakes of all of us, so our resolutions expressed through your columns would help many of us.

"I am sending you a copy of mine now. Ask the other fellows for theirs; am sure they would all be interesting in your department.

"And say, I am out of report blanks and I have several interesting pictures to tell what I think of too.

"Here's wishing you and all the staff from Mr. Welch down to the Janitors the very happiest year of your lives."—L. O. DAVIS, Virginia Amusement Co., Hazard, Kentucky.

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Mr. Davis' Resolutions

ON THE DAWN OF THIS YEAR, 1925, I DO HEREBY RESOLVE THAT IN THE FUTURE I WILL DO MY BEST TO MAKE A LITTLE MONEY, BE HAPPY AND TRY AND HELP MAKE THE WORLD A LITTLE BETTER PLACE TO LIVE IN.

IN THE CONDUCT OF MY BUSINESS I RESOLVE TO PAY FOR PICTURES ONLY WHAT THEY ARE WORTH TO ME, SETTING A FAIR AND EQUITABLE PRICE ON EVERY ONE I BUY, USING ONLY THE PICTURES THAT ARE GOOD AND WILL PLEASE MY PATRONS.

I MARK THIS JANUARY 1 AS A MILESTONE AND STARTING POINT IN MY CAREER AS AN EXHIBITOR, BLOTTING OUT ALL THE UNPLEASANTNESS AND MISTAKES OF THE PAST, LETTING MY EXPERIENCE AND COOL JUDGMENT BE MY ONLY GUIDE IN THE CONDUCT OF MY FUTURE ACTIONS.

I RESOLVE TO LISTEN TO EVERY MAN'S ADVICE, WEIGH IT, ACCEPTING WHAT I THINK IS GOOD BUT ACTING ONLY UPON MY OWN CONCLUSIONS.

I RESOLVE NOT TO INVEST IN ANYTHING BUT MY OWN BUSINESS AND TO LEAVE OUTSIDE PROPOSITIONS ALONE. I WILL PLAY FAIR WITH THE SOURCE OF MY EXISTENCE AND GIVE IT EVERY OUNCE OF MY ENERGY.

I RESOLVE TO KEEP EVERMOST IN MY MIND THAT ALL TRUE AND LASTING SUCCESS IS BUILT UPON A FOUNDATION OF SERVICE AND WITH THIS THOUGHT ALWAYS BEFORE ME GIVE MY PEOPLE THE VERY BEST THE ENTERTAINMENT WORLD HAS TO OFFER. QUALITY AND A VIEW TO SERVICE ONLY WILL BE MY GUIDE IN SELECTING MY PROGRAMS FOR 1925. FINANCIAL REIMBURSEMENT I HOLD AS SECONDARY TO SERVICE AND EXPECT IT TO COME THROUGH THE PROPER CONDUCT OF MY BUSINESS GUIDED WITH THE KNOWLEDGE GAINED THROUGH MY EXPERIENCE OF THE PAST.

I RESOLVE THAT I WILL PROFIT BY ALL THE MISTAKES AND BLUNDERS OF THE PAST AND THAT I WILL DO MY BEST NOT TO MAKE THESE MISTAKES AGAIN.

AND I DO HEREBY RESOLVE THAT WHEN THE END OF THIS YEAR HAS COME TO PASS THAT I WILL AGAIN TAKE STOCK OF MYSELF AND BUSINESS AND THAT I WILL DO MY BEST THROUGHOUT THIS YEAR TO HAVE THAT INVENTORY SHOW THAT SERVICE HAS BEEN THE DOMINATING FACTOR IN MOULDING FOR ME WHAT I HOPE TO BE THE BRIGHTEST YEAR I HAVE YET LIVED AND THAT BY MY HAVING LIVED THIS YEAR I WILL HAVE BEEN ABLE TO SPREAD A LITTLE MORE SUNSHINE ALONG THE BY-WAYS OF LIFE.

AND NOW LET ME, OH LORD! LIVE THIS YEAR, IN MY THEATRE BY THE SIDE OF THE STREET AND GIVE CHEER AND HAPPINESS TO ALL MANKIND.—L. O. DAVIS.

M. W. Larmour, National Theatre (450 seats), Graham, Texas.

SIDE SHOW OF LIFE. (7,511 feet). Star, Ernest Torrence. One of the finest pictures of the year. Poorly named and poor paper, as it leads one to expect a clown comedy while it really is heavy stuff. Advertise it as the story of the returned soldier and not as a circus story and the crowd who come will enjoy it. It is really very fine. Sunday, yes. Appeals to thinkers. Town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre (500 seats), Pierre, South Dakota.

SIDE SHOW OF LIFE. (7,511 feet). Star, Ernest Torrence. Many claimed this the biggest piece of cheese ever put on in Greenville. They did not like Torrence as a star at all. This is one of the famous forty, but we didn't say famous for what. Tone, none. Sunday, no. Small town class town of 3,300. Admission 15-30. P. L. Vann, Opera House (600 seats), Greeneville, Alabama.

SINNERS IN HEAVEN. (6,881 feet). Star, Bebe Daniels. Pleased one hundred per cent. This pleased pretty near sixty per cent more than "Monsieur Beaucaire." Sunday, doubtful. Small town class town of 3,300. Admission 15-30. P. L. Vann, Opera House Theatre (600 seats), Greenville, Alabama.

SOCIETY SCANDAL. (6,433 feet). Star Gloria Swanson. So far as society dramas are concerned this one isn't any worse than the rest of 'em. But a small town can't run society stuff and get away with it more than one night a week. Poor attendance. Not very good as to moral tone. Henry W. Nauman, Moose Theatre, Elizabethtown, Pennsylvania.

STRANGER. (6,660 feet). Star cast. Good program picture. Tone, good. Sunday, yes. Fair audience appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

WHILE SATAN SLEEPS. (6,675 feet). Star, Jack Holt. Drew a good house and pleased most all. Would advise any small town exhibitor to run it. Can be bought right. Tone, good. General audience appeal. Town and country class town of 700. Admission 10-25, 15-35. J. B. Carter, Electric Theatre (250 seats), Browning, Missouri.

Pathe

CALL OF THE WILD. (5 reels). Star cast. A picture from every angle. The dog star made a hit here. Well directed. Fine photography. Drew a good house and pleased ninety per cent. Fine tone. Good attendance. All classes town of 1,000. Admission 10-20. A. E. Rogers, Temple Theatre (250 seats), Dexter, New York.

KING OF WILD HORSES. (5 reels). Star, Rex (horse). The posters and title sure drew a lot of kids in to see this show, and pleased them and the grown-ups, too. I would say that it is a good audience picture. Tone, good. Family picture. Good audience appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

KING OF WILD HORSES. (5 reels). Star, Rex, the horse. A knockout picture. Everybody had to stop to talk about it. Some said the best picture we ever had in our house, but a poor crowd. It's the berries. Can you tell me why I lost money three days? Audience appeal, one hundred per cent. Business class and farmers town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

WAY OF A MAN. (9,000 feet). Star cast. Very good picture, above the average program subject. Pleased the patrons. Tone, good. Sunday, yes. Good audience appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

WHY WORRY? (6 reels). Star, Harold Lloyd. Best one yet of Lloyd; something doing every minute. He kept the crowd laughing most of the time. Pleased one hundred per cent. Nuf sed. Tone, yes. Sunday, yes. Good attendance. All classes town of 1,000. Admission 10-20. A. E. Rogers, Temple Theatre (250 seats), Dexter, New York.

Producers Dist. Corp.

BARBARA FRIETCHIE. (7,179 feet). Star, Florence Vidor. A very good picture of its kind but seems to be a type that fails to pull any more. Tone okay. Sunday, yes. Fair audience appeal. Family and student class, town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

BARBARA FRIETCHIE. (7,179 feet). Star, Florence Vidor. This is one of the most beautiful pictures we have played, but not a success at the box office. It is evident that the public do not want war stories, whether it is Civil War or World War. Then the atmosphere of this story is pro-South, but a beautiful picture that would go big north of Mason-Dixon Line. Tone beautiful. Sunday, yes. Great audience appeal. City of 250,000. Admission 10-25, 40. Jean Darnell, Capitol Theatre (1,044 seats), Dallas, Texas.

HOOSIER SCHOOLMASTER. (5,536 feet). A very good production. J. C. McKee, Electric Theatre, Bolivar, Missouri.

WELCOME STRANGER. (6,618 feet). Star cast. This is a splendid production, well liked by our patrons, and would be even a great draw where there are more Jewish people. Great moral. Fine comedy, genuine heart appeal. Picture reflected the genius of Ince. Tone excellent. Sunday, yes. Great

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audience appeal. City of 250,000. Admission 10-25, 40. Jean Darnell, Capitol Theatre (1,044 seats), Dallas, Texas.

Schulberg

DAUGHTERS OF THE RICH. Star cast. A fair program picture that pleased the majority. Not a strong puller. City of 100,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

WHITE MAN. (6,370 feet). Star, Alice Joyce. A silly, impossible story that has been so well handled as to give it some semblance of reason. Satisfied a fair portion of our audience, but I can't give it much. Tone okay. Sunday, yes. Fair appeal. Draw better class; city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

United Artists

LOVE FLOWER. Star, Carol Dempster. Not a bad picture, but is too slow and draggy. Paper does not appeal to your patrons and they will not turn out. Tone, good. Sunday, yes. Audience appeal, not much. Small town class town of 300. Admission 10-25. Roy E. Cline. Osage Theatre (200 seats), Osage, Oklahoma.

ONE EXCITING NIGHT. (11,000 feet). Star, Carol Dempster. An excellent show of its kind. It is not a special but it should prove a good picture where they want suspense. It did not draw enough to pay film rental. Tone, good. Audience appeal, good. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

THROUGH THE BACK DOOR. Star, Mary Pickford. Old, but draws them in, and what is better satisfies them after you get them. If the later pictures were as good, exhibitors would be doing fine. Sunday, yes. Audience appeal, good. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

Universal

ACQUITTAL. (6,325 feet). Star cast. Good show. Must be seen from the start. Tone okay. Sunday, yes. Good audience appeal. Family and student class, town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

ACQUITTAL. (6,325 feet). Star cast. A lemon for me. Did not draw. Good picture of the kind, but not kind my class of people will come out to see. Coal miners town of 800. Admission 10-20. E. P. Rea, Palace Theatre (468 seats), Velier, Illinois.

BIG TIMBER. Star, William Desmond. Only a fair picture. Didn't receive any comedy with it either and that's what hurts here. Universal pictures don't take here for some reason. Tone, good. Poor attendance.



Virginia Valli and her director, Edward Sloman, rehearsing a bit in "Up the Ladder," her next Universal.

All classes, town of 1,000. Admission 10-20. A. E. Rogers, Temple Theatre (250 seats), Dexter, New York.

DARK STAIRWAYS. (5,030 feet). Star, Herbert Rawlinson. A dandy picture with some real action in it. Has a good plot in the story that will please. Tone, fair. Not suitable for Sunday. Farm and small town class. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

EXCITEMENT. (4,912 feet). Star, Laura LaPlante. All right for a novelty. Used it to fill in with vaudeville show. Tone, fair. Possibly suitable for Sunday. Fair audience appeal. Family and student class, town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

EXCITEMENT. (4,912 feet). Star, Laura LaPlante. A dandy comedy drama that will please most people. Be sure and play this one, as she is a good actress and will please. Tone, fair. Not suitable for Sunday. Farm and small town class. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

FAST WORKER. (6,506 feet). Star, Reginald Denny. This is a snappy, fast-moving, clean comedy drama, reminiscent of the kind of pictures made by the late Wallie Reid. Denny great favorite here. He is handsome, athletic and has great charm for feminine patrons. We did good business with "Fast Worker." It's a great picture for tired business man, too. Tone splendid. Sunday, yes. Audience appeal immense. City of 250,000. Admission 10-25, 40. Jean Darnell, Capitol Theatre (1,044 seats), Dallas, Texas.

FIGHTING FURY. (4,491 feet). Star, Jack Hoxie. Well, it's done. The manager has bought a dozen or so Universals. If they all measure up like this one well, ———. A fair crowd of people assembled to see a fair western drama and were disappointed. The story wasn't bad, but not one in ten would admit the star had any personal appeal. Good house. Tone, good. Henry W. Nauman, Moose Theatre, Elizabethtown, Pennsylvania.

FORTY HORSE HAWKINS. (5,148 feet). Star, Hoot Gibson. A fair picture, but nothing like any of his westerns. He is going back on drawing power by playing the class of picture he's in now, but this is a good program picture. Tone, fair. Not suitable for Sunday. Farm and small town class. Admission 10-20. W. F. Denny, Electric Theatre (250 seats), Lowry City, Missouri.

GAIETY GIRL. (7,419 feet). Star, Mary Philbin. A charming story, sweetly told, but Mary Philbin not particularly popular with Capitol patrons. Production shows much care and money spent in producing, and has fine story. Did a fair business for us. Tone excellent. Sunday, yes. Good audience appeal. City of 250,000. Admission 10-25, 40. Jean Darnell, Capitol Theatre (1,044 seats), Dallas, Texas.

HOOK AND LADDER. (6 reels). Star, Hoot Gibson. A good picture of the kind, good fire scenes and some comedy all through the picture; but not as good as his westerns. Fair tone; no for Sunday. Electric Theatre, Lowry City, Missouri.

K—THE UNKNOWN. (8,146 feet). Star, Virginia Valli. An exceedingly clever picture that will be sure to please your patrons if shown at your theatre. William Noble, Liberty Theatre, Oklahoma City, Oklahoma.

LOVE AND GLORY. (7,084 feet). Star, Madge Bellamy. Pleased women. A little too long. Tone okay. Sunday, okay. Family audience appeal. Family class, city of 300,000. J. Roth, Liberty Theatre, Kansas City, Missouri.

RIDE FOR YOUR LIFE. (5,310 feet). Star, Hoot Gibson. Here is a good western picture that will please, as there is some real good stuff, good scenes in this one and lots of action. Fair tone but no for Sunday. Electric Theatre, Lowry City, Missouri.

RIDERS UP. (4,904 feet). Star cast. A good program picture that will please, quite a bit of action. Tone, fair. Not suitable for Sunday. Farm and small town class. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

RIDING KID FROM POWDER RIVER. (5,727 feet). Star, Hoot Gibson. The bread and butter star in a fast-action western. About doubled the usual day's run on this one and it seemed to please all the many admirers of the famous smiling, riding, shooting Hoot. City of 18,500. Admission 20-40. Ben S. Morris, Temple and Olympic theatres, Bellaire, Ohio.

SIGNAL TOWER. Stars, Beery-Fellows-Valli. A wonderful railroad drama. Packed chock full of tense action and plenty of real thrills. A great picture for all classes and sure to appeal. Did not do business because of bad weather. Excellent paper. Louis Markun, Dream and Tuxedo theatres, Indianapolis, Indiana.

SLANDERERS. A very good program picture. Much better than the title would suppose. Lots of action. Story and print both good. Tone good, and Sunday, yes; appeal good. Draw all classes, town of 6,000. Admission 10-20-30. Frank H. Watton, Park Theatre (600 seats), Lebanon, New Hampshire.

WINE. (6,220 feet). Star, Clara Bow. There is nothing to particularly recommend this picture. Just a jazzy, drunken party from start to finish. Too many pictures like that would not do your house any good. It's great entertainment, especially for the young folks, but in my opinion the less they see of this sort the better. No tone. Sunday, questionable. Audience appeal very good. City of 250,000. Admission 10-25, 40. Jean Darnell, Capitol Theatre (1,044 seats), Dallas, Texas.

YOUNG IDEAS. (4,095 feet). Star, Laura

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LaPlante. Here is a dandy program picture, a real comedy drama that should please any audience. You can guarantee this to please. Fair tone. Sunday, no, but good appeal. Electric Theatre, Lowry City, Missouri.

Vitagraph

BORROWED HUSBANDS. (7,000 feet). Star, Rockliffe Fellowes. This should have been a good picture, but something was lacking. Don't know what, but it did not go over and we took it off after first showing. Tone, fair. Sunday, yes. Audience appeal, not much. Best class, town of 8,000. Admission 10-30. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

CAPTAIN BLOOD. (10,680 feet). Star, J. Warren Kerrigan. A costume drama of the sea. Story old English and is most elaborately done. Lots of action and story carries sympathy for the hero all the way. Characters at times are confusing. Story does not please the younger set, particularly the women. Takes lots of exploiting to put it over. Sunday, yes. Fair audience appeal. City of 18,500. Admission 20-40. Ben S. Morris, Temple and Olympic theatres, Bellaire, Ohio.

CAPTAIN BLOOD. (10,680 feet). Star, J. Warren Kerrigan. This production is more than a credit to Vitagraph. It's a mammoth screen spectacle. Went over big for us. Setting and costumes great, and story filled with thrills and love interest that our patrons like. Tone fine. Sunday, yes. Splendid audience appeal. City of 250,000. Admission 10-25, 40. Jean Darnell, Capitol Theatre (1,044 seats), Dallas, Texas.

Warner Bros.

AGE OF INNOCENCE. Star cast. A fine picture but slightly too long. Tone okay. Sunday, okay. Family audience appeal. City of 300,000. J. Roth, Liberty Theatre, Kansas City, Missouri.

BABBITT. (8 reels). Star, Willard Louis. Pretty fair but dragged out on eight long reels. On six would have gone over good. Fair tone. Sunday, yes. Fair audience appeal. Family and student class, town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

BEING RESPECTABLE. (7,500 feet). Star, Monte Blue. Fairly good. Tone, okay. Sunday, yes. Good audience appeal. Small town class, town of 450. Admission 10-30. A. F. Thomas, Pastime Theatre (250 seats), Almyra, Arkansas.

CORNERED. (7,500 feet). Star, Marie Prevost. Excellent mystery drama that somehow failed to draw, though no fault of picture. Tone, okay. Sunday, no. Fine audience appeal. Oil field and farmer class, town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

CORNERED. Star cast. A real picture. Buy it right and push. Tone, good. Sunday, yes. Audience appeal, 90 per cent. Small town and country class, town of 450. Admission 10-30. A. F. Thomas, Pastime Theatre (250 seats), Almyra, Arkansas.

CORNERED. (7,500 feet). Star cast. Real picture. Pleased them all one hundred per cent. They all come to see Warner Brothers' Classics of the Screen. "Cornered" went over big and I am well pleased. Country and city class, town of 1,800. Admission 10-25, 10-40. G. A. Peterson, Cozy Theatre (502 seats), Hollis, Oklahoma.

GEORGE WASHINGTON, JR. Star, Wesley Barry. No mistake will be made in buying this one. It's a thriller as well as a scream. The audience will be kept in a roar which may drown out the sound of the money falling into the till. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

HER MARRIAGE VOW. (7,100 feet). Star cast. Not much of a picture; as poor as any Warner Brothers have given us. Staging and acting okay, but story is weak and ineffectual. Tone okay. Sunday, yes. Audience appeal not high. Better class, city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.



"LUMINARY"—4 LETTERS!

Doris Kenyon, though seeming too sweet for cross words, is digging one up. She is First National's newest star.

HER MARRIAGE VOW. (7,100 feet). Star, Monte Blue. A nice little program picture from the best company in the business. Tone fine. Sunday, yes. Audience appeal okay. Oil field class and farmers, town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

HOW TO EDUCATE A WIFE. (6 reels). Stars, Prevost-Blue. A good picture that pleased the biggest percentage ,but not as good as "Six Days." The title of the picture and the author's name makes it a good drawing card here. Fair tone; yes for Sunday; appeal ninety per cent. Admission 10-25. S. A. Hendrix, Princess Theatre (330 seats), Cotton Plant, Arkansas.

HOW TO EDUCATE A WIFE. (6 reels). Star, Monte Blue. Very interesting drama of married life and full of good comedy. Print was fine. I ran it as part of a double feature program but I think it could be run alone. Tone okay. Sunday, yes. Good audience appeal. Mixed class, town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

MAIN STREET. People were impressed with this show and everybody was pleased. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

NARROW STREET. Star cast. A zippy comedy drama. Tone okay. Sunday, okay. Family audience appeal. Family class, city of 300,000. Admission 25-35. J. Roth, Liberty Theatre, Kansas City, Missouri.

TENTH WOMAN. (6,250 feet). Special cast. A fine production of a worthless story, so far as screen purposes are concerned. It will please a great many, due to the intelligent direction and good acting. Tone okay. Sunday, yes. Fair appeal. Draw better class, city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

THIS WOMAN. (7,000 feet). Star cast. One of Warner's new releases and it is a dandy. Pleased them one hundred per cent. Seems Warner gets better right along. Don't fail to run "This Woman." It is a real one. Perfect moral tone. Sunday, yes. Audience appeal one hundred per cent. Country and city class, town of 1,800. Admission 10-25, 10-40. G. A. Peterson, Cozy Theatre (502 seats), Hollis, Oklahoma.

Comedies

BABIES WELCOME. (Educational). Star, Dorothy Devore. I can't see why they call this subject a comedy as there isn't a giggle in it, let alone a laugh. Tone, okay. Sunday, no. Rotten audience appeal. Oil field class and farmers, town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats). Madison, Kansas.

BONEHEAD. (Educational). A fairly good comedy that pleased almost everybody by the number of laughs it received. Hanneford is good at pulling funny falls and tumbles. Tone, okay. Good audience appeal. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

BRONCHO EXPRESS. (Educational). Star, Clyde Cook. Lots of laughs. It must be real old. Not all there. Sunday, yes. All classes, town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

CHEER UP. (Educational). Star, Virginia Vance. An average Cameo one-reel comedy. There were a few gags in this that brought some laughs. They don't seem to make real good one-reel comedies any more. Tone, okay. Fair audience appeal. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

DAREDEVIL. (Pathe-Mack Sennett). Star, Ben Turpin. Laughs quite a few and that's saying something for a Turpin, but this one is good. Don't miss it. Two reels. Sunday, yes. All classes, town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

DAREDEVIL. (Pathe). Star, Ben Turpin. Fair comedy, that's all. Will get by. Tone, okay. Sunday, yes. Fair audience appeal. Oil field class and farmers, town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

DERBY DAY. (Pathe). Our Gang. Our seats are still in the house after showing this side-splitting "Our Gang" comic. You could hear the kinds and grownups laugh a square away. Sunday, yes. Audience appeal, 100 per cent. All classes, town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

DESERT BLUES. (Educational). Star, Cliff Bowes. One of the new Cameo comedies and it is a good one. The gags pulled off in this one are good. We had many a laugh out

Now Booking



of this one. Tone, good. Good audience appeal. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

DIZZY DAISY. (Educational). A peach of a comedy with everybody pleased with it. It sure has some good comedy stunts in it. You don't want to miss this one. Tone, okay. Good audience appeal. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

DIZZY DAISY. (Educational). A continuous laugh from start to finish. If you want comedy don't overlook this one. One they will howl over and no let ups. All classes, but white only. Admission 10-20-25. W. H. Odom, Pastime Theatre (250 seats), Sandersville, Georgia.

GOING EAST. (Educational). Star, Lloyd Hamilton. Good comedy. Many places for laughs. No one will go wrong on booking Lloyd Hamilton. We like him better every time. Luck to you, old boy, we like your style. All classes, but white only. Admission 10-20-25. W. H. Odom, Pastime Theatre (250 seats), Sandersville, Georgia.

EASTER BONNETS. (Tuxedo). One continuous laugh, all old stuff in this, but oh, boy, how the people did howl. Grab it and listen to them yell. Sunday, yes. All classes, town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

HALFBACK OF NOTRE DAME. (Pathe). Star cast. One of the best comedies in some time. Has everything Sennett can make, from bathing girls to blacksmith shops, flying machines and what not. An excellent comedy that amuses and thrills. General class, town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit (250-700 seats), Union, Maine.

HOT AIR. (Educational). Star, Lee Moran. Hot towels. Here is an honest to gosh comedy. It has a laugh in every inch of film. An extra good comedy in every respect. Tone, good. Great audience appeal. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

MIDNIGHT BLUES. (Educational). Star, Lige Conley. Do you want to make them laugh? Then book this. The second reel is a knockout. Sunday, yes. All classes, town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

MY BABY DOLL. (Universal). Century comedy. Good holiday. A dandy two-reel comedy. Tone okay. Sunday, okay. Family audience appeal. Family class, city of 300,000. Admission 25-35. J. H. Roth, Liberty Theatre (1,000 seats), Kansas City, Missouri.

NEVER AGAIN. (Pathe). Star, Al St. John. One of the best comedies of the year and no doubt of it. If you fail to laugh at this one call in the family physician, for you are going to need him soon. Tone, good. Ideal for Sunday. Appeals to everyone. Best class, town of 8,000. Admission 10-30. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

PREHISTORIC MAN. (Universal). Hysterical History Comedy. Single reel and a hot one. City of 300,000. J. Roth, Liberty Theatre, Kansas City, Missouri.

SUNDOWN LIMITED. (Pathe). "Our Gang." Just a fair gang comedy. Tone okay. Sunday, yes. Fair audience appeal. Oil field class and farmers, town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

If you book your shows by guesswork when this dependable tip department is crammed every week with generously sent information that is yours for the using, you are like the fellow who wouldn't use a fountain pen because his grandad's quill pen was good enough for him.

If you're not sending tips—you still have a duty to perform for your brother exhibitors.

Book by tips—and send some!

Serials

GALLOPING HOOFS. (Pathe). Star, Johnnie Walker. A story of old Kentucky and race horses. First chapter starts off very good, ending with a horse race in suspense. Mixed class, town of 3,000. Admission varies. Capitol Theatre, Asheboro, North Carolina.

Short Subjects

GO-GETTERS. (F. B. O.) Star, Alberta Vaughn. The first of this group contained some good fun, a lot of action, and gave every indication of some good heart interest to follow. We consider them better than slap-stick comedies and our people seemed to accept the first one in an agreeable manner. Tone okay. Sunday, yes. Good appeal. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

Independents

AFTER SIX DAYS. (Weiss Brothers). Star cast. This picture brought us the greatest business since we played "The Hunchback of Nothe Dame." Every church, school, parent, teachers society, Club Federation and all civic officials endorsed this picture and supported it, coming in parties of 200 and more. Give us more pictures as good. Wonderful tone. Sunday, yes. Wonderful audience appeal. City of 250,000. Admission 10-25, 40. Jean Darnell, Capitol Theatre (1,044 seats), Dallas, Texas.

AMERICAN TOREADOR. (State Right). Star cast. One lallapaloosa of comedy and romance. Pleased them all. Price right. Print excellent. Photography fine. Acting and action very good. Tone, okay. Sunday, yes. One hundred per cent. audience appeal. Farm and oil class, town of 508. Admission 10-25. J. A. Herring, Playhouse Theatre (250 seats), Strong, Arkansas.

DARING YEARS. (State Right). Star cast. Not so bad, but only in program class. The electric chair closing scenes are depressing. Tone, fair. Sunday, possibly. Fair audience appeal. Family and student class, town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

DEAD OR ALIVE. (Arrow). Star, Jack Hoxie. A cracking good western. Everything in it that is needed. Pleased everyone. Tone, okay. Fine audience appeal. All classes, town of 900. Admission 10-20. C. E. Robinson, Town Hall Theatre (250 seats), Carmel, Maine.

DRUMS OF JEOPARDY. (Principal). Star, Elaine Hammerstein. Very good mystery or detective story. A little dark in places, but interesting from start to finish. Tone, good. Sunday, yes. Fair audience appeal. Small town class and farmers, town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

GALLOPIN' THROUGH. (Arrow). Star, Jack Hoxie. A fair western. Tone, fair. Sunday, yes. Fair audience appeal. Rural class, town of 250. J. J. Halley, San Andreas Theatre, San Andreas, California.

LONE AVENGER. (State Right). Star, William S. Hart. I don't know where this came from, but if you ever want to run a double feature show book this for the comedy half. All the scenes are splathered with big flowered wall paper except the outdoor ones, and they are in keeping with the rest of an old picture. Poor house. Henry W. Nauman, Moose Theatre, Elizabethtown, Pennsylvania.

MIDNIGHT SHADOWS. (Progress). Star, Edmund Cobb. Five reels. Print good. This is a good picture for the masses. Didn't do much with this on account ran it just after a big one. Tone, good. Sunday, yes. Fair audience appeal. All classes, town of 806. Admission 10-20. W. C. Herndon, Liberty Theatre (250 seats), Valliant, Oklahoma.

MILE A MINUTE MORGAN. (State Right). Star cast. Photography unexcelled, theme excellent, length right. Price right. One hundred per cent. entertainment of the best moral kind. Full house. S. R. O. Tone, fine. Sunday, yes. Excellent audience appeal. Farm and oil class, town of 500. Admission 10-25. J. A. Herring, Playhouse Theatre (250 seats), Strong, Arkansas.

PROTECT US. (State Right). If you want advertisement book this, but the picture is a lemon. It won't stand. Tone, fair. Sunday, no. Audience appeal, 20 per cent. All classes, town of 806. Admission 10-20. W. C. Herndon, Liberty Theatre (250 seats), Valliant, Oklahoma.

SOME WILD OATS. (State Right). Star cast. This is an education, not an entertainment, and will draw a crowd all right, as it deals with intimate sex problems. Women only matinee and men only at night is the method of presenting it, and if they had left off the doctor's talk would have been a better attraction. No need of calling a spade a dirty, slimy, sloppy dirt shovel just to show that you are not afraid to call a spade a spade. A cheap picture and a cheap talk that will get the money and disguet you with people in general. Town of 3,200. Charles Lee Hyde, Grand Theatre (500 seats), Pierre, South Dakota.

SOUL OF A MAN. (State Right). Star cast. Acting superb. Theme lovely, morally good. Photography excellent. In all patrons say best picture we gave them this year. Tone, okay. Sunday, yes. Excellent audience appeal. Farm and oil class, town of 508. Admission 10-25. J. A. Herring, Playhouse Theatre (250 seats), Strong, Arkansas.

TILLIE'S PUNCTURED ROMANCE. (State Right). Star cast. This is an old one. Extremely old, but it had the gang and there was a gang attending, laughing during almost all the entire show. Didn't like it myself, but if there are fans in your town that like slapstick of the old brand here's your chance to give them the old and the new on one program and play it up that way. Henry W. Nauman, Moose Theatre, Elizabethtown, Pennsylvania.

Now Booking



NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Ridin' Pretty"

William Desmond and Ann Forrest in Entertaining Universal Western
Reviewed by Sumner Smith

Universal's "Ridin' Pretty," featuring William Desmond, is the story of a cowboy who left the ranch for a mansion in San Francisco, in order to fulfill the terms of an inheritance, and fell in love with a girl who had been hired to steal it from him but relented because of her regard for him. That constitutes the germ of a heart-interest and reformation story.

But "Ridin' Pretty," through the introduction of a not new but always picturesque angle, has comedy relief that outdoes in appeal the basic idea of its story. The cowboy takes his roughneck companions to live in the mansion with him. They are so excellently acted, especially one of them, and the situations are so good that they rather take the honors away from Desmond. Slim Cole proves the outstanding comedian, bringing a laugh every time he appears. Two of the best comedy touches are where the cowboys "borrow" truck horses from a brewery and try to gallop them, and Cole shoots the gargoyles on the roof of the mansion.

This western, then, possesses a routine love story, a hint at a girl's regeneration and much corking comedy. At the end there is a suggestion of a thrill when the hero races a train, first in a car and then in a motorcycle, and succeeds in climbing on board it while traveling at full speed.

Cast

Sky Parker.....William Desmond
Maize.....Ann Forrest
Miller.....Stanhope Wheatcroft
Stringbean.....Billy Sullivan
Big Bill.....Slim Cole
Shorty.....Tex Young
Gloom.....Billy Gillis
Barb Wire.....Frank Rice

From a story by R. L. Schrock and George Hively.
Continuity by George Hively.
Adapted by Isadore Bernstein.
Directed by Arthur Rosson.
Photographed by Jack Rose.
Length, 4,812 feet.

Story

Sky Parker, Arizona cowboy, goes to San Francisco to claim a fortune left him by his uncle. He takes five cowboys with him. The "boys" have a hectic time, among their adventures being a ride through the city on truck horses "borrowed" from a brewery, a stunt for which they are arrested. Sky's cousin persuades a beautiful girl to aid him in preventing Sky from getting his inheritance, but she relents and runs away. Sky boards her train from a speeding motorcycle, wins her consent to marriage and throws out the cousin.

"So Big"

Colleen Moore Gives Remarkably Fine Portrayal of Old Lady in Touching Story of Mother Love
Reviewed by C. S. Sewell

Edna Ferber's most recent novel "So Big," the sale of which has reached enormous proportions, is being offered on the screen by First National with Colleen Moore in the leading role, an unusual one for her as she is called upon to portray youth, middle and old age.

The novel was essentially a character sketch in narrative form, of a woman who met financial reverses, married a stolid Dutch farmer and through years of bitter poverty and hardship toiled that she might give her son, whom she called "So Big," advantages.

The main idea of the story and a lot of the situations have been retained, certain changes have been made in lesser characters that may disappoint the readers, but the dramatic effect of the story has been heightened.

The mother's struggle for her son, whose career is almost wrecked at the moment of success and only saved by her pitiful pleading, is the backbone of the theme, and we doubt if there has been any picture produced that brought out this angle with greater force and human appeal. Miss Moore's work is wonderful and it is truly a revelation and a delight to watch her admirable portrayal of the role of the aged mother and the thoroughly convincing manner in which she contrives to actually look the part. It is a far cry from her role in "Flaming Youth" and a demonstration of unusual versatility and ability, and by far her finest characterization.

The supporting cast contains a strong array of well-known players, practically every one of which has box-office value, and as is to be expected the acting throughout is high-class. Especially noteworthy is the performance of John Bowers as the stolid, poor, thick-witted Dutch farmer, Gladys Brockwell as a farmer's wife and Ben Lyon in the title role.

It is not a light-hearted story that this picture tells, but that of a woman whose life was a drab and colorless one of unusual hardships and disappointments, but through it all runs tremendous heart and human interest and above all the wonderful beauty of mother love, and a satisfactory happy ending brightens the story.

"So Big" may not appeal to the flappers or those who want jazz, pep and honeyed romance, for the romance of the title character is only suggested, but we believe that Miss Moore's wonderful, portrayal and the touching mother-love theme will make this picture popular.

Cast

Selina DeJong.....Colleen Moore
Dirk DeJong.....Ben Lyon
Purvis DeJong.....John Bowers
Klaas Pool.....Wallace Beery
Jakob Heogandunk.....Ford Sterling
Widow Paarlenberg.....Dot Farley
August Hemple.....Jean Hersholt
Simeon Peake.....Sam DeGrasse
Marchie Poole.....Gladys Brockwell
Pauline Storm.....Rosemary Theby
Dallas O'Meara.....Phyllis Haver
Julie Hemple.....Charlotte Merriam
William Storm.....Henry Hebert

Based on novel by Edna Ferber.
Scenario by Adelaide Heilbron.
Photographed by T. D. McCord.
Directed by Charles Brabin.
Length, 8,501 feet.

Story

After returning from a tour of Europe with her father and finishing a course at a fashionable finishing school in the year 1888, Selina Peake is shocked to find that her father is a gambler and has been killed by accident in a gambling den. Left penniless, she gets a job as school teacher in the Dutch colony at High Prairie and finally marries Purvis DeJong, a dull-witted and poor farmer, and soon finds that her life is one of drudgery, lightened only by her love for her little son, Dirk, whom she calls So Big. Purvis dies and Selina, in old clothes, reduced to abject poverty, peddles vegetables. The father of her former school friend advances her a little money and by stinting and hard work after eighteen years she has made the farm pay and educated Dirk as an architect, and he wins a competition. Dirk is loved by an artist, Dallas, who has helped him, but he owes much of his success to Mrs. Storm, a discontented wife, who per-

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East of the Suez (Paramount).
Frivolous Sal (First National).
Greatest Love of All (Associated Exhibitors).
Narrow Street, The (Warner).
No-Gun Man, The (F. B. O.)
Ridin' Pretty (Universal).
So Big (First National).
Wife of the Centaur (Metro-Goldwyn).

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suades him to elope with her. Selina learns of this and while begging the pair to give up the wild idea Mrs. Storm's husband enters and threatens to name Dirk as co-respondent in a divorce suit. Selina pleads so for Dirk that Storm consents to drop the matter. Thoroughly repentent, Dirk goes with his mother to Dallas.

"The No-Gun Man"

Lefty Flynn's Second for F. B. O. Is Entertaining Outdoor Melodrama with Mystery Element

Reviewed by C. S. Sewell

For his second featured released through F. B. O. Maurice "Lefty" Flynn appears in "The No-Gun Man" in which he is cast as a banker who goes to a small town and succeeds in getting evidence to connect a suspicious gang with the robbery of his bank and incidentally finds romance in the person of a girl who runs the village store.

As the hero goes to a small town under an assumed name, there is an element of mystery regarding his real identity which is heightened by the fact that while friendly with the forces of law and order he arouses their suspicion by hobnobbing with the criminals, but the solution is easily guessed by those who have watched the opening titles.

Flynn has a breezy and effective screen personality and is well suited to his role in this picture which is of the dashing alert type. The story moves along at a brisk pace with plenty of action and opportunities for snappy fights and rescues and somewhat out of the ordinary situations. The mystery angle heightens the interest and suspense.

Gloria Grey is appealing as a game little girl who has spunk enough to oppose the villain, Raymond Turner is excellent as a colored chauffeur and furnishes several laughs and W. J. Flynn is capable as the villain.

"The No-Gun Man" gets sufficiently away from the average story of this type to furnish an element of novelty but at the same time contains plenty of vigorous action, fights, stunts etc., villainy and heroism to appeal to the dyed-in-the-wool out-door melodrama fans and it should prove a satisfactory program attraction for the majority.

Cast

Robert G. Vincent.....Lefty Flynn
Bill Kilgore.....W. J. Quinn
Carmen Harroway.....Gloria Grey
Obediah.....Raymond Turner
Tom West.....James G. Russell
Oklahoma George.....Bob Reeves
Snooper.....Harry McCabe

Story and Continuity by Dorothy Arzner and Paul Gangelin.
Photographed by Louis Physioc.
Directed by Harry Garson.
Length, 4,522 feet.

Story

Following the robbery of a suburban bank, the small town of Red Rock is terrorized by the appearance of a gang led by Bill Kilgore, who, failing to impress Carmen Harroway, who runs a small store, will not allow the townspeople to trade with her. A stranger, Bob Jerome, appears, and wins the friendship of Carmen and shows he does not fear Kilgore. The populace is mystified, however, when he becomes friendly with Kilgore, and even joins his gang. Kilgore finally plans a robbery of a train and goes to kidnap Carmen. Robert saves her, but she does not trust him and makes his task more difficult. The townseople finally rise and defeat Kilgore's gang, and Robert, who is knocked out and left on the track, saves himself and the train. It develops that he is the president of the bank that was robbed and has secured the necessary evidence against Kilgore. Carmen accepts the invitation to become a banker's wife.

"The Narrow Street"

Unusually Amusing Light Comedy, Fine Characterization and Human Interest in Warner Production

Reviewed by C. S. Sewell

A good story to begin with, plus fine characterizations, aided by excellent direction that brings out the greatest possibilities of both story and players, makes Warner Brothers' "The Narrow Street" unusually pleasing entertainment.

Based on a popular novel by Edwin Bateman Morris, this picture, starring Matt Moore and Dorothy Devore, directed by William Beaudine, is light farce comedy; there are no heavy absurdities or slapstick that will cause side-splitting laughter, but it is filled with situations and deft touches of characterization that will keep the great majority smiling and chuckling, with an occasional outburst, from the opening scene to the final flash, and we mean this literally, for two of the most amusing bits are the opening and closing.

The hero is a hard-working but unsystematic, efficient but absent-minded clerk, the butt of the office jokes, a fellow who is so retiring he fears almost his own shadow and is intensely afraid of women. When placed in a situation where a peppy and attractive girl seeks shelter in his home and contrives to stay there several days, naturally being mistaken for his wife, the resultant comedy can easily be imagined.

Obviously, the "plot" is not to be taken seriously, for the main situation is hardly logical, nor is the hero's promotion to an executive position, but it all serves to make the story interesting and provides fine opportunities for real legitimate humor and every one has been utilized.

Matt Moore's characterization of the hero is remarkably well done and unusually convincing; his every move is not only amusing but he puts a lot of human interest in the role and you cannot help but like the chap he portrays. In fact, it is one of the best comedy characterizations we have ever seen. Dorothy Devore, vivacious and attractive, an excellent little comedienne, is an effective foil for Moore, and the supporting cast is entirely satisfactory.

We recommend "The Narrow Street" to all who enjoy an hour of smiles and chuckles.

Cast

Doris.....Dorothy Devore
Simon Haldane.....Matt Moore
Ray Wyeth.....David Butler
Garvey.....Russell Simpson
Doctor.....William Orlamond
Office Boy.....Joe Butterworth
Aunt Albina.....Kate Toncrny
Aunt Agnes.....Tempe Piggott

Based on novel by Edwin Bateman Morris.
Directed by William Beaudine.
Length, 6,700 feet.

Story

Simon Haldane, the under dog in the office of the Faulkner Iron Works is efficient but absent-minded, and the jest of the office staff. A girl seeking to escape from detectives hides in Simon's house and the next morning he is shocked to find her. A sudden chill causes him to call a doctor for her, and the doctor breaks the news that Simon is married and he is all up in the air when the office force call in a body. The girl takes a liking to Simon and so does a breezy salesman, Wyeth. A shake-up results in Simon being made manager. Returning home the maid informs him that the girl left with Wyeth. Later he thoroughly trounces Wyeth and answering a phone call to come to a certain hotel he discovers the girl is the daughter of his employer. Sheepishly he starts to depart but the girl saves the situation.

"Wife of the Centaur"

Entertaining Metro-Goldwyn Production Is Based on Cyril Hume's Popular Novel of Modern Life

Reviewed by C. S. Sewell

With John Gilbert, Eleanor Boardman and Aileen Pringle in the leading roles, Metro-Goldwyn is offering a picturization of Cyril Hume's sensational modern novel, "The Wife of the Centaur."

Like the fabled animal referred to in the last word of the title, that was half beast and half man, the hero of this story is an author with a dual nature, who vacillated between the ideal and manly side that found expression in his marriage to a devoted young woman, and the appeal of passion as exemplified in the fascination for a worldly woman who sought to win him.

While the title would indicate it is a story of the wife of this man, the man himself is the dominant character and the picture depicts the struggle between these two natures, with the better one obviously triumphing in the end.

Here is a rather daring theme, with the sex appeal strongly brought out, but it has been expertly handled and there is nothing that can be classed as offensive. Although the character of the hero is not an entirely sympathetic one, for more footage is devoted to his weakness than his strength, it is a human and interesting type of modern man that is portrayed.

John Gilbert is dashing and romantic and his performance should appeal especially to the women. Eleanor Boardman, though she starts out like a flapper, finds a deeper note and is capable as the loving, trusting wife, while Aileen Pringle handles the role of a worldly woman with strong sex appeal unusually well.

This picture for considerable of its footage gives the impression that it is going to be another round of jazz and wild parties, but with the hero's marriage it narrows down to the three characters and the drama is heightened. There is plenty of dash and action and the plot keeps moving forward at a good pace. There is good drama in the climax and a thrilling journey down a snow-covered mountain by the hero just precedes it. Effort to obtain a letter is the reason for this, and the suspense is well worked up.

Altogether, "Wife of the Centuar" should provide better than the average entertainment for the majority.

Cast

Joan Converse.....Eleanor Boardman
Jeffrey Dwyer.....John Gilbert
Inez Martin.....Aileen Pringle
Mattie.....Kate Price
Harry Todd.....Philo McCullough

Based on novel by Cyril Hume.
Directed by King Vidor.
Length, 6,586 feet.

Story

Jeffrey Dwyer an author and poet has a conflicting nature, at times he has high ideals but he also feels strongly the appeal of the purely sensual. He is attracted to Joan Converse, a sweet little girl who falls in love with him, but neglects her when he meets the flashing, dashing Inez Martin. Inez finally throws him over and marries Todd but the marriage is a failure. Jeffrey, returning to his senses after a period of debauchery marries Joan and they go to a lodge in the mountains and are happy until Inez takes a house nearby. For months he fights the infatuation, but one night writes a note to Joan and goes to Inez. His better nature makes him realize himself as he really is and he returns to Joan who understands and forgives him.

"The Greatest Love of All"

Associated Exhibitors Offer George Beban in Appealing Characterization of Italian Immigrant

Reviewed by C. S. Sewell

On the dramatic and musical comedy stage, in vaudeville and on the screen, during a period of several years, George Beban has become a familiar figure with his portrayals of a definite character type, that of a voluble, volatile, poorly educated Italian immigrant, with intense love for his immediate family and a well-developed sense of humor.

It is just such a character as this that he portrays in "The Greatest Love of All," which has already been presented in a number of theatres throughout the country as a novelty, with the climax, the trial scene, acted on the stage by Mr. Beban and the original cast, and is now being distributed entirely in film form through Associated Exhibitors.

The story concerns a poor Italian ice dealer who brings his mother to this country. To aid him to buy a small farm she takes in washing and a missing bracelet is found in the basket. She is arrested and sentenced to prison but finally, after the iceman has saved the district attorney's life, her innocence is proved and all ends happily.

This picture is rich in heart interest and sentiment and pathos and depicts the intense love of this man for his mother with unusual intensity. There is also an abundance of comedy relief, the smiles mingling with the tugs at the heartstrings, and certainly George Beban is a past master at handling characterizations of this type. A weakness lies in the fact that it is hardly probable any jury would have convicted the mother on such inconclusive evidence, especially in view of the effective play upon the emotions, and the solution of the robbery is also weak.

Mr. Beban's support is excellent. Especially fine is Marie di Benedetta as his mother. This delightful old lady does not seem to be acting but just to be a real loving, somewhat bewildered Italian mother. Mary Skurkoy is effective as Joe's sweetheart and J. W. Johnston does good work as the district attorney.

At the Rivoli, where the trial scene was acted, the audience liked it, and the film record follows it closely, with the necessary elimination of some of the dialogue, but the most effective parts are retained.

"The Greatest Love of All" compares favorably with Mr. Beban's previous pictures and should abundantly satisfy his fans. It will probably prove a pleasing attraction for patrons who like Italian characterizations and stories with strong emotional appeal.

Cast

District Attorney	J. W. Johnston
His Wife	Wanda Lyon
Their Daughter	Baby Evelyn
Marie Simpkins	Nettie Belle Darby
Cobbler	O. Zangrilli
Trina	Mary Skurkoy
Joe, the Iceman	George Beban
His "Sweetheart"	Marie di Benedetta
Judge	William Howett
Attorney	John K. Newman
Court Officer	Robert M. Doll
Interpreter	George Humbart

Story and direction by George Beban.
Length, 6,400 feet.

Story

Joe, a poor Italian iceman, living in a basement, prepares for the coming of his "sweetheart" from Italy, and this makes his friend, Trina, sad, until she discovers it is really his mother. A gangster trying to get away hides in the basement and the police find him. In the scuffle the furniture is destroyed and the cop wants to arrest Joe's mother for aiding the thug. On a picnic Joe aids the district attorney, who is shot by one of the thugs, and Joe's mother secures his laundry on the quiet to help Joe. A diamond bracelet disappears and detectives see Joe's mother just as she finds it in the soiled linen. She is arrested, tried and convicted. Joe is sore, and the thugs plan to use him to "get" the district attorney by "planting" a golf ball filled with explosives. Trina goes to the district attorney's wife for help and she discovers that their little baby is in the habit of taking jewels and throwing them in the clothes basket. Joe almost loses his life in trying to save Trina, who appears just as the district attorney is about to hit the ball. Joe's mother is freed and the two with Trina and her father find happiness in the little home in the country.

"East of Suez"

Pola Negri Appears as English-Chinese Girl in Colorful Paramount Adaptation of Stage Play

Reviewed by C. S. Sewell

In the Paramount adaptation of Somerset Maugham's stage play, "East of Suez," Pola Negri for the first time portrays an Oriental role, that of a girl half English and half Chinese.

The entire action takes place in China, and the story shows the girl as ostracized by the white people because of her Oriental blood. She is sought after by three men, a high-class Englishman who weakly gives her up and then returns to marry her, another Englishman whom she marries in desperation and an intriguing Chinese mandarin.

The outstanding point of this picture is its Oriental atmosphere, and this has been effectively played up. The contrasting psychology of the Orient and the West furnishes much of the drama, the settings and even the subtitling being designed to accent this note.

Changes in the story show the girl as being entirely dominated by her white blood and a victim of seemingly unjust racial prejudice, but the role does not succeed in establishing very strong sympathy, for she shows no force in combating an unkind fate. Also, the hero, while weak-willed, acts as the average man would under such circumstances, and you do not really blame him. A belated display of force of character on his part brings about the desired happy ending when the husband is the victim of poisoned wine taken by accident.

It will be seen that the story is not a pleasant or particularly strong one and in fact the plight of the heroine is tragic until near the end. The theme is melodramatic, and much is made of Oriental intrigue in the wierd character and dark plotting of the sinister Chinese mandarin. There is good drama in some of the situations, especially the climax, with unusually strong and sustained suspense while you are waiting for the husband to carry out his threat and wondering which of the three drank the poison.

Pola Negri does good work but it is not a role that shows her to full advantage, for her opportunities are limited, the men in the story dominating the plot. Edmund Lowe as the hero and Rockliffe Fellowes as the villain are capably cast, while Sojin Kamiyama, who made a personal hit in "The Thief of Bagdad," handles a similar role with uncanny effectiveness.

"East of Suez" will have its greatest appeal for patrons who are fascinated by Oriental atmosphere and intrigue. For the general public we doubt if it will prove altogether satisfying entertainment.

Cast

Daisy Forbes	Pola Negri
George Tevis	Edmund Lowe
Harry Anderson	Rockcliffe Fellowes
British Consul	Noah Berry
Lee Tai	Sojin Kamiyama
Amah	Mrs. Wong Wing

Based on play by Somerset Maugham.
Screen play by Sada Cowen.
Directed by Raoul Walsh.
Length, 6,716 feet.

Story

Daisy Forbes returning to China after having grown up in England soon finds her father has just died, and she is socially boycotted. She discovers the reason is because she is half-caste, her mother being a Chinese woman who poses as her nurse. George Tevis who came to take a position in the government service, loves her, but is persuaded by his uncle to renounce her. Lee Tai, a sinister mandarin uses all his oriental cunning, including drugs to get hold of her and succeeds, but she is rescued by an Englishman, Anderson, and she marries him in desparation, but is unhappy as Anderson awakes to the fact that he too is shunned. Tevis finally determines to defy conventions and marry Daisy but finds she is the wife of Anderson who has told Daisy he will kill Tevis if he sees them together. Tevis returns to bid Daisy goodbye. Before Anderson can carry out the threat, he drinks wine poisoned at Lee Tai's orders and intended for Tevis and falls dead. Tevis takes Daisy back to England and Lee Tai is executed according to Chinese law.

"Frivolous Sal"

Western Melodrama with Wonderful Background and Abundance of Thrills Has Good Cast

Reviewed by Tom Waller

A western melodrama of the old school with a wonderful mountainous background and thrills galore should insure First National's "Frivolous Sal" a good reception at the average box office. The success of this picture with sophisticated audiences, however, is a matter for consideration. It would seem that there is a superfluity of sub-titles, of the stereotyped and hackneyed class which over-explain action in the production which in most instances is perfectly obvious.

"Frivolous Sal" boasts an excellent cast. Eugene O'Brien, Mae Busch and Ben Alexander are featured. The performance of the three, however, may not be considered up to their usual standard by some audiences. Their acting in certain parts is conspicuously automatic, as if they were over-directed. This is particularly so of their portrayal of emotional highlights, of which there are many in this picture. The film runs close to eight reels and this condition would probably be less apparent were the shears used, especially in the earlier and later footage.

Nothing is left to the imagination in the presentation of the thrills. A horse and driver are seen to fall in an attempt to cross a chasm. The camera follows them from the time they start to fall until they are dashed on the rocks far below. A fight in a western saloon is most realistically portrayed. Both men are weakened to the point of exhaustion and covered with gore before it is finally terminated.

One scene which will arouse the maximum suspense of any picture patron is a battle in a tram car high over a valley between two great hills. O'Brien and Mitchell Lewis are the contestants, fighting over a bag of stolen gold. They claw at one another's face

(Continued on page 270)

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"Hooked"

(Educational—Comedy—Two Reels)

In the first reel of Lloyd Hamilton's newest comedy for Educational the action concerns his unsuccessful attempts to catch some fish for his sweetheart, and the second shows his various endeavors to board a ship on which his sweetheart is taking a trip with his rival and her father. Fishing stuff is not new for Hamilton and he is always effective in such scenes. In this comedy he has a lot of new gags along this line that will get laughs. There are a number of amusing scenes in the steamship sequences and most of the situations are new. Especially novel is the ending, where he gives up the chase and eats lunch in a little shack on the pier. The owner in putting up the bill of fare nails it to the ship, which carries it away. Hamilton asks for the menu, the shack tumbles into the water and he saves himself by climbing through a porthole into his sweetheart's room. While not quite as snappy or hilarious as some of this star's vehicles, "Hooked" is amusing slapstick that should prove a laugh-getter in the majority of theatres.—C. S. S.

"The Wild Goose Chaser"

(Pathe—Comedy—Two Reels)

Ben Turpin fans will find that comedian's latest for Mack Sennett, "The Wild Goose Chaser," to be replete with Turpin grimaces and Turpin stunts. It is about as funny a two- reeler as he has ever turned out. In this comedy Turpin is a "great" hunter. He has guns ranging from a popper to a Springfield. One is a double-barrel affair, only the barrells separate when the comedian has "two birds to kill."

Madeline Hurlock, in the role of the hunter's wife, follows Turpin through marshland and heather until a "friend" of her husband suggests that she flee with him. The flight includes a picture show and what they see makes them decide to return and tear up a note to the hunter. The hunter picks up the note and after shooting-up the house in Turpin style he and his wife agree to forget about hunting and estrangement.—T. W.

"Have a Heart"

(Educational—Comedy—One Reel)

Instead of Virginia Vance, who only has a small bit, Ruth Hiatt has the leading feminine role in this Educational-Cameo Comedy in support of the principal player, Cliff Bowes, who appears as a chap who is smitten with a pretty nurse and tries all sorts of stunts to become a patient in the hospital, finally succeeds, escapes when he is to be operated upon and as he is rejoicing is knocked down and really injured by an auto. The idea is a familiar one and most of the gags follow along typical lines, with a few original stunts. The comedy keeps moving at a good pace and should prove satisfactory for the average "slapstick" fan.—C. S. S.

"Shorts" Reviewed In This Issue

African Huntsmen (Pathe).
Have a Heart (Educational).
Hooked (Educational).
Hello Baby (Pathe).
Marvels of Motion (Red Seal).
Pathe Review No. 3 (Pathe).
Weak Knees (Educational).
Wild Goose Chaser, The (Pathe).

"Weak Knees"

(Educational—Comedy—One Reel)

In this Cameo Comedy distributed through Educational, Cliff Bowes appears as the suitor for Virginia Vance's hand, and gets in dutch with her father when he pours gasoline on his burning car in mistake for water. Father favors a bogus count who endeavors to have his crooked pals kidnap the girl. This leads to complications of a familiar type in which there is considerable chasing and some spook stuff when Bowes disguises in a sheet. It is mildly amusing and will get some laughs from slapstick fans. —C. S. S.

"Pathe Review No. 3"

(Pathe—Magazine—One Reel)

The "Pathe Review No. 3" is composed of three very pleasing numbers. The first "The Prettiest Girl I Know" is quite a novelty. It shows Coles Phillips, commercial artist, making a selection under that title. "The Pride of the Plantation" is a story of the pineapple industry in Hawaii from the field to the factory and can. "Visiting Our Own America" includes views in Pathecolor of Nashville, Tenn.—T. W.

"African Huntsman"

(Pathe—Cartoon—One Reel)

How a cat seduces mice to leave their homes in tree trunks and come out in the open, when she bags them, is the story outlined by Cartoonist Terry's pen in "African Huntsman." Other animals, in fact the entire zoo, get a chance to do one stunt or another, all of which are good.—T. W.

The House of FEATURETTES

Week of Jan. 11th

Rialto, N. Y., Plays the second issue of "Marvels of Motion" (Fleischer Novagraph Process).
Rialto, N. Y., Plays "Up the River With Molly" (A Gem of the Screen).
Fox, Phila., Plays "Animated Hair Cartoon," Subject J.

120 First Run Novelties 1924-1925

RED SEAL METHODS

Edwin Miles Fadman, Pres.
1600 BROADWAY NEW YORK CITY

"Hello Baby"

(Pathe—Comedy—One Reel)

There is not a great deal of action in "Hello Baby" but the simplicity of the thing and the impression it may make upon a good many married couples will carry it over with an abundance of laughs in the average theatre. Charley Chase and Katherine Grant are the newlyweds and their life is uneventful except for a radio until a cute baby is abandoned at their doorstep. A little healthy squawking at night keeps the home in a turmoil until the doctor arrives When he produces a bottle of milk the crying problem is solved.—T. W.

"Marvels of Motion"

(Red Seal—Magazine—One Reel)

In Issue B of Red Seal's "Marvels of Motion" we see various well known athletes, both male and female, in the performance of the stunts for which they are famous. Some of the best of this reel is devoted to scenes of a pole vaulter and a woman expert at high diving. Slow and stop motion adds to the interest of the reel.—S. S.

"Frivolous Sal"

(Continued from page 269)

and pull each other's hair until O'Brien succeeds in turning over the car. Lewis is then portrayed as being precipitated through the great space into a tree top far below. The camera has been tipped at an angle to catch his swirling "body," and watching its mad descent is sufficient to arouse a sensation of dizziness in a sensitive person.

"Booze" predominates in "Frivolous Sal." The story is dated to a pre-prohibition period, thus legitimatizing its presence. This picture should appeal to patrons who like western atmosphere and hair-raising thrills.

Cast

Roland Keene ..... Eugene O'Brien
Sal ..... Mae Busch
Benny Keene ..... Ben Alexander
Steve McGregor ..... Tom Santschi
Osner ..... Mitchell Lewis
Chita ..... Mildred Harris

Story by J. K. McDonald.
Directed by Victor Schertzinger.
Length, 7,307 feet.

Story

Keene's wife dies and he goes West with a theatrical troupe, leaving his young son, Benny, in New York. In Placer Valley Keene meets Sal, owner of a saloon, a heritage from her father. Benny arrives in the Valley just in time to witness his father marrying Sal. Keene takes over the saloon and is being milched by Osner, a professional gambler, when Steve McGregor, friend of Sal, intervenes. After a bloody fight, McGregor whips the gambler. Sal then takes over the place and in order to meet his I. O. U.'s Keene is compelled by Osner to open the safe in the saloon containing McGregor's gold. Keene does, and Benny, looking in the window, sees Osner take the metal. Benny is injured by debris from the building which is blasted by Osner. Benny shields his father when the sheriff investigates and Keene sets out to get Osner and return the gold. Osner flees to a tram car, into which Keene also jumps before it is started from one mountain top to another. In mid-air Keene succeeds in spilling Osner. He loses his own grip but falls on a sandy bank and all ends happily.

Three National Tie-Ups for Warner's "Bobbed Hair"

EXHIBITORS who book "Bobbed Hair," the unusual novel written by twenty of the foremost and popular authors of America, which is to be one of the earliest and biggest productions of Warner Bros. in next season's program, are to have the benefit of three great national exploitation, publicity and advertising campaigns, it was announced by the Warner Bros. office.

According to Sam E. Morris, of the Warner firm, three co-operative tie-ups have been arranged between Collier's Weekly, which holds the first serial rights to the story, E. P. Putnam's Sons, who will bring out the novel just about the time the serial finishes, and the American Newspaper Syndicate, which will syndicate the story in several hundred newspapers, all of this to be backed up by Warner's own national campaign.

When the plans of each of the companies mentioned above materialize, "Bobbed Hair," according to Mr. Morris, will be one of the biggest advanced advertised pictures that Warner Bros., or any other firm, ever has offered to an exhibitor.

In the first place, Collier's Weekly will start this week to run the story with opening chapters by Carolyn Wells and Alexander Woollcott. This will run for twenty weeks in the magazine, which has a circulation of more than 1,000,000 weekly, and will be backed by the Collier Company with "ads" running from one-quarter to one-half page, in addition to what already has appeared.

About the time the serial finishes, E. P. Putnam's Sons will bring out the novel and start a national advertising campaign. This will consist of "ads" up to one-quarter page in such nationally known newspapers as the New York Times, Philadelphia Ledger, Chicago News, Boston Transcript and similar papers in the first-class cities. This will be followed by other advertising in second-class cities and such national magazines as the Atlantic Monthly, the Forum, the Bookman and other publications read by book readers.

In addition to this, 4,000 bookstores in the United States and Canada will be circularized, and they, in turn, will circularize their customers, so that everyone in the United States who reads a book will be reached. The publishers' campaign will wind up with publication through the American Newspaper Syndicate of the novel in newspaper serial form, which will reach several million more readers and persons who attend motion pictures.

Back of this, Warner Bros. will put on their own publicity and advertising campaign, of which the above is only a part, arranged by the company to give the exhibitors the benefit of the greatest advance exploitation in the history of motion pictures.

"This," said Mr. Morris, "is part of our general plan for next season—big stories and the biggest advance exploitation possible."

"A Fool and His Money"

Advices from Harry Cohn on the West Coast state that "A Fool and His Money," the film version of George Barr McCutcheon's novel, has been completed, and the first print is now on its way East. This is the fifth of the Columbia series with a cast consisting of Madge Bellamy, William Haines, Stuart Holmes and Alma Bennett, supported by Charles Conklin, Lon Poff, Eugenie Besserer and Carrie Clark Ward. The picture was directed by Erle C. Kenton.

"The Parasite"

J. G. Bachmann, vice-president and general manager of distribution for B. P. Schulberg Productions, announced yesterday that Helen Martin's story, "The Parasite," will be the next Preferred Picture to be released by his organization. The definite date for first showings has been set for January 20th. "The Parasite" is a Gasnier production adapted by Eve Unsell and featuring Owen Moore, Madge Bellamy, Bryant Washburn, Lilyan Tashman, Mary Carr, Bruce Guerin and Dorothy Dwan.

Priscilla Dean Will Make Personal Appearance Tour

ON January 18, at the Main Street Theatre in Kansas City, Priscilla Dean will commence a seven weeks tour of the most elaborately staged personal appearances ever undertaken by a motion picture star.

On this tour Miss Dean will carry a complete set of special scenery and props for a full stage setting that will represent one of the deep, sumptuous Egyptian scenes in the Hunt Stromberg production, "A Care in Cairo." This setting will be dressed with a number of Nubians, beautiful harem girls and soothsayers, and burning incense will create the atmosphere of the East. Miss Dean will make her appearance attired in the ornate harem costume she wears in "A Care in Cairo," and supported by her leading man will play one of the dramatic scenes of the picture.

The act was especially prepared for the star by Hunt Stromberg, and is so constructed that it may be played as a prologue or as a "break-in" when the scene in the picture is reached on the screen.

Miss Dean will be accompanied on the tour by her leading man, and preceded by an advance agent who, in addition to handling the advance publicity, will recruit and costume local talent to fill the parts of the Nubians and harem girls.

Following her appearance in Kansas City she will appear at The Capitol in Detroit, and The Lafayette in Buffalo before playing New York City.

New Title for Dean Feature

Hunt Stromberg's third Priscilla Dean feature for Producers Distributing Corporation will be released as "The Crimson Runner" and final scenes of this production are now being filmed under Tom Forman's direction at the West Coast studio.



Special Exploitation for Colleen Moore in "So Big"

"SO BIG," which is one of First National's Pace Maker group of releases, and incidentally, its first Colleen Moore starring vehicle, will be awarded special treatment in its distribution and exploitation by the company on account of outstanding quality.

A print of the picture has been run off for officials and others of the First National home office and they are more thoroughly convinced than ever that "So Big" is one of the finest productions of the year. There is no question, in their minds, but that it is the best picture Colleen Moore has ever made, not excepting "Flaming Youth," which hitherto has been acknowledged to be her finest photoplay by critics and public alike.

As in the case of "Flaming Youth," "So Big" is founded upon one of the fastest and biggest selling novels of its season; it has a big story, excellent dramatic values and has been given a star cast. The sales of the novel, "Flaming Youth," have passed the 200,000 mark and the publishers of "So Big," Doubleday, Page & Co., are running off one big edition after another of Edna Ferber's novel to keep pace with the demand for it. It is nearing the 200,000 mark and the demand is unabated. Its sales will, it is stated, soon pass the quarter million mark. This means a big, ready-made public for the picture, the readers of the novel being in excess of a million, as each volume sold has had at least five readers, with other millions who have heard about the book, or read of it, and are anxious to know what it is about without taking the time to read it.

Because of the excellence of Miss Moore's work as Selina in "So Big," the fine direction of Charles Brabin; the appeal of the story and the big public awaiting the photoplay, First National will accord it treatment similar in many respects to that accorded to its "specials." It has been decided that the First National staff of exploitation men gathered by Allan S. Glenn, supervisor of exploitation, will cover the important key city runs of "So Big."

"White Mice" in Color Film

Randolph Bartlett is now working on the continuity of "White Mice" by Richard Harding Davis, which E. H. Griffith will direct for the Wilson-Wetherald Productions, Inc. This is the first full length picture in color to be made under the William V. D. Kelley process, controlled by Sering D. Wilson & Company, Inc.



Norma Shearer as Consuelo in Victor Seastrom's "He Who Gets Slapped," Metro release.

Fox Will Retain Title of "The Man Without a Country"

ANNOUNCEMENT comes from the Fox Film Corporation studios that Mr. Fox has definitely decided not to change the title of his new production, "The Man Without a Country," taken from Edward Everett Hale's immortal classic.

During a pre-release exhibition of the picture at Springfield, Mass., recently a title contest was held to obtain, if possible, a more suitable title. Although there were several thousand suggested, the consensus of opinion of those who saw the picture was that the title should not be changed.

The fact that the Hale classic had been filmed (many years ago) prompted the quest for a new title, but it was decided that since the Fox production is the first adequate picturization of the famous story that the title should not be sacrificed. The Fox version is said to greatly surpass the author's pen portrayal and is considered by Mr. Fox's associates to be the crowning achievement of his film career.

The following editorial comment from the Springfield Republican is the essence of columns of favorable newspaper reviews published in Springfield on the occasion of the premier:

"If William Fox never makes another picture, he will be gratefully remembered by critics and fans alike for his deeply stirring and finely wrought screen version of 'The Man Without a Country.' This photoplay overtops them all."



Scene from the Associated Exhibitors release, "East of Broadway."

"Hot Water" Adds To Records

Two Go to Smash in Salt Lake City's Victoria, Manager Says

Harold Lloyd's latest Pathe production "Hot Water" broke two records at the Victory Theatre in Salt Lake City, according to a wire received at the Pathe Home Offices last week.

The telegram, written by the manager of the theatre, reads:

"Opened with 'Hot Water' Saturday and for four days have broken all previous records both for number and admissions and receipts. Last night, in spite of heaviest snow storm of year, unable to take care of patrons wanting to see the best picture Lloyd ever made. My heartiest congratulations to Pathe and Mr. Lloyd. (Signed) "Carl Porter."

Straight from the Shoulder Reports will be found on page 259.

"Captain Blood" Thrills on Its Return Baltimore Date

PLAYING a return engagement in Baltimore, Vitagraph's "Captain Blood," the David Smith production, which was a smashing success in its first run, has just repeated the triumph. Writing in the Baltimore Post, the well known reviewer, DeLid said:

"Shown for the second time in Baltimore at the Hippodrome Theatre this week, 'Captain Blood,' Vitagraph's famous story of piracy in days gone by, still has its appeal to local theatregoers, as was evidenced by packed houses Monday and last night. The story is interesting to tell but must be seen to be appreciated. It is indeed a masterpiece."

The Duluth News-Tribune said, following the opening of the Christmas-week run at the Garrick Theatre:

"The romantic drama of buccaneer days, 'Captain Blood,' teems with adventure and action. Rafael Sabatini has scored tremendously. Followers of motion pictures can tell that he knows real adventure and how to write it. Fans can tell, too, that J. Warren Kerrigan is a most capable portrayer of difficult screen characters, for his appearance as 'Captain Blood' is the most brilliant work this popular player has done. He gives a masterful performance."

Chester B. Bahn, Sr., dramatic editor of the Syracuse Telegram and the Sunday American, writing in the former paper, said:

"Odds Blood, but 'tis a jolly piratical week in the Syracuse realm of the cinema. At the Robbins-Eckel, 'Captain Blood,' that gallant buccaneer of those swashbuckling days when the Spanish Main was something else again than a $350 first cabin pleasure cruise, wins the niece of the Governor of Jamaica despite the stigma of the Jolly Roger. If the screen produced no other super-feature than this it could easily be counted wholly successful.

"I have always maintained that there's nothing like a good, old-fashioned love story for entertainment purposes. Let the highbrows (and the lowbrows) have their sex stuff if they must. But for me and the rest of the common herd, give us romance and we'll pay—and pay—and pay. 'Captain Blood' is romance, pure, unadulterated romance. To be sure, it is told with a wealth of colorful incident, and with more action than is customary, but it is essentially romance.

"The realistic battle scenes—the best I've ever seen—the slave market, the flash of the Bloody Assizes, the rebellion of the slaves, the destruction of the French fleet may—as they certainly do—catch the eye. But the love story of 'Captain Blood' and Arabella Bishop goes straight to the heart. And, in the last analysis, that is what is important. And so, while I am giving a still greater measure of praise for the casting of J. Warren Kerrigan and Jean Paige. Kerrigan is as able a romantic actor as the cinema has and his Captain Blood is an admirable stage portrait. Miss Paige fits in nicely as the heroine, and looks charming. The others are cast with an exactness wholly commendable. There is not a poor performance turned in, either by principal or extra."

"Clean Heart" in Quaker City

Unanimous praise was accorded by the newspapers, and a packed house at every performance greeted Vitagraph's "The Clean Heart," the J. Stuart Blackton production, during its run, just closed, at the Karlton Theatre, Philadelphia. The Philadelphia Record said: "Percy Marmont proves once more his ability to interpret a character and give it life. Puddlebox, portrayed by Otis Harlan, would be difficult to improve upon."

"Alice in Slumberland" Novelty Plays to Big Chicago Business

BALABAN AND KATZ have surpassed all previous achievements at their Chicago theater with "Alice in Slumberland," a unique offering presented at their biggest theater Christmas week and at the Tivoli theater the week following. In this number a troupe of baby elephants assist Miss Madge Fuller in relating a story that when finished proves to be one of the finest examples of pantomimic yet revealed to motion picture audiences.

"Alice in Slumberland" was conceived and produced by Billie Burke, a vaudeville producer, who has been responsible for a number of the biggest novelties seen in the Keith theaters. Miss Fuller and her elephants were a sensation with the Sells-Floto Circus the past season and the speed at which she puts these beasts through their routine has been a revelation to motion picture audiences.

Chicago papers spoke in the highest terms of the offering, several of them giving front page publicity to this extraordinary attraction. One paper said, "Alice in Slumberland" is like a Gilbert and Sullivan operetta on a small scale, music and story being of first calibre and every detail carefully worked out presenting a finished offering worthy of an old-time Hippodrome spectacle. That the attraction met with favor from the immense audiences was obvious from the rounds of applause that started soon after Miss Fuller took the stage and were almost continuous throughout the entire number.

To Have Boston Premiere

First National Pictures has decided that its picturization of Sir Arthur Conan Doyle's novel, "The Lost World," made in association with Watterson R. Rothacker, shall have its world premiere in Boston. This will be at the Tremont Temple where "Abraham Lincoln" had its ten weeks' run. The showing will open on February 2 and will continue indefinitely at increased admissions, with two performances a day.



New Directors and New Stars for Universal Films in 1925

ANNOUNCEMENT of the engagement of new directors, and the preparation of several notable new stories for the coming season at Universal City, have been made. The announcement is important in that it lists several important departures in the production schedule of the year.

Charles Brabin, the famous director signed several years ago by Universal, is to direct Norman Kerry in his first task at Universal City. "The Prince," an original story, has been purchased as a starring vehicle for Kerry.

William A. Seiter has been assigned to direct "The Teaser," a brilliant new story starring Laura La Plante.

Clarence L. Brown is to do a newspaper story next. "The Goose Woman," Rex Beach's noted Cosmopolitan story, has been purchased for presentation by an all-star cast under Brown's direction. This is a story laid in the offices of a newspaper, and is one of the outstanding human hits of the season.

Erle Kenton is to be Reginald Denny's next director. He is now engaged on preparatory work on "I'll Show You the Town," from the story by Elmer J. Davis in which Denny will be starred. It is a breezy tale of adventure in the hectic night life of New York city.

Harry Pollard is to direct a Universal's dramatization of Chevalier's "My Old Dutch," a romantic story based on the famous old poem. This is a radical departure in picture production, and one that is being watched in its preparatory stages with much interest at the studios.

The engagement of Mary Alden for "Siege," Svend Gade's new production starring Virginia Valli, marks a new type of role for the noted delineator of "mother" parts. She is called upon to play a very evil woman, and does it entirely by the magnificence of clever makeup.



ROD LA ROCQUE
Who is featured in Paramount Pictures.

"Mine with the Iron Door" Has Splendid Chicago Run

HAROLD BELL WRIGHT'S "The Mine with the Iron Door" a Principal Pictures Corporation attraction, enjoyed a highly successful run at the Randolph Theatre, Chicago. This picture with a splendid cast, was booked for the Randolph just after St. Griever of Griever Productions had taken over the Illinois rights.

Irving M. Lesser, vice-president of Principal Pictures Corporation, conducted a big exploitation campaign in Chicago, sending Ted Malone there to handle it.

"The Mine with the Iron Door" opened to crowded houses and played a heavy business throughout the week. The Chicago critics were highly favorable in their praise of it, particularly Mae Tinee of the Chicago Tribune. She said:

"The Mine with the Iron Door has been amazingly well done under the guidance of Director Sam Wood. There is some beautiful scenery which the photographer caught effectively. A storm is shown coming up causing blackness and audacity and finally sweeping tremendously down the canon. THAT is magnificent.

"I can honestly say that, without a doubt, those who like the books of Harold Bell Wright will be quite enamored with the film version of what is considered as his richest and greatest novel. They do say the picture was photographed in the exact locality where the scenes of the story were laid."

The management of the Randolph put up 24-sheets, 100 6-sheets, 200 3-sheets and 500 1-sheets. A special bookmark was printed and distributed in the public libraries. Decorative window displays were effected with more than 200 stores in and outside of the Loop district.

"The Lost World" in Boston; Indefinite Run at Tremont

FIRST NATIONAL PICTURES has completed arrangements for the showing of its big special production, "The Lost World," from Sir Arthur Conan Doyle's novel, at the Tremont Temple Theatre, Boston.

The engagement, of indefinite length, will begin on February 2. It will play at $1 top admission price, with two shows a day. The opening will be preceded by a great advertising and exploitation campaign, which will start eight or ten weeks in advance of the opening.

Hal Oliver of the home office exploitation staff is now in Boston on the preliminary arrangements for the showing.

Production and editing have now been completed on this production and the finished picture has been run off for the officials of the company and the representatives of Watterson R. Rothacker, in association with whom the production has been made. They are unanimous in proclaiming "The Lost World" to be the greatest novelty and the biggest motion picture ever produced.

The exact date and the place of the New York showing of "The Lost World" will be announced shortly.

Woody Announces Changes

Associated Exhibitors Gives New Titles to Three of Its Productions

In a statement issued this week from the office of J. S. Woody, general manager of Associated Exhibitors, the trade is advised of changes in titles on three forthcoming releases of the Associated schedule.

"The Ultimate Gang," produced by the St. Regis Pictures Corporation, will be released under the title of "Bad Company." This feature presents co-stars Madge Kennedy and Conway Tearle and presents Charles Emmett Mack and Lucille Stewart in the principal supporting roles. E. F. Cohen directed the production.

The Douglas MacLean production, which was made under the title of "Sky High" will be released as "Introduce Me."

"The Great Air Mail Robbery," which is now nearing completion at the Glendale Studios, Long Island, will be released under the title of "The Sky Raider." Gladys Walton and Jacqueline Logan are prominently cast in this feature with Captain Charles Mongresser, the famous French ace. The direction is in charge of T. Hayes Hunter.

"Bad Company" will be made available February 1. "Introduce Me" has been tentatively set for February 22 while "The Sky Raider" will be released March 8.

Svend Gade Starts Work

Production has started on "Siege," adapted from the famous novel by Samuel Hopkins Adams, at Universal City. The new picture marks the first time Virginia Valli and Eugene O'Brien have been co-starred, and is the first strictly modern production of Svend Gade, the celebrated Danish director whose first work at Universal was with Mary Pickford making "Pink Gypsy Maggie."

"The Parasite"

"The Parasite," Hiram Martin's novel which will be Universal's next production for B. P. Schulberg, has been adapted by Eve Unsell who collaborated on the scripts for "Where Was" and "The Knight of Spandy." In the cast of "The Parasite" are Owen Moore, Madge Bellamy, Bryant Washburn, Lilyan Tashman, Mary Carr and Bruce Guerin.

Turpin and Chase Comedies on Pathe's January 18 List

CHARLEY CHASE in a comedy entitled "Hello Baby," Ben Turpin in "The Wild Goose Chaser," and the fifth chapter of "Galloping Hoofs" entitled "The Faithful Jump," lead the Pathe program of releases for the week of January 18.

The Ben Turpin comedy, made by Mack Sennett, deals with one of the hardships that some married women experience when their husbands have acquired the hunting habit. Madeline Hurlock in the role of the huntsman's bride follows her mate through the brush and mire in quest of the festive duck, and in desperation she would elope with her husband's best friend. Jack Cooper portrays the role of the so-called friend who makes a living as a divorce specialist. Eugenia Gilbert plays the role of the vamping actress. The story was written by Frank Capra with titles by Felix Adler and A. B. Giebler. Lloyd Bacon handled the direction of the picture under the supervision of William Hornbeck.

The Hal Roach-Charley Chase one-reel comedy is released under the title of "Hello Baby." The Hal Roach brand of single reel comedies to which this subject belongs has become unusually popular during the past six months and has on a number of occasions merited special approval on the part of the newspaper critics. In "Hello Baby" Charley Chase is ably assisted by Katherine Grant, Al Hallet and The Baby. Leo McCarey directed the production.

This week marks the release of the fifth chapter of the Pathe serial "Galloping Hoofs," featuring Allene Ray and Johnnie Walker in a story written by Frank Leon Smith and produced by Malcolm Strauss. The preceding chapters of this exciting race track serial have met with unusual success and bid fair to equal the returns of some of the most profitable serials released in the past by Pathe, which were also directed by George B. Seitz. The cast in part supporting Allene Ray and Johnnie Walker in this chapter consists of Ernest Hilliard, J. Barney Sherry and Armand Cortes.

Pathe Review No. 3 is notable for the start of a series of beauty pictures under the running title of "The Prettiest Girl I Know." This much advertised series of pictures starts with selections made by Coles Phillips, the famous magazine cover artist. In this installment the secret of the "cover beauties" is explained by the term synthetic. It is shown how, on the ordinary magazine cover, three or four girls are used as models for one subject. One is selected for her beautiful arms, another for her hair, and so forth. The other two subjects of the Review are "The Pride of the Plantation," an interesting scenic story of the pineapple industry of Hawaii and "Visiting Our Own America," a unique Pathecolor series of views of the city of Nashville.

"African Huntsman" is the title under which the funny little Terry cartoons are released for the week in Aesop's Film Fables.

"Topics of the Day" No. 3 and Pathe News Nos. 8 and 9 complete the Pathe program for the week of January 18.

Paramount Signs Mary Brian

Mary Brian, who played the role of Wendy in J. M. Barrie's "Peter Pan," has been signed to a long term contract with Paramount, Jesse L. Lasky announced yesterday. "Mary Brian's brilliant personality was charmingly manifested in her portrayal for 'Peter Pan,'" said Mr. Lasky. "Like Betty Bronson, she flashed into the limelight when we began a search for ideal players to appear in J. M. Barrie's fantasy."

New Paramount Branch Manager

A. B. Leak, formerly manager of the Sioux Falls exchange for Paramount, has been promoted to the management of the Minneapolis exchange, succeeding Jack Raper. A. Mendenhall, formerly salesman in the Des Moines Paramount exchange, has been promoted to fill the vacancy created by Leak's advancement.

New Griffith Film Released

D. W. Griffith's new picture, "Isn't Life Wonderful," which has won so many splendid reviews by the New York daily press, goes into immediate distribution by United Artists Corporation, President Hiram Abrams announces.

Under this arrangement audiences all over the country will see Griffith's highly praised production closely following its Broadway premieres at the Rivoli and the Rialto theatres. The length of the film is 8,600 feet.

Canadians Praise Vitagraph

Newspaper Appreciates the Making of Pictures in the Snow Country

Praise to Vitagraph, for including in its 1924-25 schedule several specials whose scenes are laid largely in Canada, was given by the Winnipeg, Manitoba, Express and Bulletin in a recent issue. As appropriate to Canadian Book Week, the paper published a special article dealing with motion pictures, devoting itself entirely to Vitagraph attractions. The Express and Bulletin said in part:

"Canadian stories, not only of the romantic north, but of the Canadian farm lands, are becoming increasingly popular as screen offerings. In a Canadian Book Week interview with A. S. Clatworthy, branch manager of Vitagraph, pioneer among motion picture companies, it was learned that, in response to the increasing interest in pictures founded on Canadian stories, Vitagraph's current schedule includes the production of four Canadian books, two of which are by members of the Canadian Authors' Association and two by a popular writer who lays all his scenes in the Canadian Northland.

"'Baree, Son of Kazan' is an amazingly good dog story, full of the action which James Oliver Curwood infuses into all his stories.

"'Steele, of the Royal Mounted' is, as its name implies, a story of the Northwest Mounted Police. There is an exciting chase of an outlaw and a thrilling battle in the wilderness, into which the element of chivalry enters."

News or "Filler,"—Which?

Pathe believes that when an exhibitor books a news reel he wants a *news* reel and not one that's padded out with scenics and other "magazine" material.

If you want scenics and the like, the Pathe Review gives you the best obtainable, but Pathe News is *all* news all the time.

It's often a lot easier, and it saves money, to pad out a news reel. But when you're through you've got a hybrid thing, neither fish, flesh, fowl nor good red herring.

You can buy cheaper news reels. *But you get what you pay for when you book the*

PATHE NEWS

Warner Bros. Have Larger Plans for Marie Prevost

AS forecast in these columns it certainly should be a happy New Year for Marie Prevost, as this newly married and popular actress found a fine present awaiting her this week from Warner Bros. in the shape of a new contract. It was a better contract, too, and then just to add to an overflowing measure of happiness, Lady Luck came along and handed Kenneth Harlan, the new husband of Marie, a new contract from his firm. So both stars are bound to do a lot of good work during the coming year.

Anent the renewal of Miss Prevost's contract with Warner Bros., it is interesting to note what J. L. Warner, vice-president of the organization, has to say:

"Judging from the barometer of public opinion which register's a star's popularity unerringly via the box-office, the critical reviews, the exhibitors reports, and the increase in fan mail, we find that Marie Prevost has advanced at an astonishing rapid rate to the point where she must be considered one of the select ot motion picture stardom.

"There is no doubt but that her dramatic portrayals in such pictures as 'The Dark Swan,' 'The Lover of Camille,' 'Cornered,' 'The Marriage Circle,' and several others equally distinctive, justifies the recognition of Miss Prevost not only as a box-office magnet, but as a player fully capable of portraying the most exacting dramatic roles. We have acquired the rights to certain notably successful books and plays in which we intend to feature Marie Prevost during the coming season. The Warner Brothers selected Miss Prevost as a potential star two years ago, and we are happy to be able to exchange Christmas presents in the form of a contract renewal which represents mutual satisfaction and greater benefits to be derived."

At present Miss Prevost is co-featured with Monte Blue in "Recompense," by Robert Keable. This has been one of the most popular novels of the past year. Harry Beaumont, who directed these stars in "The Lover of Camille," adapted from "Deburau," is directing the production.

Miss Lynch With Hoot

Helen Lynch, leading woman with many different stars of the screen and who recently played with Reginald Denny in "Oh, Doctor!" and with Pauline Frederick in "Smouldering Fires," has been chosen to play the leading feminine role for Universal opposite Hoot Gibson in the next Universal-Gibson special production, "Rarin' to Go." Clifford Smith will direct it. The supporting cast also includes Philo McCullough, Emmett King, Tod Brown, Kate Price and Turner Savage.



VAMPS VICE-PRESIDENT

Syd Chaplin, in the character role of "Charley's Aunt," has a little off-stage bit with Mr. John Flinn between scenes of the coming Producers Distributing release.

Samuel Goldwyn to Star Ronald Colman as "Romeo"

SAMUEL GOLDWYN will produce Shakespeare's "Romeo and Juliet" on a tremendous scale in the Fall. Ronald Colman, who is under contract with Mr. Goldwyn for five years, will play the part of Romeo, and a feminine star of first magnitude will enact Juliet.

At the present time Mr. Goldwyn will not divulge the name of the feminine lead. Upon his return from Europe next month, Mr. Goldwyn will know definitely if he has been successful in consummating arrangements for the services of Juliet an American actress of superior ability and popularity.

"It was after we had seen 'A Thief in Paradise,' in completed form," said Mr. Goldwyn, "and noted the splendid love interpretation that Ronald Colman gave to the leading role in the latest George Fitzmaurice production, that we decided to make the greatest of all love dramas, 'Romeo and Juliet,' with Colman as Romeo.

"After his appearance in 'The White Sister,' the name of Ronald Colman flashed throughout the industry as a great romantic find. Again in 'Tarnish' he demonstrated his ability in registering shades of character. In 'Romola' he makes a striking figure in the leading masculine role and in 'A Thief in Paradise' he emerges as a screen lover ably and ideally fitted to play Romeo."

It is understood that no expense will be spared to produce "Romeo and Juliet" in a distinctive manner.

Frances Marion will adapt the classic for the film interpretation.



Doris Kenyon, Claude Gillingwater, Ronald Colman and Alec B. Francis in a scene from First National's "A Thief in Paradise."

Warner's Production Plans

The approach of February 1, when Warner Bros. promised to have this season's output completed, finds eighty per cent. of production finished with the balance of the program either under way or about ready to "shoot." With the exception of "The Easiest Road," an adaptation of "The Eleventh Virgin," "Trapped in the Snow Country," with Rin-Tin-Tin, "Eve's Lover," "My Wife and I," and the new Lubitsch production, the rest of the pictures are either completed or finishing. The balance of the program will be started within the next two weeks and the entire output of this season will be finished about the time scheduled, so that an early start on next year's production may be expected.

Notable Universals Planned

Busy Month Ahead for "U" City Production Staff

The coming month will be a busy one at Universal City, according to reports from the Universal Pictures Corporation. Several important new features are about to go into production. Notable among the productions soon to be gotten under way are "The Goose Woman," Rex Beach's story of newspaper life, which Clarence Brown will direct with an all-star cast; "Lorraine of the Lions," an original story by Isadore Bernstein, which Edward Sedgwick will direct, and "My Old Dutch," a filmization of Chevalier's classic based on the well known old song.

Erle Kenton, who directed the Jack Dempsey pictures recently, will take over Reginald Denny immediately on completion of the production of "California Straight Ahead," and will produce "I'll Show You the Town," from Elmer J. Davis' noted story. William A. Seiter, now directing Laura La Plante in "Dangerous Innocence," will produce "The Teaser" as soon as his present picture is edited.

Several other important pictures will be announced in the next few days, it is stated, and in the meantime final editing is under way on "Up the Ladder," Edward Sloman's production starring Virginia Valli; "Raffles," House Peters' new starring vehicle which King Baggot directed; "Taming the West," Hoot Gibson's new picture, directed by Arthur Rosson, and "The Great Circus Mystery," featuring Joe Bonomo and Louise Lorraine.

"Paradise" to First National

Cosmo Hamilton's Novel to Be Screened, Under New Title

First National has bought the screen rights to Cosmo Hamilton's novel, "Paradise," and will make a picture from it under a different title.

"Paradise" is an English society triangle story with a war episode. The novel has enjoyed great popularity both in England and in the United States.

June Mathis will prepare the continuity on this production and supervise it. The leading part is a male juvenile role.

Fox Changes Title

The title of the Richard Harding Davis Bibber comedy "The Butt Fighter" which has just been finished at the Fox Film Corporation West Coast Studios, has been changed to "A Spanish Romeo," according to an announcement by that company. This is the seventh of the Van Bibber series of two reel comedies to be completed by Fox. George Marshall directed this production with Earle Foxe in the title role of "Van Bibber."

"U" Short Westerns

Ernst Laemmle has completed his third short western feature in a new Universal series which he is making before starting his next full-length feature. It is titled "The Wild West Wallop" and was written by Tenny Wright. In the cast are Edmund Cobb, Lola Todd, Olive Hasbrouck, Howard Truesdell and Frank Newburg.

He will immediately start a fourth with Cobb and Miss Todd in the leading roles.



ANNE CORNWALL

Appearing with George O'Brien in William Fox's "The Roughneck."

"Thundering Romance"

Stampede of Cattle Over Cliff Basis of Buffalo Bill, Jr., Thriller

"Thundering Romance" has been selected as the title for the fifth and latest of the popular Buffalo Bill, Jr., series of thrill-o-action features, distributed by Weiss Brothers' Artclass Pictures Corporation and produced by W. T. Lackey and Lester F. Scott, Jr., according to an announcement by Louis Weiss, head of the Weiss Brothers' organization.

The title was decided upon at a conference this week between Mr. Weiss and Lester F. Scott, Jr., the producer, and will replace the title of the original story, which had been used as a working title. A stampede of a huge herd of cattle over a cliff forms the thrilling effect upon which the title is based.

The story of "Thundering Romance" is from the pen of Ned Nye.

Fairbanks Film to Showmen

United Artists Announces January as "Thief of Bagdad" Release

Douglas Fairbanks in "The Thief of Bagdad" begins its general distribution to motion picture theatres on January 1, according to a statement issued by Hiram Abrams, president of United Artists Corporation. This means that the road show period for this elaborate production has definitely closed and that the picture goes into first run continuous exhibition in all of the key territories almost immediately after the holidays. So far "The Thief of Bagdad" has played only in two-a-day engagements with special route presentation and at $2 and $1.50 reserved seat prices.

While the release date was being determined, intensive preparations were under way for the domestic physical handling of the Fairbanks masterpiece at the United Artists Corporation exchanges in the United States and Canada, this distributor's foreign handling of this film being already in progress in a series of special advance engagements in all countries abroad. Prints, advertising matter and accessories in large volume have been assembled to meet the huge circulation already assured for "The Thief of Bagdad."

Setting a Fast Pace

William Steiner Reports Public Approval Of all His Stars

William Steiner announces that his Edith Thornton Productions have met with instant approval by the trade and reviewers. Leo Maloney Productions are now considered to be sure-fire standard attractions, while Charles Hutchison (Hurricane Hutch) started off his five-reel series with a bang and has set a most vigorous pace both in stunts and fine settings, it is announced.

"Cyclone Pete" Morrison and Neal Hart are reported as going strong.

The five units are all working in Hollywood, and all are looking forward to one of the best years for independent productions.

Johnny Hines Unit at Miami

JOHNNY HINES and members of his cast, as well as a technical staff, arrived in Miami, Florida, Sunday last, on the steamship "Apache" after a rough voyage from New York.

The unit, which is working on the forthcoming Charles C. Burr feature, "The Crackerjack," comprises, beside Johnny Hines; his director, Charles Hines; Sigrid Holmquist, leading lady; Vonda Case, J. Barney Sherry, Bradley Barker, Horace Haines and Henry West, besides a technical force bringing the ensemble up to twenty.

On the trip down, scenes were shot on the boat and also at Charleston, S. C., where a ten-hour stop was made; and in Miami work has been progressing rapidly on previously selected locations.

"The Crackerjack" has a revolutionary flavor, calling for much tropical stuff; the big scenes will be battle stuff, for which many cases of arms and uniforms were taken along; several hundred men will be used in these shots. Interior settings, now under construction at Tec-Art Studios.

The company expects to be busy in Miami for at least three weeks on location in the city and on millionaire estates.

"Red" Kann, who is vacationing down in Miami, and who telegraphed the above information, adds the gratuitous information that "the only kind of snowball down here is the sort you eat."

Warner Bros. Find New Type In Portuguese Girl in Hawaii

WHEN Caroline Deas, of Honolulu, went to bed the night before Christmas, she hung up her stocking as usual, but this time with a fervent prayer that when she woke up the next day, she would find something unusual in it; something she had been wishing to become true. And sure enough, she found what she hoped for but hardly expected.

Caroline found that Santa Claus in the persons of the Warner Bros. had selected her as the prettiest girl in all of Hawaii and the best actress on the islands, which entitled her to a trip to Hollywood and a chance in motion pictures with a possibility of a starring contract if she lived up to her screen tests.

New Type of Beauty Needed

It all came about because Harry Warner decided sometime ago that a new type of feminine beauty was needed in Warner Bros. pictures, and he was willing to go far afield to find it. There were plenty of Nordic, Slavic and Latin types to be had here for the asking, so the firm decided to go over to the Hawaiian Islands, where the great melting pot of the Far East simmers, and see if they could find an entirely new type.

It was a bona-fide effort, so mere beauty alone was not considered. The girl to win the honor had to be able to act as well as look pretty. For this reason a contest was started on the islands that differed from any other contest of its kind. Any girl of any race on the island was eligible. A screen test was taken of each entrant, and the winner was judged first for her screen possibilities, her beauty being a secondary consideration.

Judges Never Saw Originals

The judges were located in the studio of Warner Bros. in Hollywood, and never saw the originals. All they had to go by were the short screen tests. More than 300 of these were submitted. They were taken on theatre stages, on the streets of Honolulu and the beach at Waikikee.

Almost every race on the islands was represented and Harry Warner, who made the final decision, said he never had seen such an array of youthful beauty. There were Chinese, Japanese, Portuguese, half-castes. American girls and native Hawaiians. None of them were more than eighteen years old and the average was between sixteen and seventeen.

The winner finally narrowed down to three girls—a native, Hawaiian, an American-born girl and Miss Caroline Deas, who was finally selected. This girl beside possessing unusual beauty and acting ability is of the perfect athletic type.

Miss Deas Born in Honolulu

Miss Deas is a Portuguese maiden just seventeen years old, and was born in Honolulu where she has resided all her young life. She rides, dances, plays golf and is considered one of the most expert swimmers on the islands. Working in a Honolulu art shop, she spent all her spare time out of doors, and evidently gave considerable of her time to the study of expression as her screen pantomime stood put prominently in addition to her wonderful beauty.

Miss Deas will be the guest at several social affairs given by the people of Honolulu, and will then report at the Warner Bros. studio in Hollywood. Harry Warner hopes he has made a great find. The young woman will be tried out in several small roles, and if she responds to professional direction as well as she did to the contest director, there is a big future for her on the silver screen.

Barnes Signed by Paramount

T. Roy Barnes has arrived at the Paramount Long Island studio to play in Bebe Daniels' next starring vehicle, "The Crowded Hour." Mr. Barnes, who has been added to the cast of supporting players, headed by Kenneth Harlan, Frank Morgan and Helen Lee Worthing, was signed for an important role by Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation in charge of production.



POLA NEGRI

Paramount star, as she appears in "East of Suez."

Piccadilly Bookings

Three Warner Bros. Pictures Playing Three Consecutive Weeks

Warner Bros. pictures will play three continuous weeks at the Piccadilly Theatre, Broadway and Fifty-first street, New York City, when three of the firm's new attractions go in for a week each.

The pictures are "The Lighthouse By the Sea" which opened Saturday December 27; "The Narrow Street" on January 3, and "A Lost Lady" on January 10.

"The Lighthouse by the Sea" is the latest picture of Rin-Tin-Tin, Warner Bros. dog star, supported by Louise Fazenda and Willian (Buster) Collier.

"The Narrow Street" is from the novel by Edwin Bateman Morris, and has in its cast Matt Moore, David Butler, Dorothy Devore, Russell Simpson, George Pearce and Gertrude Short.

"A Lost Lady" is from the Willa Cather novel and features Irene Rich, supported by Matt Moore, June Marlowe, John Roche and George Fawcett. It was directed by Harry Beaumont.



Scenes from "Pampered Youth," a Vitagraph production directed by David Smith.

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Low Tide (J. White prod.)	Comedy	Dec. 6..	2,000
Little People of the Garden	Instructive	Dec. 6..	1,000
Earth's Oddities	Hodge-Podge	Dec. 13..	1,000
Goat Getters	Juvenile com.	Dec. 13..	2,000
French Pastry (Vernon)	Christie com.	Dec. 20..	2,000
Broadcasting	Hurd cartoon	Dec. 20..	1,000
Lovemania (St. John)	Tuxedo comedy	Dec. 27..	2,000
Mad Rush (Bowes)	Cameo comedy	Dec. 27..	1,000
Step Lightly (Lige Conley)	Mermaid com.	Jan. 3..	2,000
Hi-Fliers	Hodge-Podge	Jan. 3..	1,000

FILM BOOKING OFFICES OF AMERICA

Week-end Husbands (Rubens)	Society drama	Feb. 9..	6,700
White Sin (Bellamy)	Rural drama	Feb. 23..	6,237
Telephone Girl (Vaughn)	Series	Feb. 23..	2,000
Damaged Hearts (all-star)	Florida drama	Mar. 3..	6,154
When Knighthood Was in Tower (Vaughn).	Tel. Girl	Mar. 8..	2,000
North of Nevada (F. Thomson)	Western	Mar. 15..	5,000
Galloping Gallagher (F. Thomson)	Western	Mar. 22..	4,700
Money to Burns	Tel. Girl	Mar. 29..	2,000
Sherlock's Home	Tel. Girl	Mar. 29..	2,000
Yankee Madness (all-star)	Thrill-com.-dr.	Apr. 5..	4,680
His Forgotten Wife (all-star)	Drama	Apr. 12..	6,500
Silent Stranger (Fred Thomson)	Western	Apr. 19..	5,000
Beloved Vagabond (Blackwell)	Romantic drama	Apr. 26..	6,217
William Tells	Tel. Girl	May 3..	2,000
Girl of the Limberlost (Grey)	Rural drama	May 10..	6,000
Untamed Youth (Lewis)	Gypsy drama	May 10..	5,000
For the Love of Mike	Tel. Girl	May 17..	2,000
Danger Line (Hayakawa)	Japan drama	May 24..	5,000
Spirit of the U. S. A. (Johnson prod.)	Patriotic drama	May 31..	8,312
Dangerous Coward (F. Thomson)	Western	May 31..	6,000
Napoleon and Josephine (all-star)	Hist. romance	June 7..	6,591
Fighting Sap (F. Thomson)	Western	June 14..	5,138
There's Millions In It (all-star)	Romantic thriller	June 28..	6,000
Bee's Knees	Tel. Girl	June 28..	2,000
Swords and the Woman (DeCordoba)	Romantic drama	July 12..	6,000
Fools in the Dark (Patsy R. Miller)	Melo. farce	July 26..	7,002
Neglected Women (Seena Owen)	Society drama	Aug. 9..	6,265
Messalina	Italian spectacle	Sep. 6..	8,473
American Manners (R. Talmadge)	Thrill-com.-dr.	Sep. 6..	5,200
Desert Sheik (Hawley)	Sheik picture	Sep. 20..	5,044
Vanity's Price (A. Q. Nilsson)	Society drama	Sep. 20..	6,124
Woman Who Sinned (Busch)	Society drama		6,102
Thundering Hoofs (F. Thomson)	Western	Dec. 6..	5,033
Stepping Lively (R. Talmadge)	Comedy drama		5,317
Life's Greatest Game (J. Walker)	Baseball epic	Oct. 11..	7,010
Millionaire Cowboy (M. B. Flynn)	Western		4,841
Broken Laws (Mrs. W. Reid)	Drama		
Quemado (F. Thomson)	Western		
Cheap Kisses (all-star)	Jazz-drama	Nov. 15..	6,538
Go-Getters Series	Thrill comedy	Oct. 18..	2,000
Dangerous Flirt (Evelyn Brent)	Drama	Dec. 6..	5,297
Miss in the Dark (Vaughn)	Go-getters	Dec. 6..	2,000
On The Stroke of Three (Harlan)	Drama	Dec. 13..	6,767
Trigger Fingers (Bob Custer)	Tex. Ranger	Dec. 13..	4,775
Going of Cumming	Go-Getters	Dec. 13..	2,000
Laughing at Danger (R. Talmadge)	Thrill drama	Dec. 20..	5,442
Air Hawk (Al Wilson)	Airplane dr.	Dec. 20..	5,000
Who's Hooligan?	Go-getters	Dec. 20..	2,000
Heebie Jeebies (Aubrey)	Comedy	Dec. 27..	2,000
Silk Stocking Sal (Brent)	Underworld dr.	Jan. 3..	5,367
West of Hot Dog (Stan Laurel)	Comedy	Jan. 3..	2,000

FIRST NATIONAL

Song of Love (N. Talmadge)	Drama	Jan. 19..	8,000
Love Master (Strongheart)	Drama	Jan. 19..	6,779
Painted People (C. Moore)	Comedy	Feb. 9..	5,700
When a Man's a Man (J. Bowers)	Drama	Feb. 12..	6,910
Flowing Gold (all-star)	Drama	Mar. 1..	8,005
Lilies of the Field (C. Griffith)	Drama	Mar. 22..	8,510
Galloping Fish (Ince prod.)	Comedy	Mar. 22..	6,000
Secrets (N. Talmadge)	Drama	Apr. 5..	8,345
Enchanted Cottage (R. Barthelmess)	Drama	Apr. 19..	7,120
Abraham Lincoln (G. A. Billings)	Drama	Feb. 2..	12,000
Cytherea (all-star)	Society drama	May 21..	7,603
Why Men Leave Home (J. M. Stahl prod.).	Comedy-drama	May 3..	7,400
Woman on the Jury (all-star)	Drama	May 17..	7,145
Son of the Sahara (all-star)	Melodrama	May 24..	7,990
Sea Hawk (all-star)	Romantic drama	June 14..	12,045
Marriage Cheat (all-star)	Drama	June 14..	6,622
Those Who Dance (Ince prod.)	Drama	June 21..	7,312
White Moth (LaMarr)	Drama	June 21..	6,571
Perfect Flapper (C. Moore)	Comedy	June 28..	7,000
Self-Made Failure (B. Alexander)	Comedy	June 28..	7,345
For Sale (all-star)	Drama	July 5..	7,840
Born Rich (C. Windsor)	Society drama	Dec. 20..	
Single Wives (C. Griffith)	Society drama	Aug. 9..	7,526
Girl in the Limousine (Semon)	Farce comedy	Aug. 30..	5,630
Flirting With Love (C. Moore)	Comedy	Sep. 6..	6,920
In Hollywood With Potash and Perlmutter (all-star)	Comedy	Sep. 20..	6,700
Husbands and Lovers (all-star)	Dom. drama	Nov. 8..	7,882
Madonna of the Streets (Nazimova)	Drama	Oct. 25..	7,507
Tarnish (all-star)	Comedy-drama		6,907
Her Night of Romance (C. Talmadge)	Comedy	Dec. 6..	7,211
In Every Woman's Life (all-star)	Drama	Nov. 15..	6,298
Sandra (LaMarr)	Drama	Dec. 6..	7,794
Classmates (R. Barthelmess)	Drama	Nov. 29..	6,983
Christine of the Hungry Heart (Vidor)	Drama	Nov. 1..	7,500
Silent Watcher (Glenn Hunter)	Drama	Oct. 18..	7,576
Love's Wilderness (Griffith)	Drama	Dec. 20..	6,900
So Big (C. Moore)	Drama		
If I Marry Again (Doris Kenyon)	Drama		
Idle Tongues (Marmont)	Comedy-drama	Dec. 27..	5,300
Sundown (all-star)	Western epic	Oct. 25..	9,000
The Only Woman (N. Tadmadge)	Domestic dr.	Nov. 8..	6,770
Inez from Hollywood (Nilsson-Stone-Astor)	Heart interest	Dec. 13..	6,919

FOX FILM CORP.

Just Off Broadway (Gilbert)	Drama	Feb. 2..	5,444
Not a Drum Was Heard (Jones)	Drama	Feb. 9..	4,323
The Net (Castleton)	Drama	Feb. 9..	6,000
Shadow of the East (all-star)	Drama	Feb. 16..	5,874
Ladies to Board (Mix)	Comedy-drama	Feb. 23..	6,112
Blizzard (all-star)	Northern drama	Mar. 1..	5,800
Frogland	Novelty	Mar. 1..	1,000
Love Letters (Mason)	Comedy-drama	Mar. 8..	4,749
Wolf Man (Gilbert)	Drama	Mar. 15..	5,145
Vagabond Trail (Jones)	Drama	Mar. 22..	4,562
Arizona Express (D. Butler)	Railroad drama	Mar. 29..	6,316
Plunderer (Mayo)	Drama	Apr. 5..	5,000
A Man's Mate (Gilbert)	Drama	Apr. 5..	5,812
New England Farm	Instructive	Apr. 12..	1,000
Circus Cowboy (Jones)	Western drama	May 3..	6,400
Slippery Decks	Card expose	May 3..	1,000
Trouble Shooter (Mix)	Western drama	May 17..	5,702
He's My Pal	Imperial comedy	May 17..	2,000
Lone Chance (Gilbert)	Western drama	May 24..	4,385
When Wise Ducks Meet	Comedy	May 24..	2,000
Western Luck (Jones)	Comedy-drama	June 28..	5,000
Magic Needle	"Etching"	June 28..	1,000
Romance Ranch (Gilbert)	Comedy-drama	July 12..	4,471
Heart Buster (Mix)	Comedy-drama	July 19..	4,500
Beaten Gold	Educational	July 19..	1,000
Against All Odds (Jones)	Comedy-drama	Aug. 9..	4,899
Pain as You Enter (Moran)	Comedy	Aug. 9..	2,000
That French Lady (Mason)	Comedy-drama	Aug. 16..	5,470
Man Who Came Back (special)	Drama	Sep. 6..	8,273
Desert Outlaw (Jones)	Drama		
Wolves of the Night (W. Farnum)	Drama		
It Is the Law (all-star)	Drama	Sep. 13..	6,895
Dante's Inferno (special)	Drama	Oct. 11..	5,480
Cyclone Rider (all-star)	Drama	Sep. 20..	6,672
Last of the Duanes (Mix)	Drama	Aug. 30..	6,942
Iron Horse (special)	Railway drama	Sep. 13..	11,400
The Hunt	Van Bibber com.		
Conquerer (W. Farnum)	Reissue		
The Fight (all-star)	Drama		
Oh, You Tony (Mix and Tony)	Comedy-drama	Sep. 27..	6,302
Winner Take All (Jones)	Comedy-drama	Oct. 25..	5,949
Hearts of Oak (all-star)	Drama	Oct. 11..	5,336
Great Diamond Mystery (Mason)	Comedy-drama	Nov. 1..	5,096
Warrens of Virginia (all-star)	Drama	Nov. 1..	6,535
The Race	Van Bibber com.		
End of the Trail (W. Farnum)	Drama		
Rambles of a Raindrop	Instructive	Sep. 27..	1,000
Daughters of the Night (all-star)	Modern drama		5,701
Painted Lady (Mackaill)	Modern drama	Oct. 4..	6,936
Jerusalem Today	Instructive	Oct. 4..	1,000
Last Man on Earth	Novelty special	Dec. 27..	
Gold Heels	Race track dr.		6,637
Flames of Desire	Love drama		5,438
The Dancers	Drama		
The Folly of Vanity	Dramatic fantasy		
Teeth (Mix-Tony Duke)	Western drama	Nov. 15..	6,190
Tainted Souls	Modern drama		
Darwin Was Right	Monkey novelty com.	Nov. 8..	4,992
Everyman's Wife	Modern mystery-drama		
In Love With Love	Comedy drama	Jan. 3..	5,677
Hunting Wild Animals in Hollywood	Novelty		
Honor Among Men (E. Lowe)	Romance-drama	Oct. 18..	4,980
Unreal News 4	Novelty	Oct. 11..	2,000
Van Bibber Series	Polite com.	Oct. 25..	2,000
Age of Oil	Educational	Nov. 1..	2,000
Deep Sea Panic (Parrott)	Comedy	Nov. 1..	2,000
Nickle Plated West	Sunshine comedy	Nov. 15..	2,000
The Bull Fight	Educational	Nov. 15..	1,000
My Husband's Wives (Mason-Washburn)	Comedy-dr.	Nov. 22..	4,509
Paul Jones, Jr.	Van Bibber com.	Nov. 22..	2,000
Finger Lakes	Instructive	Nov. 22..	1,000
Brass Bowl (Edmund Lowe)	Adventure dr.	Nov. 29..	5,861
Stolen Sweeties (Monkeys)	Comedy	Nov. 29..	2,000
Salt of the Earth	Educational	Nov. 29..	1,000
Gerald Cranston's Lady (James Kirkwood).	Domestic dr.	Dec. 6..	6,074
Masked Marvel (Parrott)	Comedy	Dec. 6..	2,000
The Roughneck (George O'Brien)	Melodrama	Dec. 13..	7,619
The Burglar	Van Bibber	Dec. 13..	2,000
Man Who Played Square (Jones)	Western drama	Dec. 20..	6,700
Deadwood Coach (Mix)	Western drama	Jan. 10..	6,346
Troubles of a Bride	Melodrama	Dec. 27..	4,915
Dick Turpin (Mix)	English drama		
Hunted Woman	Melodrama		
Arizona Romeo (Jones)	Western drama		
Curlytop (Mason)	Melodrama	Jan. 10..	5,828
Stardust Trail (Mason)	Melodrama		
Scuttlers (W.Farnum)	Western drama		4,686
Movie-Mad Maid (Babe London)	Slapstick	Dec. 20..	2,000
Roaring Lions at Home	Sunshine com.	Jan. 3..	2,000
Uncommon Clay	Educational	Jan. 3..	1,000
Up On the Farm (Lee Moran)	Comedy	Jan. 3..	2,000
The Violin Speaks	Educational	Jan. 10..	1,000
Dangerous Curves	Comedy	Jan. 10..	2,000
Milk Bottle Bandits	Comedy	Jan. 10..	2,000

METRO-GOLDWYN

Through the Dark (Moore)	Drama	Jan. 29..	7,999
Yolanda (Davies)	Romance-dr.	Mar. 1..	10,125
Wild Oranges (all-star)	Drama	Mar. 15..	6,889
Nellie, Beautiful Cloak Model	Melodrama	Apr. 5..	6,598
Three Weeks (Pringle-Nagel)	Romantic dr.	Apr. 12..	7,483
Janice Meredith (Davies)	Romantic dr.	Aug. 23..	10,655
Rejected Woman (Rubens-Nagel)	Drama	May 3..	7,761
Heart Bandit (Dana)	Comedy-dr.	Jan. 19..	4,909
Fool's Awakening (Ford)	Drama	Feb. 16..	5,763
Man Life Passed By (Marmont)	Drama	Mar. 1..	6,459
Thy Name Is Woman (LaMarr)	Drama	Mar. 1..	9,087
Uninvited Guest (Tolley)	Drama	Mar. 8..	6,145
Happiness (L. Taylor)	Comedy-dr.	Mar. 8..	7,414
Women Who Give (all-star)	Sea drama	Mar. 22..	7,500
Boy of Flanders (Coogan)	Comedy-dr.	Apr. 5..	7,018
Shooting of Dan McGrew (all-star)	Drama	Apr. 12..	6,318
Mademoiselle Midnight (Murray)	Drama	May 17..	6,778
Sherlock, Jr. (Keaton)	Comedy	May 17..	4,065
Arab (Novarro-Terry)	Drama	July 12..	6,710
Bread (all-star)	Drama	Aug. 2..	6,726
Tess of D'Urbervilles (Sweet)	Drama	Aug. 9..	7,736
Little Robinson Crusoe (Coogan)	Comedy-dr.	Aug. 16..	6,126
Broken Barriers (all-star)	Drama	Aug. 16..	5,717
True As Steel (all-star)	Drama	Jun. 28..	6,454
Revelation (Dana)	Drama	July 5..	8,752
Recoil (Blythe-Hamilton)	Drama	July 12..	7,089
Wine of Youth (all star)	Drama	July 26..	6,805

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Along Came Ruth (Dana)	Comedy-dr.	Aug. 2..	5,161
Red Lily (Bennett-Novarro)	Drama	Aug. 16..	6,375
Sinners in Silk (Menjou-Boardman)	Drama	Aug. 30..	5,750
Circe, The Enchantress (Murray)	Drama	Sep. 13..	6,884
His Hour (Pringle)	Drama	Sep. 20..	6,300
One Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27..	5,883
Navigator (Keaton)	Comedy	Sep. 13..	5,558
Bandolero (all star)	Drama	Oct. 11..	6[illegible]
Great Divide (all star)	Drama		
The Snob (all star)	Drama	Nov. 8..	6,513
He Who Gets Slapped (Chaney)	Drama	Nov. 15..	6,613
Rag Man (Coogan)	Comedy-dr.		
Silent Accuser (Peter, the Great)	Dog drama	Nov. 9..	5,883
So This Is Marriage (all star)	Comedy-dr.	Jan. 3..	6,300
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Ben Hur (special cast)	Drama		
Merry Widow (Murray)	Comedy-dr.		
The Scandal (Novarro)	Drama		
Seven Chances (Keaton)	Comedy		
Sporting Venus (Sweet)	Drama		
Married Flirts (all-star)	Drama	Oct. 25..	6,765
Temptress (Cosmopolitan)			
The Square Peg			
Zander, the Great (Cosmopolitan)			
Romola (Lillian Gish)	Famous novel	Dec. 13..	12,974
Greed (Von Stroheim prod.)	Special	Dec. 20..	10,067
Chu-Chin-Chow (B. Blythe)	Spectacle		
Wife of the Centaur	Drama		6,586
Dixie Handicap (Windsor-Keenan)	Drama	Jan. 10..	6,905
Cheaper to Marry (All Star)	Drama		
A Man's World (Joyce-Marmont)	Drama		

PARAMOUNT

Ten Commandments (all star)	Spectacular dr.	Jan. 5..	12,000
Icebound (Dix-Wilson)	Rural dr.	Mar. 15..	6,471
Society Scandal (Swanson)	Society dr.	Mar. 22..	6,435
Fighting Coward (Cruze prod.)	Satirical dr.	Mar. 29..	6,433
Dawn of a To-morrow (Logan)	Slum dr.	Apr. 5..	6,084
Singer Jim McKee (W. S. Hart)	Western	Apr. 12..	7,008
Breaking Point (all star)	West-Metropolitan	Apr. 19..	6,664
Confidence Man (Meighan)	Romance dr.	Apr. 26..	6,300
Moral Sinner (Dalton)	Crook melo.	Apr. 26..	5,459
Triumph (C. DeMille prod.)	Theatrical dr.	May 3..	8,292
Bluff (Ayres-Moreno)	Drama	May 10..	6,504
Men (Negri)	Society dr.	May 17..	6,700
Wanderer of Wasteland (Holt-Technicolor)	Western	May 31..	6,086
Code of the Sea (LaRocque-Logan)	Sea melodr.	Jun. 7..	6,550
Bedroom Window (W. DeMille prod.)	Mystery dr.	Jun. 21..	6,550
Guilty One (Ayres)	Heavy mystery	Jun. 28..	5,365
Tiger Love (Melford prod.)	Modern dr.	Jun. 28..	5,325
Changing Husbands (Joy)	Dual role dr.	July 5..	6,799
Unguarded Women (Daniels-Dix)	Society dr.	July 5..	6,051
Enemy Sex (Compson)	Romantic dr.	July 12..	7,861
Side Show of Life (Torrence)	Clown dr.	Aug. 2..	7,511
Manhandled (Swanson)	Comedy-dr.	Aug. 9..	6,908
Man Who Fights Alone (W. Farnum)	Drama	Aug. 9..	6,337
Monsieur Beaucaire (Valentino)	Spectacle melo.	Aug. 23..	9,932
Empty Hands (Holt)	Forest Melo.	Aug. 30..	6,976
Lily of the Dust (Negri)	Drama	Sep. 6..	6,811
The Female (Compson)	Society dr.	Sep. 13..	6,167
Merton of the Movies (Hunter)	Travesty	Sep. 20..	7,655
Sinners in Heaven (Daniels-Dix)	Drama	Sep. 20..	6,621
Open All Night (all star)	Demestic dr.	Sep. 20..	6,881
Feet of Clay (C. DeMille prod.)	Drama	Oct. 4..	9,741
Alaskan (Meighan)	Drama	Sep. 27..	6,167
Her Love Story (Swanson)	Romance dr.	Oct. 11..	6,736
Story Without a Name (Ayres-Moreno)	Prize title	Oct. 18..	5,912
Dangerous Money (Daniels)	Comedy-dr.	Oct. 25..	6,864
Border Legion (Moreno)	Drama	Nov. 1..	7,048
Worldly Goods (Ayres)	Drama	Nov. 15—	6,055
Fast Set (Compson-Menjou)	Domestic dr.	Nov. 29..	6,574
Forbidden Paradise (Negri)	Drama	Nov. 29..	7,000
Sainted Devil (Valentino)	Drama	Dec. 6..	8,633
City That Never Sleeps (Cruze prod.)	Mother-love melo.	Oct. 11..	6,097
Manhattan (Dix)	Romantic com.	Nov. 8..	6,415
Garden of Weeds (Compson)	Drama	Nov. 15..	6,230
Wages of Virtue (Swanson)	Drama	Dec. 6..	7,093
Tongues of Flame (Meighan-Love)	Melodrama	Dec. 27..	6,763
North of 36 (Torrence-Holt-Wilson)	Historic romance	Dec. 13..	7,908
Argentine Love (Daniels-Cortez)	Spanish romance	Jan. 3..	5,970
Peter Pan (Betty Bronson)	Barrie classic	Jan. 3..	9,593
Locked Doors (Compson)	Original story		6,221
Tomorrow's Love (Ayres)	Divorce com-dr.		
East of Suez (Negri)	Drama		
Miss Bluebeard (Daniels)	The stage success		
Golden Bed (LaRocque)	Drama of classes		
Man Must Live (Dix)	Newspaper romance		6,116
Coming Through (Meighan)	New type Meighan story		
The Devil's Cargo (Starke)	Drama of Old California		
Lord Chumley (Dana-Griffith-Roberts)	Stage success		
Top of the World (Nilsson-Kirkwood)	Africa and England		7,167
The Swan (Menjou-Howard)	Stage success		
Contraband (Wilson-Noah Beery)	Bootleg drama		
Madame Sans Gene (Swanson)	World Famous drama		
Thundering Herd (Holt-Wilson)	Buffalo stampede		

PATHE

Zeb Versus Paprika	Stan Laurel	Mar. 15..	2,000
Why Mice Leave Home	Terry cartoon	Mar. 15..	1,000
Wolfe and Montcalm	Chronicles of America	Mar. 22..	3,000
Scarem Much	Sennett comedy	Mar. 22..	2,000
Fields of Glory	"Sportlight"	Mar. 22..	1,000
Hunters Bold	"Spat Family"	Mar. 22..	2,000
From Rags to Riches and Back Again	Terry cartoon	Mar. 22..	1,000
Don't Forget	Charles Chase	Mar. 22..	1,000
King of Wild Horses	Rex (horse)	Mar. 29..	5,000
Big Moments From Little Pictures	Will Rogers	Mar. 29..	2,000
Fraidy Cat	Charles Chase	Mar. 29..	1,000
Shanghaied Lovers	Harry Langdon	Mar. 29..	2,000
The Champion	Terry cartoon	Mar. 29..	1,000
Dirty Little Half Breed	Frontier series	Mar. 29..	2,000
Seein' Things	"Our Gang"	Apr. 5..	2,000
Birds of Passage	Bird Novelty	Apr. 5..	3,000
Running Wild	Terry cartoon	Apr. 5..	1,000
Friend Husband	Snub Pollard	Apr. 5..	1,000
The Swift and Strong	"Sportlight"	Apr. 5..	1,000
Girl-Shy	Harold Lloyd	Apr. 12..	7,457
Our Little Nell	"Dippy Doo Dads"	Apr. 12..	1,000

	Kind of Picture	Review.	Feet
Medicine Hat	Frontier series	Apr. 12..	2,000
Brothers Under the Chin	Stan Laurel	Apr. 12..	2,000
Gateway of the West	8th Chronicle	Apr. 19..	3,000
The Hollywood Kid	Sennett comedy	Apr. 19..	2,000
Hit the High Spots	"Spat Family"	Apr. 19..	2,000
One at a Time	Earl Mohan	Apr. 19..	1,000
If Noah Lived Today	Terry cartoon	Apr. 19..	1,000
A Trip to the Pole	Terry cartoon	Apr. 26..	1,000
Sun and Snow	"Sportlight"	Apr. 26..	1,000
Get Busy	Snub Pollard	Apr. 26..	1,000
Highbrow Stuff	Will Rogers	Apr. 26..	2,000
Flickering Youth	Sennett comedy	Apr. 26..	2,000
Commencement Day	"Our Gang"	May 3..	2,000
An Ideal Farm	Terry cartoon	May 3..	1,000
Homeless Pups	Terry cartoon	May 3..	1,000
Sporting Speed	"Sportlight"	May 3..	1,000
Publicity Pays	Charles Chase	May 3..	1,000
When Winter Comes	Terry cartoon	May 10..	1,000
Near Dublin	Stan Laurel	May 10..	2,000
North of 50-50	"Dippy Doo Dads"	May 10..	1,000
The Fortieth Door	Allene Kay—serial	May 17..	
April Fool	Charles Chase	May 17..	2,000
The Pilgrims	Chronicle series	May 17..	3,000
Fishin' Fever	"Sportlight"	May 17..	2,000
Black Oxfords	Sennett comedy	May 17..	2,000
Bottle Babies	"Spat Family"	May 17..	2,000
Going to Congress	Will Rogers	May 24..	2,000
Position Wanted	Charles Chase	May 24..	1,000
The Cat's Meow	Sennett comedy	May 24..	2,000
Cradle Robbers	"Our Gang"	May 31..	2,000
Building Winners	"Sportlight"	May 31..	1,000
Before Taking	Earl Mohan	May 31..	1,000
Rupert of Hee-Haw	Stan Laurel	June 7..	2,000
Yukon Jake	Ben Turpin	June 7..	2,000
Up and At 'Em	"Dippy Doo Dads"	June 7..	1,000
The Flying Carpet	Terry cartoon	June 7..	1,000
Declaration of Independence	"Chronicles"	June 14..	3,000
Fast Black	Mohan-Engle	June 14..	1,000
Lion and the Souse	Sennett comedy	June 14..	2,000
On Guard	"Sportlight"	June 14..	1,000
Suffering Shakespeare	"Spat Family"	June 14..	2,000
Young Oldfield	Charles Chase	June 21..	1,000
His New Mama	Sennett comedy	June 21..	2,000
Don't Park There	Will Rogers	June 21..	2,000
Her Memory	Will Nigh Miniature	June 21..	1,000
Solitude and Fame	"Sportlight"	June 28..	1,000
Stolen Goods	Charles Chase	June 28..	1,000
Jubilo, Jr.	"Our Gang"	June 28..	2,000
Jeffries, Jr.	Charles Chase	July 5..	1,000
The Wide Open Spaces	Stan Laurel	July 5..	2,000
The Body in the Bag	Terry cartoon	July 5..	1,000
Yorktown	Chronicles of America	July 12..	3,000
Why Husbands Go Mad	Charles Chase	July 12..	1,000
Desert Sheiks	Terry cartoon	July 12..	1,000
Radio Mad	"Spat Family"	July 12..	2,000
Maud Miller	Special	July 19..	2,000
Our Congressman	Will Rogers	July 19..	2,000
A Woman's Hour	Terry cartoon	July 19..	1,000
A Ten-Minute Egg	Charles Chase	July 19..	1,000
It's a Bear	"Our Gang"	July 26..	2,000
The Sport of Kings	Terry cartoon	July 26..	1,000
Our Defenders	"Sportlight"	July 26..	1,000
Seeing Nellie Home	Charles Chase	July 26..	1,000
Into the Net	Mulhall-Murphy serial	Aug. 2..	
Romeo and Juliet	Sennett comedy	Aug. 2..	2,000
Flying Fever	Terry cartoon	Aug. 2..	1,000
Short Kilts	Hal Roach comedy	Aug. 2..	2,000
A Hard Boiled Tenderfoot	"Spat Family"	Aug. 9..	2,000
The Puritans	"Chronicles" series	Aug. 9..	3,000
Amelia Comes Back	Terry cartoon	Aug. 9..	1,000
The First Hundred Years	Sennett comedy	Aug. 16..	2,000
A Truthful Liar	Will Rogers	Aug. 16..	2,000
The Battling Orioles	Special	Aug. 23..	5,000
East of the Water Plug	Sennett comedy	Aug. 23..	2,000
High Society	"Our Gang"	Aug. 23..	2,000
The Prodigal Pup	Terry cartoon	Aug. 23..	1,000
Hoofbeats	"Sportlight"	Aug. 23..	1,000
House Cleaning	Terry cartoon	Aug. 23..	1,000
Alexander Hamilton	"Chronicles" series	Sep. 6..	3,000
Lizzies of the Field	Sennett comedy	Sep. 6..	2,000
Barnyard Olympics	Terry cartoon	Sep. 6..	1,000
South of the North Pole	"Spat Family"	Sep. 6..	2,000
One Third Off	Cobb-Rice comedy	Sep. 6..	2,000
The Happy Years	"Sportlight"	Sep. 6..	1,000
Why Men Work	Charles Chase	Sep. 6..	1,000
Message From the Sea	Terry cartoon	Sep. 6..	1,000
Luck of the Foolish	Harry Langdon	Sep. 13..	2,000
Outdoor Pajamas	Charles Chase	Sep. 13..	2,000
Three Foolish Weeks	Ben Turpin	Sep. 13..	2,000
In Good Old Summertime	Terry cartoon	Sep. 13..	1,000
Danger Lure	Sportlight	Oct. 11..	1,000
Dixie	Chronicles	Oct. 11..	3,000
Goofy Age (Glenn Tryon)	Comedy	Oct. 11..	2,000
10 Scars Make a Man (Allene Ray)	Serial	Oct. 18..	
Black Magic	Terry cartoon	Oct. 18..	1,000
Sporting Rhythm	Sportlight	Oct. 18..	1,000
Riders of the Purple Cow	Sennett com.	Oct. 18..	2,000
Every Man for Himself	Our Gang	Oct. 18..	2,000
Hot Water (Harold Lloyd)	Feature com.	Oct. 18..	5,000
On Leave of Absence	Detective	Oct. 25..	2,000
Bungalow Boobs (Chase)	Comedy	Oct. 25..	1,000
Sky Plumber (Arthur Stone)	Comedy	Oct. 25..	2,000
Galloping Bungalows	Sennett com.	Nov. 1..	2,000
Stunts	Sportlight	Nov. 1..	1,000
Hot Stuff	Spat family	Nov. 1..	2,000
Cat and the Magnet	Terry cartoon	Nov. 1..	1,000
Fast Company	Our Gang	Nov. 15..	2,000
She Knew Her Man	Terry cartoon	Nov. 15..	1,000
Gridiron Glory	Sportlight	Nov. 15..	1,000
Love's Sweet Piffle (R. Graves)	Comedy	Nov. 22..	2,000
Are Blond Men Bashful? (Stone)	Comedy	Nov. 22..	2,000
Out of the Storm	Detective	Nov. 22..	2,000
Good Old Circus Days	Terry cartoon	Nov. 22..	1,000
All Wet (Chase)	Comedy	Nov. 29..	1,000
Deaf, Dumb and Daffy	Spat Family	Nov. 29..	2,000
Cannon-Ball Express	Sennett com.	Nov. 29..	2,000
Champions	Sportlight	Nov. 29..	1,000
Lumber Jacks	Terry cartoon	Nov. 29..	1,000
White Sheep (Glenn Tryon)	Special dr.	Dec. 6..	6,091
Feet of Mud (Sennett cast)	Comedy	Dec. 6..	2,000
Meet the Missus (Tryon)	Comedy	Dec. 6..	2,000

	Kind of Picture	Review.	Feet
Bucking the Bucket Shop	Detective series	Dec. 6..	2,000
She's In Again	Terry cartoon	Dec. 6..	1,000
Mysterious Mystery	Our Gang	Dec. 13..	2,000
Off His Trolley (R. Graves)	Sennett com.	Dec. 13..	2,000
Noah's Athletic Club	Terry cartoon	Dec. 13..	1,000
Just a Good Guy (Stone) ..	Comedy	Dec. 20..	2,000
Royal Razz (Chase)	Comedy	Dec. 20..	1,000
Mysteries of Old Chinatown	Terry cartoon	Dec. 20..	1,000
Nature's Rouge	Sportlight	Dec. 20..	1,000
Rubber Neck	Spat Family ..	Dec. 27..	2,000
Bull and Sand	Sennett comedy	Dec. 27..	2,000
Invaders	Sportlight	Dec. 27..	1,000
Down on the Farm	Terry cartoon	Dec. 27..	1,000
The Sea Squawk	Sennett com.	Jan. 3..	2,000
On the Ice	Terry cartoon	Jan. 3..	1,000
Galloping Hoofs (Allene Ray)	Serial	Jan. 3..	
Wages of Tin (Tryon)	Comedy	Jan. 3..	2,000
Rat's Knuckles (Chase)	Comedy	Jan. 10..	1,000
Rough and Tumbling	Sportlight	Jan. 10..	1,000
Our Game Pup	Terry cartoon	Jan. 10..	1,000
The Big Town (Our Gang)	Comedy	Jan. 10..	2,000
Plumber (Graves)	Comedy	Jan. 10..	2,000

PRINCIPAL PICTURES

Listen Lester (all-star)	Comedy-drama	May	10..	6,242
Daring Youth (Daniels)	Comedy drama	May	17..	5,975
Daughters of Pleasure (Prevost)	Drama	May	24..	6,000
Masked Dancer (H. Chadwick)	Mystery drama	May	31..	4,987
Good Bad Boy (Joe Butterworth)	Comedy-drama	June	7..	5,198
Captain January (Baby Peggy)	Sea story	July	12..	6,194
Helen's Babies (Baby Peggy)	Comedy-drama			
Mine With Iron Door (all-star)	Adventure drama	Dec.	27..	7,800
Re-Creation of Brian Kent	Drama			
Resurrection	Tolstoi novel			

PRODUCERS DISTRIBUTING CORP.

Grit (G. Hunter)	Crook dr	Jan.	12..	5,500
Love's Whirlpool (Lee-Kirkwood)	Drama	Mar.	22..	6,605
Hoosier Schoolmaster (Hull)	Drama	Mar.	29..	5,556
His Darker Self (L. Hamilton)	Comedy	Apr.	5..	5,000
Try and Get It (Washburn)	Comedy-dr.	Apr.	12..	5,607
Not One to Spare (all star)	Pathos dr	Apr.	19..	5,000
Wandering Husbands (Lee-Kirkwood)	Drama	May	10..	6,309
Hold Your Breath (Devore)	Thrill com	Jun.	7..	5,900
Miami (Compson)	Drama	Jun.	14..	6,317
Night Hawk (Carey)	Western	Jun.	14..	5,115
Lightning Rider (Carey)	Western	Jun.	21..	6,000
What Shall I Do? (Mackaill)	Drama	Jun.	28..	8,000
Legend of Hollywood (Marmont)	Drama	Jan.	10..	5,414
Wise Virgin (Miller)	Drama			5,951
Welcome Stranger (Vidor)	Comedy-dr.	Oct.	25..	6,618
Ramshackle House (Compson)	Comedy-dr.			6,257
Barbara Frietchie (Vidor)	Civ. War dr	Oct.	11..	7,179
Chalk Marks (M. Snow)	Drama			
House of Youth (Logan)	Drama			6,669
Roaring Rails (Carey)	Railway dr	Oct.	25..	5,753
Another Scandal (Lois Wilson)	Sex theme	Nov.	1..	7,000
Another Man's Wife (Lee-Kirkwood)	Drama			5,015
Trouping With Ellen (H. Chadwick)	Comedy-dr.			6,452
Reckless Romance	Comedy feature	Nov.	22..	5,530
Siren of Seville (Dean)	Drama	Nov.	29..	6,724
Girl on the Stairs (Miller)	Comedy-dr.			6,214
Chorus Lady (Livingston)	Comedy-dr.			6,020
Cafe in Cairo (Dean)	Drama			5,656
Flaming Forties (Carey)	Western			5,770
The Mirage (Vidor)	Drama			
Let Women Alone (O'Malley-Hawley)	Drama			
Soft Shoes (Carey)	Western			
Off the Highway (Logan)	Drama			

B. P. SCHULBERG PROD.

Breath of Scandal (Blythe)	Society drama			6,940
White Man (Joyce)	Jungle romance	Nov.	22..	6,370
Triflers (Busch-Mayo)	Paris soc. dr.	Dec.	27..	6,626
Capital Punishment (Clara Bow)	Modern dr.			
Boomerang (Clara Bow)	Comedy-dr.			

SELZNICK

(Through Associated Exhibitors)

Woman to Woman (Compson)	Drama	Apr.	26..	6,304
$20 a Week (Arliss)	Drama	Jun.	21..	5,900
White Shadow (Compson)	Drama			
Passionate Adventure (Joyce-Daw)	Society dr			5,665
Bowery Bishop	Slum dr			
Greatest Love of All (Beban)	Drama			

(Through F. B. O.)

Nell Shipman Little Dramas	
Featurettes	
Jimmy Aubrey Comedies	
Col. Heeza Liar Comedies	

UNITED ARTISTS

Dorothy Vernon of Haddon Hall (Pickford)	Romantic drama	May	17..	9,351
America (Griffith prod.)	Historical drama	Mar.	8..	11,442
Isn't Life Wonderful? (Dempster)	Realism	Dec.	13..	8,000
Thief of Bagdad (D. Fairbanks)	Fantasy	Mar.	29..	12,000

UNIVERSAL

Hats Off (Morrison)	Drama	Feb.	9..	2,000
Down in Jungle Town (Joe Martin)	Monkey comedy	Feb.	9..	1,000
Fast Express (W. Duncan)	Railway serial	Feb.	9..	...
Jack o' Clubs (Rawlinson)	Western dr	Feb.	16..	4,717
Lone Larry (Sedgwick)	Comedy	Feb.	16..	2,000
You're Next	Century com	Feb.	16..	2,000
The Jail Bird (Edwards)	Comedy	Feb.	16..	1,000
Ride for Your Life (Gibson)	Western	Mar.	1..	5,310
Society Sensation (Valentino)	Reissue	Mar.	1..	2,000
Very Bad Man (Edwards)	Comedy	Mar.	1..	1,000
Peg of the Mounted (Baby Peggy)	Comedy	Mar.	1..	2,000
Law Forbids (Baby Peggy)	Feature dr	Mar.	8..	6,263
Swing Bad the Sailor	Leather Pushers	Mar.	8..	2,000
Sons-in-Law	Century com	Mar.	8..	2,000
Should Poker Players Marry (Edwards)	Comedy	Mar.	8..	1,000
Fool's Highway (Philbin)	Drama	Mar.	15..	6,800
Big Boy Blue	Leather Pushers	Mar.	15..	2,000
The Oriental Game (Pal)	Century com	Mar.	15..	2,000
Keep Healthy (Summerville)	Comedy	Mar.	15..	1,000
Phantom Horseman (Hoxie)	Western	Mar.	15..	4,889
Stolen Secrets (Rawlinson)	Drama	Mar.	22..	4,742
Young Tenderfoot (Messinger)	Comedy	Mar.	22..	2,000
Nobody to Love (Edwards)	Comedy	Mar.	22..	1,000
Night Message (Hulette)	Drama	Mar.	29..	4,531
Ship Ahoy (Dunn)	Comedy	Mar.	29..	1,000
That's Rich (Trimble)	Comedy	Mar.	29..	2,000
Galloping Ace (Hoxie)	Western	Apr.	5..	4,561
Hit Him Hard (Earle)	Comedy	Apr.	5..	2,000
Marry When Young (Edwards)	Comedy	Apr.	5..	1,000
Checking Out (Pal)	Century com	Apr.	12..	2,000
Spring of 1964 (Edwards)	Comedy	Apr.	12..	1,000
Excitement (LaPlante)	Comedy-dr.	Apr.	19..	4,913
Storm Daughter (Dean)	Drama	Apr.	19..	5,203
Racing Kid (Messinger)	Comedy	Apr.	19..	2,000
Forty Horse Hawkins (Gibson)	Western	Apr.	26..	5,140
One Wet Night (Edwards)	Comedy	Apr.	26..	1,000
Pretty Plungers (Follies Girls)	Century com	Apr.	26..	2,000
Riders Up (Hale)	Race drama	May	3..	4,904
Politics (Summerville)	Comedy	May	3..	1,000
Green Grocers (Dunn)	Comedy	May	3..	1,000
A Lotty Marriage (Earle)	Comedy	May	3..	2,000
Taxi, Taxi! (Hoxie)	Comedy-dr.	May	10..	4,943
Pigskin Hero (McCoy)	Comedy	May	10..	2,000
Bulltosser (Lyons-Moran)	Reissue	May	10..	1,000
Dangerous Blonde (LaPlante)	Comedy-dr.	May	17..	4,919
Fast Steppers (New Series)	Race dr	May	10..	2,000
Ridgeway of Montana (Hoxie)	Western	May	17..	4,843
My Little Brother (Summerville)	Comedy	May	17..	1,000
The Lone Round-Up (Dougherty)	Short Western	May	17..	2,000
The Signal Tower (Super-Jewel)	Drama	May	24..	6,714
Tired Business Man (Alt-Follies Girls)	Comedy	May	24..	2,000
Honor of Men (N. Hart re-issue)	Western	May	24..	2,000
Reckless Age (Denny)	Drama	May	31..	6,954
Fighting American (all star)	Drama	May	31..	5,251
Case Dismissed (Summerville)	Comedy	May	31..	1,000
Boss of the Bar-20 (Lawrence)	Western	May	31..	2,000
Delivering the Goods (Pal)	Comedy	May	31..	2,000
The Gaiety Girl (Philbin)	Drama	Jun.	7..	7,419
High Speed (Rawlinson)	Drama	Jun.	7..	4,927
Fearless Fools (McCoy)	Century com	Jun.	7..	2,000
Rest in Pieces (Roach)	Comedy	Jun.	7..	1,000
Powerful Eye (Morrison)	Short Western	Jun.	7..	2,000
Sailor Maids (Follies Girls)	Comedy	Jun.	14..	2,000
Winning a Bride (Ridgeway)	Comedy	Jun.	14..	2,000
Family Secret (Baby Peggy)	Comedy-dr.	Jun.	21..	5,076
Back Trail (Hoxie)	Western	Jun.	21..	4,615
Fight and Win (Jack Dempsey)	Fight series	Jun.	21..	...
Please Teacher (Messinger)	Comedy	Jun.	21..	2,000
Miners Over 21 (Summerville)	Comedy	Jun.	21..	1,000
Blue Wing's Revenge (Lawrence)	Western	Jun.	28..	2,000
Dark Stairway (Rawlinson)	Drama	Jun.	28..	5,000
Iron Man (Albertini)	Serial	Jun.	28..	...
Behind the Curtain (Bryson)	Drama	July	5..	4,875
A Royal Pair	Century com	July	5..	2,000
Why Be Jealous? (Roach)	Comedy	July	5..	1,000
Young Ideas (LaPlante)	Comedy-dr.	July	12..	4,005
Her Fortunate Face	Century com	July	12..	2,000
Little Savage	Short Western	July	12..	2,000
Sawdust Trail (Gibson)	Western	July	19..	5,500
Cry Baby (Summerville)	Comedy	July	19..	1,000
Starving Beauties (Wiley)	Comedy	July	26..	2,000
Flying Eagle (Lawrence)	Short Western	July	26..	2,000
Patching Things Up (Roach)	Comedy	July	26..	2,000
Fighting Fury (Hoxie)	Western	Aug.	2..	4,491
Kid Days (Snooky)	Comedy	Aug.	2..	1,000
Her City Sport (Wiley)	Comedy	Aug.	2..	2,000
The Gun Packer (Morrison)	Western	Aug.	2..	2,000
Big Timber (Desmond)	Forest dr	Aug.	9..	4,650
Paging Money	Century com	Aug.	9..	2,000
King's Command (Lawrence)	Short Western	Aug.	9..	2,000
Love and Glory (all star)	Drama	Aug.	16..	7,084
Hit and Run (Gibson)	Baseball dr	Aug.	16..	5,504
Wolves of the North (Duncan)	Serial	Aug.	16..	...
Wine (C. Bow)	Drama	Aug.	23..	6,220
Hysterical History (Z Series)	Novelty	Aug.	23..	1,000
Sagebush Vagabond	Western	Aug.	23..	2,000
Butterfly (LaPlante)	Comedy-dr.	Aug.	30..	7,472
The Blow Out (Messinger)	Comedy	Aug.	30..	2,000
K—The Unknown (Valli-Marmont)	Drama	Sep.	6..	8,146
All's Swell on the Ocean (Dempsey)	Fight and win	Sep.	6..	2,000
So This Is Paris (Dempsey)	Fight and win	Sep.	6..	2,000
Scared Stiff	Century com	Sep.	6..	2,000
Mind the Baby (Pal)	Comdey	Sep.	13..	2,000
College Cowboy	Western	Sep.	13..	2,000
Traffic Jams (McCoy)	Comedy	Sep.	13..	2,000
Tempest Cody Gets Her Man (Walcamp)	Western	Sep.	13..	2,000
That's the Spirit (Roach)	Comedy	Sep.	13..	1,000
Measure of a Man (Desmond)	Drama	Sep.	20..	4,979
Fast Worker (Denny-LaPlante)	Drama	Sep.	20..	6,506
Low Bridge (Messinger)	Comdey	Sep.	27..	2,000
Game Hunter (Roach)	Comdey	Sep.	27..	1,000
Between Fires	Western	Sep.	27..	2,000
Rose of Paris (Philbin)	Drama	Oct.	4..	6,362
Rip Van Winkle	Hysterical Hist	Oct.	4..	1,000
Trouble Fixer	Century com	Oct.	4..	2,000
Western Wallop (Hoxie)	Ex-convict dr	Oct.	11..	4,611
Hello, Frisco (Summerville-Dunn)	Comedy	Oct.	11..	1,000
Snappy Eyes (Wiley)	Comedy	Oct.	11..	2,000
An Eyeful (Sullivan)	Short drama	Oct.	11..	2,000
Pocahontas & John Smith	Hysterical hist.	Oct.	18..	1,000
What an Eye	Comedy	Oct.	18..	2,000
Ridin' Kid From Powder River (Gibson)	Western	Oct.	25..	5,727
Riddle Rider (Desmond-Sedgwick)	Serial	Nov.	1..	
Robinson Crusoe	Hysterical hist.	Nov.	1..	1,000
Some Tomboy (Wiley)	Comedy	Nov.	1..	2,000
The Tornado (H. Peters)	Melodrama	Nov.	15..	6,375
Sweet Dreams	Century comedy	Nov.	15..	2,000
Antony and Cleopatra	Gysterical History	Nov.	15..	1,000
Speed, Boys (Trimble, Bobbles)	Century (kid)	Nov.	22..	2,000
Oh, Doctor (R. Denny)	Comedy	Nov.	29..	6,587
Omar Khayyan (Hysterical history)	Comedy	Nov.	29..	1,000
Double Cross (Sullivan)	Drama	Nov.	29..	2,000
Smouldering Fires (Frederick-LaPlante)	Drama	Dec.	13..	7,356
Hurricane Kid (Gibson)	Western	Jan.	3..	5,296
Secrets of the Night (Kirkwood-Bellamy)	Drama	Dec.	20..	6,138
Mad Whirl (May MacAvoy)	Comedy-dr.	Dec.	27..	6,184
Price of Pleasure (Valli Kerry)	Drama			
Saddle Hawk (Gibson)	Western dr.			

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Raffles (House Peters)	Drama		
Eyes of Fools (Rubens-Marmont)	Society dr.		
Fifth Avenue Models (Mary Philbin)	Drama		
Up The Ladder (Valli)	Drama		
Love Cargo (House Peters)	Drama		
Let 'Er Back (Gibson)	Western	Jan. 3.	5,500
Dangerous Innocence (LaPlante-O'Brien)	Drama		
Ridin' Thunder (Jack Hoxie)	Western		
Man in Blue (Rawlinson-Bellamy)	Drama		
Meddler (Desmond)	Drama		
Taming the West (Gibson)	Western		
Don Dare-Devil (Hoxie)	Western		
Red Clay (Desmond)	Drama		
Paul Revere	Hysterical histy.	Dec. 20.	1,000
Border Maid (Ed Cobb)	Drama	Dec. 20.	2,000
Family Row (Messinger)	Comedy	Dec. 20.	2,000
Present Arms (Wiley)	Comedy	Dec. 27.	2,000
Red Age (Sullivan)	Drama	Jan. 3.	2,000
Ponce de Leon	Hysterical history	Jan. 3.	1,000
Prehistoric Man	Hysterical history	Jan. 3.	1,000
Sign of the Cactus (Hoxie)	Western	Jan. 10.	4,938

VITAGRAPH

Between Friends (Tellegen-Nilsson)	Society dr.	Apr. 26.	6,936
Virtuous Liars (Allen-Powell)	Society dr.	Apr. 19.	5,650
One Law For The Woman (Landis)	Mining camp		6,000
Code of the Wilderness (Bowers-Calhoun)	Modern west.	July 12.	6,480
Behold This Woman (Rich)	Movie romance	Aug. 2.	6,425
Captain Blood (Star Cast)	Sabatini romance	Sep. 20.	10,680
Clean Heart or Cruelties of Life	Modern dr.	Sep. 27.	7,950
Greater Than Marriage (Tellegen-Daw)	Theatre dr.		
Beloved Brute (De La Motte)	Melodrama	Nov. 22.	6,719
Two Shall Be Born (Novak-Harlan)	Drama		
Pampered Youth (Landis-Calhoun)	Drama		
Redeeming Sin (Nazimova-Tellegen)	Apache dr.		
Barree, Son of Kazan	Special		
Fearbound (Daw-Welch)	Melodrama		
Steele of Royal Mounted	Special		
In the Garden of Charity	Special		
Happy Warrior	Special		
Alibi	Special		
Road That Led Home	Special		
Unknown Story	Special		

WARNER BROTHERS

Conductor 1492 (Hines)	Comedy-drama	Feb. 23.	7,080
Daddies (Belasco)	Comedy-drama	Feb. 23.	7,228
George Washington, Jr. (Barry)	Comedy-drama	Mar. 22.	5,674
Beau Brummel (J. Barrymore)	Romantic drama	Apr. 12.	10,930
Broadway After Dark (Menjou)	Comedy-drama	May 31.	7,019
Babbitt (all-star)	Character drama	July 1.	7,900
Being Respectable (all-star)	Society drama	Aug. 16.	6,040
Three Women (all-star)	Society drama	Sep. 27.	8,200
How to Educate a Wife (star cast)	Society drama		6,000
Her Marriage Vow (all-star)	Society drama		7,100
Cornered (all-star)	Society drama		7,300
Lovers' Lane (all-star)	Character drama	Nov. 29.	5,100
Tenth Woman (all-star)	Society drama		6,250
Find Your Man (Rin-Tin-Tin)	Melodrama	Oct. 4.	7,300
Lover of Camille (all-star)	Romantic drama	Nov. 29.	7,180
This Woman (Rich)	Society drama	Nov. 1.	7,100
Dark Swan (Prevost-Blue-Chadwick)	Drama	Dec. 6.	6,800
Her Marriage Vow (Blue)	Family life dr.	Dec. 20.	7,100
Lighthouse by the Sea (Rin-Tin-Tin)	Melodrama	Jan. 10.	6,700

MISCELLANEOUS

ARTCLASS PICTURES CORP.

Rough Ridin' (B. Roosevelt)	Thrill dr.	Apr. 26.	4,670
Rarin' to Go (Buffalo Bill, Jr.)	Thrill dr.	Aug. 2.	5,000
Battling Buddy (B. Roosevelt)	Thrill dr.	Sep. 13.	4,000
Biff Bang Buddy (B. Roosevelt)	Thrill dr.	Sep. 20.	4,500
Hutchison Series	Stunt dramas		
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr.	Sep. 27.	4,500
Walloping Wallace (B. Roosevelt)	Thrill western	Oct. 11.	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct. 18.	5,000
Rip Roarin' Bobert (B. Roosevelt)	Thrill dr.		4,600
Cyclone Buddy (B. Roosevelt)	Thrill dr.		4,650
Gold and Grit (B. Roosevelt)	Thrill dr.		4,650
Bringing Home the Bacon (Buffalo Bill)	Thrill dr.		4,650
After Six Days	Biblical spec.		10,000
Woman Who Believed (Ann Luther)			5,700
Deerslayer (J. W. Kerrigan)			5,000

BANNER PRODUCTIONS

Truth About Women (Hampton)	Society drama	Oct. 25.	5,600
Man Without a Heart (Harlan)	Society drama		6,000
Those Who Judge (P. R. Miller)	Society melo.		5,700
Daughters Who Pay (all-star)	Society drama		5,800
Empty Hearts (all-star)	Society drama		5,860

C. B. C.

Innocence (Nilsson)	Theatrical dr.		5,923
Discontented Husbands (J. Kirkwood)	Marriage dr.		5,421
Pal o' Mine (Rich)	Romance		6,070
Traffic in Hearts (R. Frazer)	Social uplift		5,549
Battling Fool (R. Fairbanks)	Prize fight		4,975
Foolish Virgin (E. Hammerstein)	Social drama		5,900
Price She Paid (A. Rubens)	Marriage dr.		5,957
Fight for Honor (Fairbanks-Novak)	Railroad dr.		4,570
Midnight Express (Hammerstein)	Railroad melo.	Dec. 6.	5,967

C. C. BURR

	Kind of Picture	Review.	Feet
Speed Spook (J. Hines)	Thrill drama	Aug. 30.	6,000
New School Teacher (Bennett)	Drama		5,900
Average Woman (Pauline Garon)	Drama	Feb. 9.	6,400
Lend Me Your Husband (Kenyon)	Drama		6,700
Youth for Sale (S. Holmquist)	Drama	Oct. 18.	6,500
The Early Bird (Hines)	Comedy	Dec. 27.	7,000
Cracker Jack (Johnny Hines)	Drama		6,500

CHADWICK PICTURES CORP.

Fire Patrol (all-star)	Melo. of Sea	May 24.	6,600
Meddling Women (L. Barrymore)	Dom. melo.	Oct. 18.	6,400
Painted Flapper (all-star)	Comedy-drama	Oct. 25.	5,600
I Am the Man (L. Barrymore)	Dom. melo.	Nov. 1.	7,600
Flattery (Bowers)	Political dr.	Nov. 8.	6,000
Tomboy (Devore-Rawlinson)	Melodramatic com.	Jan. 3.	6,000

J. J. FLEMING PROD.

Shackles of Fear (Ferguson)	Melodrama		5,000
Trail of Vengeance (Ferguson)	N. W. Police		5,000
Phantom Shadows (Ferguson)	Melodrama		5,000
Scarlet and Gold (Ferguson)	N. W. Police		5,000

INDEPENDENT PICTURES CORP.

Border Justice (Bill Cody)	Western dr.	Nov. 8.	5,452
Barriers of the Law (Desmond-Holmes)	Bootlegging dr.	Nov. 29.	4,960
Dangerous Pleasure			
Bill Cody series of eight	Stunt dramas		
A Desperate Adventure (F. Farnum)	Western dr.		4,880
Two-Fisted Tenderfoot (F. Farnum)	Western dr.		5,050
Baffled (F. Farnum)	Western dr.		4,940
Bandit Tamer (E. Farnum)	Comedy west.		5,240
Barriers of the Law (Desmond-Holmes)	Society dr.		4,980
Billy, The Kid (F. Farnum)	Western		4,790
Blood and Steel (Desmond-Holmes)	Society dr.		5,000
Calibre 45 (F. Farnum)	Western dr.		4,950
Courage (F. Farnum)	Western dr.		5,020
In Spider's Web (Alice Dean)	Melodrama		6,000
Moonshine (B. Cody)	Western		4,980

LUMAS FILM CORP.

Black Lightning (Thunder, the dog)	Dog dr.	Nov. 8.	5,500

RAYART

Midnight Secrets (Larkin)	Drama
Street of Tears (Santschi)	Drama
For Another Woman (Harlan)	Drama
Pell Street Mystery (Larkin)	Drama
Trail Dust (Dunbar)	Drama
Lightning Romance (Howes)	Drama
Battling Brewster (Farnum)	Drama
Easy Money (All-Star)	Drama
Butterfly Comedies (Gloria Joy)	

RED SEAL PICTURES CORP.

Marvels of Motion	Slow motion	Nov. 1.	650
Animated Hair Cartoons	Novelty	Nov. 1.	300
Vaudeville	Cartoon	Nov. 1.	1,000
Film Facts	Magazine	Nov. 1.	750
Peeps Into Puzzle-land	Novelty	Nov. 1.	750
Out of the Inkwell series	Cartoons		
Vacation (Out of Inkwell)	Cartoon	Nov. 22.	1,000
Animated Hair Cartoons	Marcus cartoon	Nov. 22.	1,000
Should a Husband Tell	Gems of screen	Nov. 22.	1,000
Film Facts	Magazine	Nov. 22.	2,000
League of Nations (Out of Inkwell)	Cartoon	Nov. 29.	1,000
The Cure (Out of Inkwell)	Cartoon	Dec. 13.	1,000
Zoo's Who's Who	Gem of the screen	Dec. 27.	1,000
Film Facts	Magazine	Jan. 10.	1,000

RUSSELL PRODUCTIONS

Passing of Wolf MacLean (All-Star)	Western melo.	Nov. 29.	4,712
Courageous Coward (Jack Meehan)	Western	Dec. 6.	4,052

WM. STEINER PROD.

Payable on Demand (Maloney)	Western dr.		4,667
Lawless Men (N. Hart)	Western dr.		4,816
Black Gold (Morrison)	Western dr.		4,697
Poison (Hutchison)	Stunt dr.	Sep. 13.	5,000
Turned Up (Hutchison)	Stunt dr.	Sep. 27.	4,900
Riding Double (Maloney)	Western dr.		5,008
Tucker's Top Hand (N. Hart)	Western dr.		4,618
Rainbow Rangers (Morrison)	Western dr.		4,982
Perfect Alibi (Maloney)	Western dr.		5,108
Left Hand Brand (N. Hart)	Western dr.		4,884
Pot Luck Pards (Morrison)	Western dr.		4,927
Virtue's Revolt (Thornton)	Stage melodrama	Oct. 11.	5,175
On Probation (Edith Thornton)	Drama	Dec. 13.	5,000
Across the Dead Line	Western		5,000
Always Ridin' to Win	Western		5,000
Hidden Menace	Stunt dr.		5,000
Branded a Thief	Western		5,060
Verdict of the Desert	Western		4,745
Valley of Vanishing Men	Western		4,652

USLA COMPANY

Crown Productions	
Ermine Productions	
W. D. Russell Productions	
Sable Productions	
Seal Productions	

M. J. WINKLER

Alice Cans the Cannibals	Novelty com	Jan. 3.	1,000

AMERICAN



SEATING



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PROJECTION

EDITED BY F. H. RICHARDSON

It Won't Do

Iver A. Egenes, Grand Theatre, Story, Iowa, wants advice as follows:

Am contemplating the installation of a motor generator set to change the A. C. to D. C. for my motion picture projector arc. Just now I am able to get hold of a Wotton battery charging motor generator. I am curious to know if it will handle one carbon arc sufficiently well for a 60 foot projection distance. The specifications for this particular set are:

30 D. C. volts. 20 D. C. amperes. K 12-20 cells.

110 A. C. volts. 12.5 A. C. amperes. 1 H.P. 1 phase. 60 cycles. 1,750 r.p.m.

Am using 110 volt 60 cycle current.

In the first place, except where projection distance and picture size are such that the use of a very long focal length projection lens is compelled, it is not the projection distance, but the size of picture which counts, because that determines the area of the surface you must spread the available light over, hence what its brilliancy will be.

No, I am sorry to say that this set would not serve your purpose. You could not use a 30 volt D. C. arc for projection. In fact as I remember it you could not strike an arc at all with 30 volts. You could, of course, project with 20 amperes D. C. were the voltage high enough, but I would NOT advise you to attempt such a thing. The results would be a rather dim and decidedly poor picture, which would not be very attractive to patrons. They might come once, but twice—well, maybe. My advice is not to use less than forty amperes D. C. for projection, using the ordinary arc.

Mazda?

While I know nothing at all concerning your conditions, except that your projection distance is 60 feet, I believe you will do better to use Mazda than to invest in a costly motor generator set. At sixty feet the working distance of your projection lens is sufficiently short that you can get very good results. I would suggest Mazda and a twelve or fourteen foot picture, with a good screen. But as I said, this is largely a game of blind man's buff, because you have told me one thing out of several which it is necessary that I know if I am to give advice of real value.

If you want a brilliant picture, using the ordinary arc, you would better get a good motor generator, and to find the best you need not go outside the advertising pages of this paper. Another excellent bet is the new reflector type lamp. Why not get complete information concerning all these various things before you decide what to do?

Wants Information

C. G. Wells, Elkton, Maryland, asks information, as follows:

For seventeen and one half years I was proprietor of the old Opera House in Elkton, Md., but now am employed as manager of the New Theatre, which same was started about two years ago in opposition to me. After going through various vicissitudes, which included the sheriff and a receiver, it was purchased by Elkton people, and placed under my charge.

At the Opera House I used two Simplex projectors, with Mazda equipment, and with but a fifty foot projection distance I had little or no trouble projecting an excellent picture.

In this house I find two Powers projectors, the bases marked six B, the mechanisms No. 6 and their numbers 38760 and 38767. They also use Mazda, but the G. E. type and have Bausch and Lomb Cinephor P M 15 and same 25, with a projection distance of 150 feet. The projection lenses are marked 7½ E. F. From film to first surface of lens (Working distance.—Ed.) is about six inches. The picture does not suit me. It is the intention of my employers to bring the projectors from the other house down here soon.

Can the Simplex equipment be made to take care of the extra projection distance, and should not the projection lens be changed to some other kind? I always had the impression that the distance from film to lens ought to be not to exceed three or four inches.

Enclosed find check for the Bluebook of Projection.

No you cannot use either the same projection lens or the same condensers. You have not told me the size of your picture, therefore I don't know just what your lens is, but if it is six inches from film to lens, then I would recommend that you instal the reflector type arc. With Mazda and a layout like that you will need what is known as a "half size" lens, which doubtless is what you have, but even so, and with cinephor, I don't think much of such a proposition.

At a fifty foot projection distance you would get good results because your projection lens working distance (page 49 of Bluebook) is short and the beam meets the lens before its divergence is so great (See figures 46, 47, 48, 49, 50 and 51 of your Bluebook) that it cannot all enter the lens—as per figure 49 of the Bluebook.

Working distance of the projection lens depends upon its E. F., which in turn depends upon the size of picture and distance of projection. The longer the projection distance the greater the E F of the lens required to project a given size picture. The smaller the picture, at a given projection distance, the longer the focal length of the lens required. The long focal length projection lenses have a long working distance, and vice versa. Your fifty foot projection distance required a short focal length lens, which also had a short working distance. The other condition requires exactly the opposite. And there you are.

Mazda is being used now for projection distances up to 120 feet.

Bluebook School

Question No. 196—Is it advisable to have the picture overlap the border? Give reasons for your answer.

Question No. 197—What various purposes does the picture border serve?

Question No. 198—Where the stage floor extends for a considerable distance in front of the screen, and it is practicable to do so, why should the floor be painted a dead black?

Question No. 199—Give us your views as to the desirability or advisability of using tinted screen surfaces.

Question No. 200—If the screen is to be located on a stage, what advice would you offer the manager with regard to it? Think this over. It will require some space to answer it fully.

As to Condensers

This department is receiving a very great number of inquiries for its opinion as to the relative merits of three new condenser lenses which have appeared lately, viz.: the "Luxalba," the "Pyrex" and the "Quartz."

Up to this time the "Luxalba" is the only one which has been placed at the disposal of the department for tests. These tests I have had made, under very trying conditions, and am able to say that they have stood up very well indeed. One theatre which used to break two rather high priced collector lenses every day, has had Luxalba installed for months, and finally only replaced them because the pitting became pretty bad. They did not break at all. They show pink tint after use, true, but this is a distinct advantage where high intensity is used. I can heartily recommend Luxalba where a medium priced collector lens is wanted.

The Pyrex I have myself had no opportunity to test.

The Quartz I have had no opportunity to test, but such reports as I have, indicate that the lenses are really unbreakable, and that they do not pit at all readily. They will pit some, but reports indicate that they will not need repolishing more than once a year, except perhaps under very bad conditions indeed, and the polishing can be done for from one dollar to one dollar and a quarter, plus transportation charges.

As matters now stand that is about all we can say with regard to the new condensers, except that you need not feel nervous about the apparently high price, because it is quite within the range of possibility that a fifty dollar lens may actually be cheaper, in the long run, than the dollar and a half one. It all depends upon what the fifty dollar lens can and will do, as compared to the low priced one. It, however, is a bit amusing to hear theatre managers who not so long ago roared till the rafters shook about paying a whole seventy-five cents for a condenser lens, calmly discussing the possible advisability of paying fifty dollars each for them.

3 Focal Lengths

The Morelite, and I presume the other makers of reflector type lamps, make three focal length mirrors. They say:

For 25 amperes, and for a long projection distance, we supply the 6½ focal length mirror. For 15 to 20 amperes on medium projection distance, we supply 7½ focal length mirrors, and for 10 to 15 amperes and short projection distances we supply 8½-inch focal length mirrors.

I suppose this is correct practise, but I'm gol dinged if it looks right to me. I will have Griffith examine the cylinder escapement and chronometer balance of this matter and report his findings.

Film Damage?

What's the Real Cause?

By F. H. RICHARDSON

Note: All comments, except those immediately under each photograph, marked "Comment by Mr. Dennison," are by the editor of this department. Photographs by the Famous Players-Lasky Corporation, prepared under the direction of Earl J. Dennison.

The photographs published this week show (Plate 12) how accuracy of registration on the screen, and steadiness of the screen image is made impossible by abuse of the sprocket hole edges, and the film stock immediately adjacent thereto, and illustrate (Plate 13) the imperfect manner in which those entrusted with the splicing of film often remove the emulsion from the film stock when preparing to make a splice; also that sometimes the maker of a splice does not even trouble to cut the film end straight across. "Any old way" seems to be good enough for splicing the film.

You will notice, plate 13, the excessive width of some of the splices, which evidently are splices which have been made in theatres, which Mr. Dennison has pulled apart to show us. Such splices, especially if made with a poor cement, will be as "stiff as a board." They will inevitably cause the picture to jump on the screen when they reach the intermittent sprocket. Also, particularly if the take-up tension be excessive, or the lower sprocket idler poorly adjusted, or its bracket spring weak, or if there be a combination of these three things, there will be a decided inclination to loose the lower loop, with results as shown in plate 8, or to climb the lower sprocket, with results as per plate 11.

Examples E and I show miserably crude work in scraping the emulsion off. G and H show the same thing, in somewhat lesser degree. Example G is the only one in which the splice is about the correct width, and the line square and fairly straight, but the scraping is poor. In H the line is straight, but not square, as is the case with C. B is straight and square. I and E seem almost too crude to credit, only we have all seen plenty like them.

Ask yourself, brother, if YOU are in any degree guilty of such work as this. If you can honestly say NO, then allow me to congratulate you. If you cannot say no, then DON'T call yourself a projectionist. If you do the I or E stunt, then I think even the machine operators will feel inclined to disown you.

If you cannot say no, then ask yourself if you are acting fairly or justly by the motion picture industry, or to your fellow projectionists who must use the films YOU HAVE SPLICED, or to your employer OR TO YOURSELF.

Certainly, my brother, you cannot afford to abuse the films, or to do your work in any other way than the best way you know how. Respect yourself. Respect your profession, or if you are merely a machine operator, then respect your trade, and above all respect the motion picture industry, by means of which you earn your daily bread.

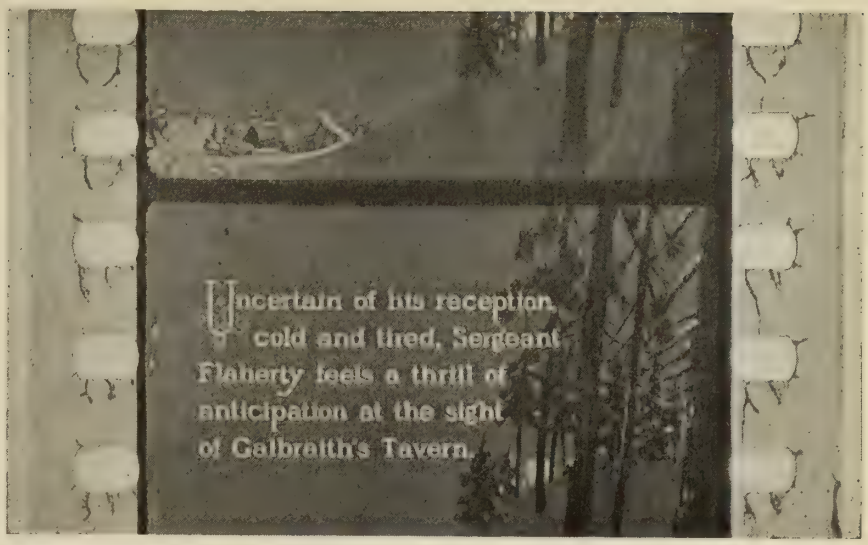


PLATE 12

Comment by Mr. Dennison: Shows how a sprocket run in perforations, together with excessive take-up pull, will utterly ruin film.

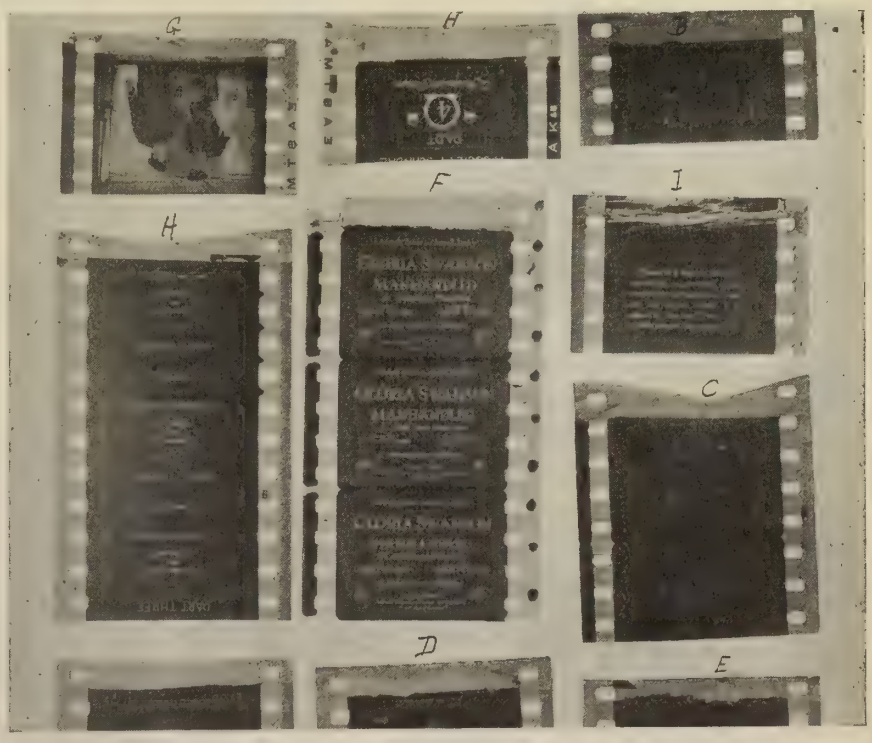


PLATE 13

Comment by Mr. Dennison: Improperly scraped film. This practice is very bad and splice will invariably come apart. Note that emulsion has not been entirely removed from any of these splices. Also note width of some of the splices, and fancy cuts.

Wants to Know

From a small town in South Carolina comes the following:

Just a few questions that I want to ask. I want you to give me full information how to be a union or licensed operator. I was operator for three years, both Simplex and Power machines. I did all of my own repairing and wiring machine. I am operating in a town of two thousand population and give satisfactory work. I have good recommendations.

Now, what should I do? I cannot reply to this well meaning man candidly without hurting his feelings. However, I remember that once a most excellent surgeon operated on me, and hurt me like the de—dickins; also he cured me.

First off, it is evident this man, however well meaning he may be, has absolutely no idea that projection of motion pictures consists of anything under the sun except the "operation of a machine." He says he "does all of his own repairing and wiring," and evidently thinks that is a pretty good recommendation. He tells me he has "operated" three years. Well, the surgeon who cut me open told me he had operated for twenty years; also I personally know a woman on a telephone switchboard here in New York

City who has "operated" for seven years.

First of all, my good brother, merely as a STARTER, let me advise you to come to an understanding of the FACT that the projection of motion pictures is capable of almost limitless possibilities, and that "repairing the machine" is merely a very minor item. As to wiring, if you become a union man you won't be allowed to do it. Your job will be to check up on the work of the electrician and see if the wire sizes, insulation, etc., are correct, and the switches what and where they should be.

In some places you may become a licensed "operator" merely by paying a sum of money, and proving to some official jackass that you know a copper wire from an iron one, or a switch from a badly decayed turnip. In other places you will have to pass a more or less thorough examination.

To become a union "operator" you must apply to the union in the jurisdiction of which you work, which I would imagine to be Charleston, S. C. Write William Canavan, International President I. A. T. S. E. and M. P. M. O., World's Tower Building, 110 West 40th street, New York City, asking the address of the secretary of the local nearest to you, then write the secretary for an application blank.

The local may or may not admit you. If it does you may or may not have to pass an examination as to your ability, and that examination may or may not be a competent one.

My advice to you is (A) send six dollars (if you have not already done so) to the Moving Picture World and get a "Bluebook of Projection." Expend two dollars for a subscription to the Moving Picture World and start immediately in the "Bluebook School." Forget all about that "I have good recommendations" business, and make up your mind to BE YOUR OWN RECOMMENDATION—to do work which will in itself recommend you.

Time? Sure

Time? Sure, all this will take time, and a lot of it, BUT it is the ONLY real way to build a foundation which will insure eventual success. If you propose remaining merely the attendant of a machine—a machine operator—then, frankly, I am not at all interested in you. If you propose to make a motion picture projectionist of yourself, then I'm with you. There are plenty of men whose business it is to "repair machines" and do wiring. There are too few who are real motion picture projectionists, in all that term implies. We have too * * * many "operators." We have too few motion picture projectionists. WHICH DO YOU PROPOSE TO BE?

Why?

J. L. Fullerton, Chicago, Illinois, asks:

Friend Richardson: I read the account of the recent opening of a big theatre in New York. The description was quite elaborate, BUT not a word about the most important thing of it all—the projection room. Why is this? What is the idea of lauding everything from the front to the back door, EXCEPT the very heart of the whole works?

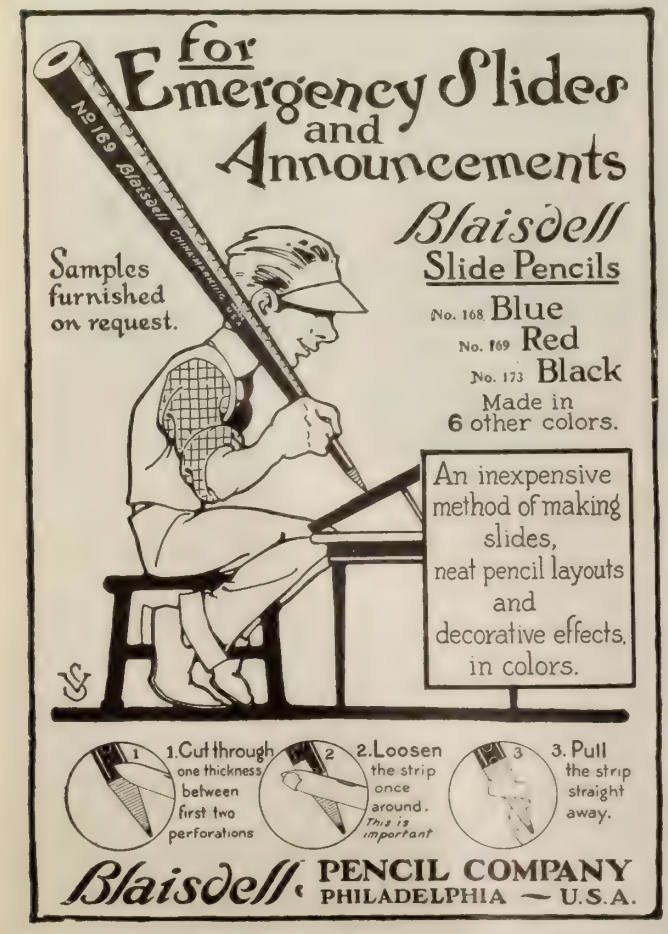
I don't know, Friend Fullerton, but perhaps if you will examine the photographs accompanying the article concerning which you complain, you may be able to answer your own question. But look way up and w-a-y back. If the exhibitor and architect think so little of projection that they build a beautiful theatre, and place its one most important thing just any old place where it will be good and plenty out of the way, I see no good reason why writers should be interested in that part of it either—except that darned crank Richardson, of course.

When the architect starts to plan a theatre he does NOT first plan for perfection in the one and about the only thing it will have to sell. He ignores that totally and entirely. Instead of first planning for perfect screen results, and then building around that plan—which could be done without any considerable sacrifice of any sort, if only the square heads TRIED to do it—they plan the theatre first, and literally let projection take care of itself as best it may.

The theatre in question is a beautiful theatre I guess—at least I have been told it is, but it either has a distorted, and therefore a more or less "flat" picture, or it has a tilted screen. That is just plain statement of perfectly well known fact—facts the architect either knows or should have known before he started his plans. It could just as well have had the same seating capacity, the same beauty, and an undistorted picture of decidedly greater "depth," had the architect known how to and taken the trouble to plan it that way.

Fox Men to Dine

The projectionists of the Fox circuit will give a testimonial dinner to C. W. Johnson, Supervisor of Projection, January 24. I understand it is to be a very classy affair. It will be the second annual dinner Fox projectionists have given. We await the event with much interest.





Does It Pay?

Charles MacGregor, Projectionist Princess Theatre, Chatham, Ontario, sends a copy of the Chatham Daily News, with a marked half column account of the way "The Covered Wagon" packed them in the third night of its showing at the Princess Theatre of that city. The article also dilated upon the reasons for the aforesaid "packing," aside from the excellence of the production itself. In part it says:

The presentation would do credit to a city much larger than Chatham, and a theatre much larger than the Princess. The stage effects are beautiful, with their purple draperies, and lighting effects. The picture is projected upon the screen in a manner that makes the effect upon the eyes very restful, and at the same time brings out "depth" to the picture, an effect which very few projectionists are successful in obtaining. This part of the presentation is in charge of Mr. Charles MacGregor, a man who is recognized as one of the very best in his profession, by the leading officials of the big corporation which operates the Princess.

Written by Manager

And, mark you well, this was written by the theatre MANAGER, and not by Projectionist MacGregor. It is absolutely the very first time I have ever had a well-worded, correctly-written credit of the work of a projectionist in a daily paper brought to my attention. My compliments to the Manager of the Princess. MacGregor should, and I have no doubt will give him the very best service possible.

MacGregor himself makes this comment: "How is this for a compliment from your Manager? Does 'better projection pay?' I'll say it DOES! And you helped a mighty lot, Richardson. Thanks!"

If my work has "helped a mighty lot" or at all, then I am well pleased. Being told that seems better to me than receiving money, because in so doing I have not only helped MacGregor and his manager, but also I have helped the producer, the "star" and every one of the thousands who attended the Princess, and that puts a feather in the bonnet of any right-thinking man.

Has Helped Him

Ralph W. Boone, Projectionist Grotto Theatre, Constantine, Mich., has the following to say:

I have been reading our department only three months, but it certainly has helped me a lot in even that short time. I am just a small town "Operator"—now, don't think I have not heard the term Projectionist. I just don't feel that I am one—yet. Give me time and I will be, though—but thought I would like to send in answers to some of the Bluebook School questions.

At present I am using one Simplex Mazda outfit and have great trouble with the lamps coming loose in their base. Have every possible means of lamphouse ventilation wide open. Use 900 watt lamps, at 30 volts and 30 amperes. Ammeter does not register quite thirty when I am projecting. Use A. C. juice. All electric connections seem to be in good order and tight.

I don't know whether the ammeter is on the blink, or whether it is something else beyond my knowledge. Will have ammeter tested as soon as possible. Why do the lamps get loose?

Not Quite Clear

Your language is not very clear. If you mean that the lamp comes loose in its base, that is one thing—the glass coming loose from its metal base. If you mean, as you presumably do, that the lamp works loose in its socket, that is something else again. You have a Bluebook. Look at figure 358, page 858, and note thumb screw H under lamp socket. You will see the arrangement diagrammatically illustrated in figure 359, page 860.

You must align your lamp filament according to the directions contained on pages 861 to 865, and then tighten screw H until spring contact strip in figure 359 makes firm contact with the lamp, thus holding the lamp firm and solid in its SOCKET, not "base." Unless this is done the lamp will not be tight in its socket. I think this is the seat of your trouble.

What It Is

From a Chicago projectionist comes the following query, with request that name of inquirer be suppressed:

Say, what's the matter with you Windy City men, anyhow? Are you scared to have your names printed, or just plain afraid to let it be known that you communicate with the pestiferous Richardson?

Well, anyhow, the question is;

I have heard quite a bit about the American Projection Society, and have seen several copies of the American Projectionist, published by them. What is this body, anyhow? You apparently favor it, yet you are a friend of the union. Explanations are in order.

Certainly I am in favor of the American Projection Society; also certainly I am a friend of the I. A. You seem to think the two are antagonistic. Where did you get that idea?

No Antagonism

The A. P. S. is a body, or club of men who must prove themselves to be not only real motion picture projectionists, but also men of good reputation—men whom other men of ability and character will care to associate with. The primary objects of the organization are to promote social intercourse between the best men in the profession, and to elevate the profession itself. It is not an organization which every Tom, Dick and Harry is invited to enter, or can join at all. Candidates must be proposed by members, and are rigidly investigated before they are accepted. They are ballotted upon just as in any secret organization. At one time the admission rules were so strict that one black ball rejected. This was found to be too severe, and has been changed to three, as I remember it.

Honorary Members

The following are honorary members of the organization: William D. Burroughs, Atlanta, Ga.; Thomas A. Edison, Orange, N. J.; J. H. Hallberg, New York City; C. Francis Jenkins, Washington, D. C.; Edwin S. Porter, New York City; F. H. Richardson, New York City; Samuel L. Rothapfel, New York City, and Hugo Risenfield, New York City.

Here in New York City a very excellent club room is maintained in the theatrical district, to which all members have free access. There is a pool table, a library, etc. The club holds educational meetings frequently, at which experts on various apparatus and subjects pertaining to motion picture projection are invited to and do lecture.

Gradually the organization is expanding. It now has several "Chapters" outside New York City, one of which is in Washington, D. C.

The organization is regularly incorporated under the laws of New York, and is several years old. It in no way interferes with the **union.**

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Bluebook School—Answers 166-170

Question No. 166—Is it possible to form a sure judgment as to the relative value of screen surfaces by substituting one surface for another while a picture is being projected?

Daniel Constantino, Easton, Pa.; Karl H. Sommermeyer, Marietta, Minnesota; A. L. Fell, Collingswood, N. J.; Arthur H. Gray, Boston, Mass.; P. E. Thomas, Creston, Iowa; W. G. Gwynn, Longmont, Colorado, and C. H. Hanover, Burlington, Iowa, replied acceptably.

Various ones named the following as possible causes of changes in or apparent changes in screen illumination values. (A) Change in line voltage. (B) Change in crater angle. (C) Change in density of film. (D) Change in auditorium illumination. (E) Changes in number of or position of orchestra lights.

Brother Hanover has the reply best serving the needs of publication, I think. He says:

This really is in the nature of a modification of what is dealt with in question No. 165, but it presents a very different angle of the matter, and an important one, too, because it is no unusual thing for theatre managers and projectionists to have to deal with exactly the conditions set up in this question.

First, let me briefly enumerate those various things which may operate to change the screen brilliancy, or its apparent brilliancy, which are impossible of control by the projectionist. There may be a raise or a drop in line voltage about the time the surfaces are switched. Unlikely, yes, but not at all impossible if there be large, intermittently operated motors on the theatre feed lines, such as, for example, elevator motors. A flaw in the carbons is not at all impossible, and might make itself manifest at just the wrong time. A change in film density—and film density is almost constantly changing. A change in auditorium lighting, or in the number or position of orchestra lights—and musicians are not overly careful about such matters. These and many other things may alter the apparent screen brilliancy, thus making the test under discussion unreliable, if there were no other reasons.

But aside from the foregoing, it seems a very unreliable test where the mind must be depended upon to retain one mental impression, and compare it, even a very short space of time later, with another. It is like the man who measured the width of a window opening for which a pane of glass was to be secured, with his hands, and holding them, his hands, presumable exactly the same distance apart, ran four blocks to get the glass cut according to that measurement. If the glass fit it would, of course, be purely accidental, and so I think it would be with the result if screen surfaces were tested after such a fashion.

Then, too, it must be remembered that whereas such a test might furnish some sort of rough estimate as to comparative reflective values, still that is only one item of two, the other being comparative values from various locations in the auditorium. This latter could not, it seems to me, be judged with any reasonable degree of accuracy.

In addition to this we have to consider the relative "tone" of the light reflected from the two surfaces, which I believe might be done with very satisfactory results.

On the whole my verdict is that the test, taken as a whole, would be thoroughly unsatisfactory and unreliable.

Which seems to me to be a very enlightening and satisfactory answer, though brothers Gray, Fell, Gwynn, Constantino and Thomas each did very well, though none covered all points so well as did Hanover.

Question No. 167—How may a really reliable test of screen surfaces be made?

All the above covered this one acceptably, plus Glenn C. Kalkhoff, Milwaukee. Brother Glenn has, I think, the best general all round answer. He says:

A reliable comparative test of screen surfaces may be made by placing a large sample of the surface to be compared over the old one. The test sample should cover approximately half the old screen. The two surfaces should then be observed from all audience viewing angles of the auditorium, in order that their diffusing properties, or powers, be fairly compared. A small sample of the surface under examination renders this test of slight value, due to nothing else than its lack of adequate size. It cannot be effectively examined for these qualities at a distance.

Such a test as this, where all the essential factors are equal for each screen surface, is the only really reliable, accurate method of making such a comparison of surfaces.

To this A. R. Roberts, St. Louis, Missouri, adds a pertinent remark, which while it really has nothing to do with the question (which Brother Roberts answered by a straight copy of Bluebook text), still shows that Roberts' brain is not idle. He said:

To this I would add that after the test has been made it is well to examine carefully into the probable permanency of the surface, its possibilities for cleaning, and the general structure of the surface which supports the surface.

Question No. 168—Suppose a salesman is trying to sell your manager a screen. He orates expansively upon its superiority as against your own screen—and all other screens, of course. The manager asks your advice. What would you suggest to him as the advisable thing to have the screen salesman do?

All those before named answered correctly. Gray said:

Such a salesman would be treated with the same courtesy and consideration as we would extend to any one else from whom there was the possibility of receiving assistance in improving our projection. He would, however, have to understand the underlying principles of screen performance better than have several salesmen who have tried, unsuccessfully, to interest us in a surface utterly unfitted to our theatre.

However, our ears are attuned to the sound of progress, and our minds receptive, therefore if the gentleman convinced us that his screen surface possessed one or more characteristics which seemed to warrant experimentation or that it possessed the same or better diffusing properties than the one now in use, plus some desirable point or points of refinement, then we would be only too glad to co-operate in arranging a test such as is outlined in the reply to question No. 167. (Note: Gray refers to his own excellent reply to 167, of course, but I think he will be willing to have the application made on the basis of the reply published to that question.—Ed.)

Question No. 169—Tell us what various kinds of reflection is important, insofar as has to do with screen surfaces, and what the practical effect of each one is.

The amount of skidding on this one was a bit surprising. Thomas seems to be the only one who made correct reply, excepting Constantino, who followed the Bluebook text. Most of you stumbled on the mirror. Your reasons why it would not make a good screen certainly left something to be desired. You forgot that the audience, or that portion of it seated right, would have an excellent view of ITSELF; also that the bright spot of the lens would appear. And now here I'm stuck myself. I'm not sure whether or not the mirror would show the picture at all. I don't believe it would. Who can answer with certainty?

Brother Thomas says:

Regular, diffuse and semi-diffuse reflection are the kinds of reflection of importance as regards screen surfaces.

Diffuse reflection is the result of the incident light rays being broken up and scattered in fairly even proportion in all directions. This is caused by the lack of polish—slight roughness or "dead" finish of the surface. The surface which scatters (diffuses) the light with approximate evenness in all directions is what we call a perfect diffusing surface.

Semi-diffuse reflection occurs when the screen surface is of such texture that the greatest amount of light is reflected back in a relatively narrow angle, the intensity of illumination of the field covered by the angle varying. A great majority of present-day commercial screens are of this type, and fairly even diffusion is found only within a very narrow viewing angle.

Regular reflection is the result of light being reflected back without being in any degree scattered or diffused. Certain types of metallic surface screens, having considerable of the elements of polish, give to some extent both regular and diffuse reflection. Such screens have very low diffusing powers, but high reflective characteristics.

Question No. 170—In your opinion has a visible roughness of a screen surface any value? Give us your views with relation to this matter.

Every one before named made good on this one. Thomas says:

Visible roughness in a screen surface has, I think, no advantage over a smooth, diffusing surface—such a surface as white finish plaster. Roughness, as applied to screen surfaces, may range from a very fine grain, or texture, to a coarse texture, though the roughness here meant should not be such as will be visible to the eye, or apparent to the touch.

An ordinary "glazed plaster" wall will, under a magnifying glass of fair power, appear rough, and show peaks and depressions. It appears as of very course texture. Hence, while it appears to the eye as almost a polished surface, or semi-polished at least, it really is not.

Hanover says:

Visible roughness I presume to mean a surface lying in visible ridges, such as we see in rough leatherette used for pocket books. Such roughness was quite some while ago supposed to aid in giving those seated at an angle to the screen a better view of the picture. This idea was exploded by yourself, in the Projection Department of the Moving Picture World, long since. It has no value, unless possibly where the screen is of the semi-diffusing type, and I doubt if it has even then, though it is possible there might be, to some slight extent, a diminution of fade-away, though I personally believe that if this is true, then it would be at the expense of injury to picture definition.

That last raises an interesting question, and one on which I would be well pleased to have an article from such of you as care to discuss the matter. I don't believe there would be such an effect. What do YOU think about it?

By the way, Gray favors the same idea in his reply. He says:

In this connection I might emphasize another factor. It is an important one because it concerns the ability of the screen surface to faithfully reproduce the image; that is to say, reproduce it clearly, with sharpness of definition and general pleasing appearance. Visible roughness of the surface is not a contributing factor in this accomplishment. On the contrary, it is an adverse one, since just as the brilliancy of the picture will depend upon the reflective characteristics of the screen surface, so will the sharpness of outline and reproduction of detail in the image depend largely upon the evenness and smoothness of the screen surface.

Um, well, mebby, brother Gray! Mebby. I'm not disputing you in this. In fact I believe there is something in the contention, but I

would like to hear from the rest of you on it just the same. Bennewitz and Dobson ought to have ideas of value on the subject, and so has the rest of the Bluebook School men, as well as our readers in general.

Agrees Strong

C. L. Eleveland (or is it Cleveland?), Projectionist Star Theatre, Davenport, Iowa, says:

Dear Brother Richardson: I agree strongly with Brother H. Y. Ballou, November 29 issue, in the article, "He Disagrees." Universal puts their numbers in the film by impression, in this territory at least. Why would it not be an excellent idea for all exchanges to adopt this plan, and to put the impression about three feet from the end, where it would serve a double purpose, serving as a change-over signal for those who cannot or won't make a cue sheet?

Impression (embossing) of the frame lines for about sixteen frames in film length about two feet from the leader would also be a great help for those who have no framing lights.

Here we change the shows daily, projecting four shows a day, so I use a mechanical device for a change-over signal for the first trip, and cue sheet the rest, as I only use 1,000-foot reels. It is what you would call a float indicator, as per drawing attached hereto.

By the way, how is following line-up? Have Bluebook and lens charts, but may not have doped it out right.

The Line-Up

Quarter size Gundlach projection lenses, 6 inch E. F., on both projectors. Working distance 4½ inches for one and 4⅞ for the other. Y distance 16¾ inches for one and 17 for other. F. D. 1 13/32 for one and 1 15/32 for other. Collector lens 6 inch; converging 8 inch, both plano convex. Sixty degree intermittent movement. Aperture opening 29/32, or .90625 inch. Crater 7/32 inch diameter. Crater distance 3⅛ inches. Carbons, Columbia Cired, ⅝ diameter. Use 40 amperes from 220 volt, 60 cycle lines, through Ft. Wayne A. C. to A. C. Compensarcs, 2-wing rotating shutters; master and interrupter equals 4¾x2⅜ inches. Openings 5⅝x2¼ inches. Gardner Velvet Gold Fibre screen. Projection distance 65 feet 3 inches. Picture 12 feet wide.

When running at the new projection speed approved by S. M. P. E. I get some flicker, but at 68 and 70 I get none. Is this caused by the 60 cycle A. C.? If so, how may I remedy it?

A. C. alternations synchronizing with the A. C. alternations in such way that only the "dead" period of the crater is projected to the screen does not cause a "flicker," but a sort of waving effect in the light. The light dies down and comes up again. This is due to the fact that the shutter will not remain in synchronism with the alternations for any length of time, but gets in and out more or less constantly.

May Be It

If this is what you have, it is a "partial" synchronism only and I have never yet known of an effect of this sort being possible with a 2-wing shutter. However, if the effect is somewhat as I have described, and the thing occurs only at one speed—well, maybe. What do our readers think about it? The remedy is direct current, though John Griffith suggests the possibility of Mazda being used to overcome it. As to that I don't know. Possibly it would, as I believe the Mazda filament would not have its brilliancy perceptibly affected by the dead periods between alternations.

I have submitted your optical line-up to Griffith, who says:

Griffith's Comments

With a small crater, small diameter lens and long working distance the best results can be had with Cinephor parabolic converging lens, because the spot may then be advanced through the aperture without causing ghost on the screen and advancing the spot reduces the diameter at the lens. (I don't like that, John. You don't advance the "spot." The spot is the circle of light on the cooling plate, and it stays there. Don't know just what term should be used to describe what you mean, but certainly it is NOT "spot."—Ed.)

Note: When the correct working distance of the lens cannot be found in the column containing the lens diameter (Lens chart.—Ed.) it means that such a lens should not be used in conjunction with a plano condenser if the best results are desired.

The change-over is merely a variation of a stunt published in this department long ago, and tried, in one form and another, by many. It consists of an arm hinged at one end to the wall of the upper projector magazine. This arm is adjustable as to length, and carries a roller on its other end. Its length is so adjusted that when the film roll is reduced to a certain diameter the arm will drop down, striking the bottom of the magazine, thus giving a warning signal. This good brother has his so arranged that an arm on the outside of the magazine registers on a scale the approximate amount of film remaining on the reel at any point of projection.

Want More Details

To sum up: I am not certain from your description just what your "flicker" is. Describe it more in detail. Your other data are very complete. Griffith's last comment is your answer. You have a very small crater, a rather long working distance, and a small diameter lens. You should have a cinephor condenser. It will pay your manager to equip your projectors with them. True, the parabolic converging lens costs a good deal more than he is used to paying for a condenser, BUT they will last indefinitely and should give you decidedly better results.

Rubin's Clever Stunt

Being advised that, during Christmas week, the Rialto Theatre, New York, would put on a clever stunt, devised by Harry Rubin, Supervisor of Projection for the Rivoli, Rialto and Criterion theatres, and approved by Dr. Hugo Reisenfield, Managing Director of the above named theatres. I "took in" the Rivoli show that week, saw what I saw, and hereby tender to Brother Harry Rubin my compliments and sincere congratulations. In doing what he did he stepped entirely out of the field of merely "operating a moving picture machine" and entered the realms of projection, and he did it with a vengeance, for what he pulled off was distinctly clever. It was, in fact, so clever that I was tickled pink that it was worked out by a projectionist, because it points the way for other projectionists to use their brains and evolve clever stunts in PROJECTION. Don't you ever believe Dr. Reisenfield thinks any less of Rubin because he has done this thing.

What It Was

Well, what is it, you ask? Why in one way nothing very wonderful. Any one of thousands of capable projectionists who read this department might have done it just as well as Rubin, but the point is that you did NOT and Rubin did. Here is what I saw:

At the extreme left of the projection room was a stereopticon, with which Kleigl stage snow effect was projected to cover the entire stage and a portion of the front of the auditorium, its bottom falling over the orchestra pit. The auditorium was made pretty dark, and the effect was very realistic.

Santa Claus

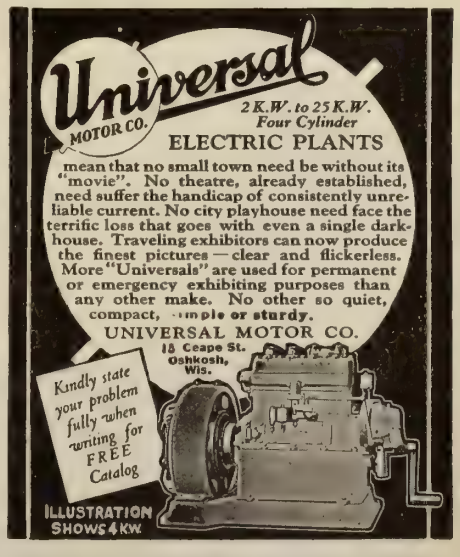
At the extreme left of the projection room was a Simplex projector, loosened to swing freely sidewise on its pedestal. In it was a short, colored scene of Santa Clause and his gift-laden sleigh, pulled by galloping reindeers. After the snow had been falling for perhaps half a minute, and the attention of the audience was centered upon its realism, the projector was started, its lens pointed at the left auditorium wall, as far back as possible, and the projector slowly swung to the left. The effect was that the startled audience saw Santa Claus apparently driving his reindeers at a gallop across the auditorium through a heavy snow storm.

Focus?

Focus not good? Probably, but there was little time for the audience to note defects. The Santa Claus stunt only lasted about 15 to 25 seconds. I am somewhat critical myself, as you all know, but although I was prepared for what was coming by a visit to the projection room, I saw no out-of-focus defects, though it unquestionably was there, except that where it started it was a mere blur of light. However, at that point I think few except myself saw it at all, and to me the effect of the thing evolving into what seemed clearness out of a nebula of light, was distinctly good.

My only criticism, or rather suggestion, is that if the snow effect could be made to cover a wider field it would be better—in fact pretty nearly perfect.

Boys, I'll tell the word it was a great little stunt, and so far as I know is entirely original. This department congratulates Brother Rubin. He and the Rialto put it over on all Broadway that time.



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HERBERT ROTHSCHILD

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

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The
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WORLD
Founded in 1907 by J. P. Chalmers



The Editor's Views

WE are talking to an exhibitor about one of the outstanding pictures on the market. "Book it," we say, "and show it if you never make a nickel. Its good-will value is beyond estimate—and good will is something that is going to mean a lot to your theatre in the years to come.

"Get your newspapers interested, work up the support of the clergy, the teachers and all the better element of your community life. They may not be the flappers who pack your house and pay your dividends, but they are going to have a lot to say about your ultimate prosperity and that of the entire industry."

The reply is a stare, and something of a snicker.

"Good will is the bunk," he answers. "What do I care about the future and troubles or advantages that may come years from now? Let me run this theatre my way, and when trouble comes I'LL HAVE MINE.

"Let the other fellow worry then.

"I'LL HAVE MINE."

* * *

THE scene shifts. We are talking to a producer—of sorts. Our argument is that a type of picture he is contemplating is not the best thing for the industry. "You may make money on it—you probably will. But in the long run each picture of that type inflicted upon the industry is piling up a tremendous score that will have to be settled some day."

You have guessed the answer.

"Let the fellow who comes after me worry about settling the score. I'm out to get mine while the getting is good. If there is going to be a day of reckoning I don't care, because by that time I'LL HAVE MINE.

"I'LL HAVE MINE."

SO it goes. The exhibitor who is urged to pay fair prices for film as a necessity to foster better production and a sure and independent future laughs at you. "I'm in control in this town now," he says, "and I'm going to take advantage of it. If the business gets in the hands of two or three big fellows and they begin to take advantage of me, I'll get out. By that time, I'LL HAVE MINE."

The salesman and manager to whom you suggest that there is going to be a great future for the man who builds a solid reputation for integrity and fair dealing, for the man in whom local exhibitors have one hundred per cent. confidence, smiles and replies, "That may be all right for the future, but I'm thinking about the present. When the future comes, I'LL HAVE MINE."

* * *

THE "I'LL-HAVE-MINE" boys do not make up the motion picture industry. Not by a big sight. Unfortunately, they are present in goodly numbers.

They always have been. Back in the early days we had lots of them. The golden deluge seemed too good to be true and far too good to allow for any worry about the future.

But there is an object-lesson in the fact that the industry has paid tremendously greater rewards to those who gave it a full share of serious attention than were ever garnered by the short-sighted ones who sought only the pleasure of saying "I've got mine."

And that's that. Maybe the "I'll-have-mine" boy is not one-half so wise as he looks—even when speaking from his cherished dollars-and-cents viewpoint.

Robert E. Welsh

Moving Picture WORLD

EDITOR - - - - - - - - - - - - - - ROBERT E. WELSH

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4 out of every 5 motion picture theatres in the United States are reached by a copy of MOVING PICTURE WORLD!

First in the Field!

Mr. Big Exhibitor:

"Give a Thought to the GOOD Serial!"

WELL, what's wrong with the heading above? If you are asking me I'll say, "Nothing." What's more, I am out to prove it to you.

But there is a gentleman in the back row who is snickering. He says, "The day of the serial has passed. You can't bring serials back for the better run of theatres."

The gentleman isn't alone in his opinion. There are many exhibitors who believe as he does; there are even salesmen and managers with ideas of the same sort. In fact, the trouble is even deeper. The real crux of the serial problem is that you can't start an ARGUMENT. Veteran salesmen will tell you that you can't sell anything if you can't get the other fellow to argue. Many veteran salesmen are half licked before they start out on the proposition of selling serials to bigger theatres because they know that they won't get an argument, they will merely be met with a blank stare of incredulity. "Why, the idea! to think that I would play a serial in MY theatre!"

I'm going to start my own argument. At worst I can have the fun of arguing with myself. At best, I will start a lot of men thinking. I don't even care whether they agree with me at first thought. If I get them hurling words back at me—or at the film salesmen—I will have half the battle won.

Now let us look at the serial argument. Pro and con. There really isn't much "contra." It is a "taken for granted" situation. You can sum it up in a very few words:

"Don't talk to me about serials. Didn't I run one in my house years ago and hear a lot of kicks from my patrons? They don't want serials."

That tells the whole story.

But now let us look at the other side of the page.

There isn't a month that goes by that the Saturday Evening Post, Cosmopolitan and other of the million-copy national publications don't receive hundreds of letters from subscribers and readers saying, "I wish you would cut out the long, continued stories. They are a nuisance and for weeks and months I have to be certain to buy the magazine if I have started a serial. Why can't you give us all stories complete in one issue? I know it would please thousands of your readers."

Of course, it would please thousands of *readers*, but have you ever seen any big magazine rush to satisfy this "long-felt want?" Further, have you seen any of the magazines that specialize in complete stories outstripping the ones that publish serials?

There is an interesting story there. Some five or six years ago a number of publication men who had heard and read the continued complaints against serials decided that the road to fortune lay in meeting the demand for stories that were complete in a single issue. A great number were launched—a great many have long since died. A few met moderate success, a few of the survivors hung on through compromising with their own policy by publishing two- and three-part stories.

But all of the complete story magazines were always—and are always—in the same position as the motion picture theatre owner: He may have a packed house this Tuesday night, and not a Corporal's Guard next Tuesday night. HE HAS NO CONTINUAL, CONTINUED DRAW—something to bring them back again and again. He has to start out all over again on each feature and sell from scratch.

I maintain that a basic fact about human nature that builds two-million-circulation magazines is too important to be ignored by any business catering to the desire to be entertained.

Is there an exhibitor in any section of the country that has a Hearst newspaper who hasn't seen the magnetic draw, the sensational pull of "Chickie?" That's serial!

Haven't I the right to start an argument when a bald, plain business fact such as that is being ignored? Shucks, that's just one of the many selling points. There is the appeal of the serial to children—the patrons of the future. And very often the ones whose squawking voices decide the theatre that Ma and Pa will go to tonight.

Right now, I want you to once more read the heading on this page. Notice that I have emphasized the "good" serial. All that I have written has been with that word foremost in mind. There is no more place for the serial that has not kept step with production and story progress in the eleven-hundred-seat house than there is in the hundred and ninety-nine seater. There *are* good serials. There will be more as fast as opportunity opens for the really worth while serial.

The picture theatre of today needs that mysterious "something" that automatically brings them back again. There is a tremendous overhead loss in being forced to sell them all over again each time you change the bill. We all know that. We try to answer it by means of expensive organs, elaborate orchestras, specialties, and generally attractive house atmosphere. In this way we do answer it to a great extent. But there are more and more houses across the street that can offer the same thing. These one time "attractions" have become necessities.

Now I nominate the serial. The *good* serial.

Give it a thought. Give a thought to the proposition of Saturday morning matinees for children. Give a thought to an idea that has been found successful—that of co-operating with a local newspaper on a free children's showing for the first episode, and then getting a good percentage of them back for fourteen or more weeks for your regular performances. Give consideration to the plan of putting the serial in only at your matinee performances—something that will pull them away from baseball.

Give a brave thought to taking the whole plunge—putting a good serial right in on your bill.

If two thousand people see the first episode and only two hundred and fifty come back next week to see what happened to the girl and for fourteen weeks more a steadily increasing number come back, you've done something, haven't you?

If three or four patrons meet you at the door and say they don't like serials because it is going to be so much trouble to have to follow them, think of the Saturday Evening Post editor who probably says:

"Of course they're peeved. But I give them so much *other* entertainment they can afford to stand for a serial or two without serious complaint. If I were not certain of getting them back to the newsstand week after week I couldn't afford to give them that other entertainment."

And a final word:

When you give a thought to the serial, think of REAL serials. Don't fool yourself with some mysterious desire for an alleged "class"—or you will finish up with a Billie Burke in "Gloria's Adventure." Then you will have neither serial nor entertainment.

R. E. W.

Next Week!

A radical and revolutionary innovation—the publication of a complete press book in the columns of a trade paper. Universal Pictures Corporation and Moving Picture World have co-operated on a plan whereby the services of Moving Picture World's experts have been enlisted to prepare the exploitation and seat-selling campaign on Universal's big new serial, "The Fighting Ranger." Watch for this unusual feature.

Cabbage Soup, Chill Prison Walls and an Honest Ovation for Hackathorne

Sing Sing Convicts Stage Demonstration Over "Capital Punishment"

By SUMNER SMITH

B. P. SCHULBERG'S Preferred picture, "Capital Punishment," was shown under extraordinary circumstances this week. The place was Sing Sing Prison, Ossining, N. Y., and the audience some 1,600 convicts and thirty representatives of trade papers, newspapers and fan magazines. The occasion was impressive, to say the least. A motion picture projectionist, sentenced to from twenty years to life for murder, was putting on the picture. The twenty-one men in the death house were not there, but they were constantly in the minds of the spectators. The visitors were thinking that before their stories were written, one of the condemned men would have met the fate against which the picture preaches.

The trip was made from New York City in automobiles. The gates swung open in a grim sort of welcome, the throng was taken on a brief tour of inspection by a "trusty" eager to chat with folk from the outside world. A damp chilliness brought regrets that hats and coats had been abandoned in the reception room. Supper—the regular prison supper—in a great majority of cases lay untouched. It consisted of lukewarm tea, without milk or sugar, cabbage soup and unbuttered bread. Only that and nothing more.

This bit of description may seem beside the point in a trade magazine story, but it is of consequence because of what followed. Hungry and cold, the visitors climbed the iron stairs leading to the great room in which the prisoners see the "movies" and listen to the radio. There was some grumbling—motion picture folk are used to better fare than cabbage soup. The room was warmer than the dining hall but there were unpleasant draughts.

So what followed was not the psychology of comfortable theatre chairs, a drowsy warmth, music dispensed by a high-priced orchestra in elaborate regalia. Rather was it psychology with a reverse English—an outburst of genuine, spontaneous applause following the ending of the picture that made the effete visitors forget the draughts and their empty stomachs and thrill indescribably.



GEORGE HACKATHORNE

The round of applause was such as no picture theatre knows. Even the legitimate stage, except on prejudiced first nights, knows little about it. But it was not a suggestion of what was to follow.

J. G. Bachmann, vice-president of Schulberg Productions, mounted the stage and told in his quiet, sympathetic way how the idea of "Capital Punishment" was conceived and something about its development. His talk was accorded rousing applause, but still the dramatic moment had not arrived.

George Hackathorne, leading player in the film, was introduced by the "trusty" and stepped onto the stage. We don't think that any film player has ever received such a reception as that given Hackathorne. The convicts did not leap from their iron stools and shout, as a hysterical audience would have done; they clapped, a steady volume of applause that began with all the vigor of 3,200 muscular hands and swelled, like a rainstorm driving down on a metal roof, until all other sounds were drowned out.

The visitors were amazed. Hackathorne stared. Still the handclapping continued. It lasted at least three minutes. No rehearsed tribute this, like a national convention, but genuine applause. Tears began to fill Hackathorne's eyes. When his opportunity to talk came, he was at first what, under other circumstances, would have amounted to a fiasco. He couldn't get the words out of his mouth. After a struggle he regained his composure and talked production.

There are three reasons for this extraordinary scene. As a review on another page of this issue says, "Capital Punishment" is an exceptionally good picture. Then, Hackathorne does wonderful work in it. Then, the convicts' views are very decided ones.

Warden Lawes has lectured widely against capital punishment, his views coinciding with those of his charges. They want the extreme penalty abolished on the ground that it is impractical, inhumane and against the law of God. Many people will say that they are not entitled to consideration, but one of their well taken points is that of the picture—that innocent boys have gone to their deaths in the electric chair.

Well, it was a remarkable experience, everybody agreed. And the perfect finale came when, two hours later, Mr. Bachmann was host at a Hotel Astor dinner that included everything but cabbage soup. How that bunch did eat!



B. P. SCHULBERG



J. J. BACHMANN

Exhibitors Avert Strike in Chicago

A wire to Moving Picture World reveals that a projectionists' strike in Chicago was averted by exhibitors conceding a five per cent increase for the first year and three and three-fourths per cent additional for the following year. Negotiations all day January 10, following the announcement that a strike would be immediately pending unless demands for a ten per cent increase were considered.

Under the new agreement the minimum salary for projectionists in a 300-seat Chicago theatre is $57.50. The wage scale runs up to the neighborhood of $100 for the largest Loop houses.

The committee of the Exhibitors Association which effected these negotiations is made known as including the following: Jack Midler, Ludwig Siegel, Barney Balaban, Morris Katz, Emil Stern, Nate Ascher, James Plodna, James Coston, Morris Chynoski, Aaron Saperstein, Sam Abrahams, Mort Singer, Vincent Lynch, Louis Marks, Julius Goodman, Fred Cleveland.

Paramount Deal With Balaban-Katz on Loop Situation

Famous Players-Lasky Corporation announces it has consummated a deal with Balaban & Katz of Chicago, whereby the management of McVickers Theatre of Chicago will be in the hands of Balaban & Katz and the theatre will be operated by them as part of their Chicago Theatre organization. Under this agreement Paramount pictures will hereafter be divided among the McVickers, the Chicago, the Roosevelt and the new Randolph Theatre, now under construction, instead of being confined almost exclusively to McVickers, as in the past.

Announcement of the deal was made this week in a joint statement issued by the Famous Players-Lasky Corporation and Balaban & Katz.

The statement made it plain that this new arrangement does not affect the distribution of the Paramount product outside of the loop district of Chicago, and set forth also that the reasons for the new arrangements include: The fact that in view of the present output of Paramount pictures, it was impossible for any single theatre to give them adequate first-run presentation in the downtown district of Chicago, and the efficiency of the Balaban & Katz organization in the operation of high-class theatres.

Detroit - - Not Chicago

In last week's issue of Moving Picture World it was erroneously stated in a headline that John H. Kunsky was planning a new 5,000-seat house for Chicago. The story, however, made very clear that the word Chicago was an inadvertency and that Kunsky has in mind another theatre for Detroit.

O. K. "Blue Sundays" for Another Year in Springfield

Springfield, Mo., a town of 50,000 population, will remain under the yoke of "blue" Sundays for another year at least. At a special election on Sunday closing of theatres recently the vote against Sunday shows was 5,047 against 3,600. The Sunday "lid" has been on in Springfield since 1921.

Vastly different from the election of 1921, in which the exhibitors waged a hot campaign, the battle this year was between the merchants of the town and the church element. The vote was one of the lightest in the history of the town, there being 30,000 registered voters. As there was much adverse sentiment created against exhibitors on the part of the church element as a result of the last election, theatre owners this time decided to remain on the sidelines and watch the fight. The closing of theatres on Sundays practically had nullified business conditions on the Sabbath, so the exhibitors concluded it was the merchants' fight.

That the merchants failed to wage an effective campaign is self-evident by the outcome of the election. Little interest was aroused among the theatre-going public, although a petition requesting the special election received wide circulation.

Albany Realtor Gets Leland; Starts Chain

The biggest deal in Albany motion picture circles in many months took place there last week when C. H. Buckley, a real estate dealer of the city, took over the Leland Theater, which he has been operating jointly with Jacob E. Tarsches of Albany for the past two years or more. In gaining control of the Leland, Buckley also takes over the Clinton Square Theater, which the two have been operating for a year or more, along with the Leland.

In taking over the two theaters, Buckley, it is said, starts the foundation of a chain which will shortly be broadened by the acquisition of other houses in neighboring cities.

Buckley admits that he has several deals under way for other houses. He will make no changes of any sort at either the Leland or the Clinton Square, Oscar Perrin, who has made a remarkable success as manager of the theaters, being retained as manager. Both theaters are down town houses, playing first run pictures.

ARRESTED AFTER THEATRE FIRE

R. E. Jeter, proprietor of a theatre at Sulphur, Okla., was released from the county jail on a bond of $1,000 following his arrest after a fire in the theatre that he managed. Long wicks of cotton, saturated with kerosene, found in the building resulted in Jeter's arrest.

TWO DETROIT EXCHANGES MERGE

The Standard and Film Classics exchanges in Detroit, both under the supervision of Harry Charnas and Jess Fishman, have combined and will hereafter function as one, it is announced. James V. Allan, manager of Film Classics, and Robert Rowan of Standard will divided their territories, handling both products.

Coming and Going

Carl Laemmle is reported to have been a recent visitor in Chicago. It was said in this respect that his visit had mainly to do with his prospective new theatre on Randolph street.

Sol and Irving Lesser returned this week to New York from a trip to the Coast.

James Loughborough has left New York and will make his home in Arkansas.

Herman Rifkin of the Supreme Picture Film Corporation was in New York this week from Boston, Mass.

Arthur Smith, a New Jersey exhibitor, has leased his theatre and he and his wife will leave shortly for a trip around the world.

At the last minute Cecil B. DeMille cancelled sailings for himself and party on the George Washington which left New York for Europe on January 10.

Vivian Moses, publicity and advertising director of the Fox Film Corporation, returned to New York late this week after a business trip of two months in London and Paris.

M. J. O'Toole, head of the M. P. T. O. A., was a visitor in Gloucester, N. J., on January 15, when he spoke at the annual dinner of the local Chamber of Commerce.

B. R. Scott is in New York from the Coast.

Sam Katz and others of the Balaban & Katz organization were in Manhattan this week.

Robert Keable, author, has just returned from Europe and will remain in New York several days before journeying to Hollywood.

Max Goosman of the Fox foreign department is expected to sail for Cuba shortly.

George B. Seitz is expected to go with his company to Miami in a few weeks, it is reported.

Rupert Hughes arrived in New York this week.

Arthur Edeson has returned from the Coast.

Priscilla Dean is scheduled to commence a personal appearance tour on January 15.

R. G. Hill of the R. G. Hill Enterprises, Pittsburgh, was in town to make a special deal with some of the independents. He left New York for his home on January 14.

John C. Ragland and William R. Fraser of the Harold Lloyd Corporation returned on January 10 after spending three months in Europe.

Elmer R. Pearson of Pathe is scheduled to return to New York from the Coast this week.

Mr. and Mrs. Adolph Zukor are slated to sail on their usual mid-winter trip abroad on January 17. It is expected that they will return in March.

D. C. Goodman is expected in New York the latter part of this month.

J. D. Williams has arranged for a trip to the Coast.

Irving Thalberg is now in New York.

NORTHWEST TRADE BOARD ELECTS

The Northwest Film Board of Trade at its regular meeting last week elected officers for 1925. Paul G. Lynch, Pathe, re-elected president; Chas. W. Harden, United Artists, vice-president (re-elected); George P. Endert, Paramount, treasurer (re-elected). New trustees were named.

Contracts with State Organizations Aiding Exhibitor in Music Tax Fuss

Composers' Society Ratifies Tax Rate for M. P. T. O. of Kansas and Missouri; Members Secure 20% Cut from Schedule

WHAT seems to be an important step towards solving a part of the music tax problem is the establishing of contracts between the American Society of Composers, Authors and Publishers and state exhibitor organizations. The latest of these to be negotiated involves the Motion Picture Theatre Owners of Kansas and Missouri.

At the headquarters in New York of the American Society of Composers, Authors and Publishers, it was said that similar contracts have been effected by the society with exhibitor organizations in New York, South Carolina, Michigan and Minnesota.

An executive here stated that as yet he had received no report from the society's representative in Topeka, Kansas. He declared that for a long time the society has had trouble with exhibitors in Kansas and Missouri and that the effecting of this contract is probably the outcome of a number of cases in which the courts sustained the society.

Moving Picture World's Kansas City correspondent said that the latest contract has been ratified by the society and now awaits the approval of the exhibitors. His report also reveals:

"The revision of a schedule of tax rates was completed at a recent meeting at M. P. T. O. Kansas and Missouri headquarters between William Wallace, music tax representative, and exhibitor officials. The drawing of the schedule, which is subject to change, completed months of work. It now will be submitted to exhibitors, copies and bulletin information to be forwarded to each exhibitor in Kansas and Missouri.

"The contract is different from any other in the country, according to Mr. Wallace, in that a special provision of a 20 per cent. reduction from the schedule is made to members of the exhibitors' organization. As the schedule applies to all exhibitors, whether they are members of the organization or not, it will mean a saving, according to C. E. Cook, business manager of the exhibitors' body, of from 20 to 45 per cent. to non-members, while members of the M. P. T. O. K. and M. will benefit by an additional 20 per cent saving over non-members.

"Credit for the special provision pertaining to members of the exhibitors' organization is extended by exhibitors to Mr. Wallace and his partner, J. W. Newell, both of Topeka, Kas. According to Mr. Wallace, who went to New York on the case, it was a difficult task to obtain the consent of the national music society to the contract, due to the liberality of terms made to exhibitors within the organization.

"The number of seats in a theatre or the size of the town were not the only determining factors in deciding the tax rate. The character, location and various other things had an important bearing on the fixing of the rates.

"The following is a rough estimate of the average annual rate in towns of various sizes: Less than 1,000 population, average $15; 1,000 population, average $20; 2,000 population, average $35; 3,000 population, average $38; 5,000 population, average $40; 7,000 population, average $42; 8,000 population, average $45; 10,000 population, average $47; 11,000 population, average $50; 12,000 population, average $52; 13,000 population, average $54; 15,000 population, average $57; 16,000 population, average $60; 18,000 population, average $62; 23,000 population, average $64; 50,000 population, average $70; 70,000 population, average $75; 100,000 population, average $80.

"There necessarily is a variance in rates on theatres in towns of the same size," said Mr. Cook, "due to the fact that the circumstances in no two cases are alike. The schedule, I believe, is a fair and impartial one, although final approval, of coures, is up to the exhibitors."

Milwaukee Shubert Junked for Stores

In darkness for the past two years, the Shubert Theatre, one time pride of Milwaukee, in which city it was erected as an opera house back in 1864, has just been sold for $100,000. Wrecking crews this week started its demolishment to use for modern stores the site upon which once trod such celebrities as Edwin Booth, Lillian Russell, Sothern and Marlowe and a host of other luminaries.

Its 1,500 seats made it the biggest theatre in the middlewest in the earlier days. It commenced to decline some ten years ago with the shifting of Milwaukee's show center.

MILWAUKEE EXHIBITORS CO-OPERATE WITH CLERGY

Demonstrating their readiness to work hand in hand with the churches, seven neighborhood theatres on the northwest side of Milwaukee joined during the recent holiday season in community singing of religious songs under the direction of representatives of the Federation of Churches. As a result of the success of the move, theatre and church leaders have already laid plans to extend the singing next year to include every showhouse in the city.

Davison Bill Creator Gets Strong Letter from O'Toole

"TO subject theatre owners to promiscuous espionage and make every police officer a potential prosecutor, or persecutor, with a fine, a jail term and a padlocked theatre among the possibilities, is to legally brand them as an inferior class anticipate felonious acts out of reason, needlessly embarrass them in their business, reduce their service powers to the community, seriously impair the utility of the theatre generally and by placing them up as statutory targets invite the attack from all who, through proper or other motives, care to take it."

Above is a quotation, furnishing a summation, of a letter made public by President M. J. O'Toole of the M. P. T. O. A. to F. Trube Davison, assemblyman from the Nassau District, New York. Mr. Davison is the originator of the Davison bill which was presented at the last session of the legislature and which, it is indicated, will shortly again be introduced in substantially the same form.

The courteous treatment which Sydney S. Cohen received while visiting Assemblyman Davison recently and the latter's expression of a desire to be fair in this matter, according to Cohen, inspired O'Toole to write this letter, its opening paragraph reveals.

Copies of this letter are being sent to exhibitors throughout New York State. O'Toole urges them to show it to their state representatives, at the same time making known their opposition to the bill and their desire for the repeal of censorship. In this respect the M. P. T. O. A. chairman states:

"Mr. Davison's purpose, no doubt, is to be entirely fair, but he seems to have received some of his information regarding our business from producer sources and as much of this is erroneous we must correct any false impressions which may have been created."

In the communication to Davison, O'Toole also emphasizes:

"In forty-two other states no state censorship law exists, and in these states the Penal Codes are entirely adequate. This will certainly be true of New York State where the Penal Code is even more comprehensive than in many of the other commonwealths.

"If a rare case should occur where, in the judgment of the city or town officials, the state's Penal Code might not entirely cover the situation, the general police powers conferred upon the cities and towns would be always ample to provide for every necessary remedy."

LONDON EXECUTIVES DINE GOLDWYN

Samuel Goldwyn was the guest of honor and chief speaker at a luncheon tendered to him by a group of representative distributors and exhibitors in London, England, recently. The dinner was in the nature of a testimonial to Goldwyn.

Senator Walker Will Lead Fight for Censorship Repeal in N. Y.

Hays and Exhibitor Bill Likely to Be Only One Introduced—Censorship Now Leading Topic in Albany—Vacancy Unfilled

MOTION picture censorship repeal in New York State will command first attention in the Legislature this year. It is already one of the leading topics of conversation around the State Capitol, in the lobby of hotels, and other places where politicians gather. Forces are already lining up either for or against the bill that will be introduced in the near future, and which will call for the repeal of the present censorship law. It is now expected that there will be but one repeal bill introduced, that one having the solid backing of both the Hays national organization and the New York State association.

It is further expected that this bill will be a non-partisan one, gaining votes from the Republican forces and losing nothing from the Democrats by reason of the fact that Governor Alfred E. Smith has again committed himself openly as being in favor of repealing the law and abolishing the present Commission. Just who will introduce the bill will not be settled until after the bill has been whipped into acceptable shape and leaders have conferred and decided upon the person to sponsor the measure. It is doubtful if Senator Leonard Lipowicz, of Buffalo, will introduce the bill, owing to its importance and likewise to the fact that he is a new man and has little experience, in legislative matters. Lipowicz is a theatre owner and will work hard to secure the passage of the bill in the Upper House, but it will be Senator James J. Walker, of New York, who will lead the fight.

In the meantime it would not be surprising in the least if Governor Smith did not name a successor for some weeks to come to Mrs. Helen M. Hosmer on the New York State Motion Picture Commission. It will be recalled that Governor Smith did not hurry to name a successor to Joseph Levenson a year ago, and that the session was almost over when he appointed Arthur Levy. It may be that he will see what progress the censorship repeal bill makes before deciding on naming someone to Mrs. Hosmer's place.

If the bill manages to pass both houses it is sure to be signed by the Governor, and in this case he would probably make no appointment to the Commission, as it is generally conceded that the repeal bill now being drafted will call for the wiping out of the Commission at the end of the fiscal year, June 30.

Mrs. Sara Friedman, of New York City, former Deputy Secretary of State, is putting up the most aggressive fight of any of the candidates seeking the position. She has secured the endorsement of several organizations and several have already seen the Governor in her behalf.

"Photogenic" — — Boy! Mr. Goldwyn!!

Hailed as another contribution to the film industry's vocabulary is the expression Samuel Goldwyn is credited with using in cabling to Abraham Lehr, Hollywood, when he describes Count Salm von Hoogstraten as "photogenic." In this respect Goldwyn, we take it for granted, explains himself as meaning that the Count has all the essentials to register a pleasing grin or a tempestuous frown. The cable divulges that Goldwyn has tendered Salm a contract and has expectations that it will bear inky fruit.

Hearst, Ziegfeld and Brisbane to Build Stage Theatres

William Randolph Hearst, Florenz Ziegfeld, Jr., and Arthur Brisbane, Hearst's editorial writer, will build two theatres on the southeast and southwest corners of Sixth avenue and Fifty-fourth street, New York City, and probably will later build playhouses in Chicago, Boston and Philadelphia. Mr. Ziegfeld is negotiating for the lease of Mr. Hearst's Cosmopolitan Theatre at Columbus Circle, New York City, and will put one of his own productions in it. This news of a triple alliance is current along Broadway and considered authentic, though not as yet officially confirmed.

The two New York theatres, it is said, will be called the Ziegfeld and the Billie Burke. The first named will be the larger, while the second probably will seat about 1,000 and also be equipped for musical productions. Hearst and Brisbane will build the theatres and lease them to Ziegfeld for long terms.

This marks Mr. Hearst's first step in the legitimate field, but he will be interested only in the real estate end.

News on Every Page

Just one of the many instances as to enterprise and why Moving Picture World is first in the field is shown in that publication's second section on "Peter Pan." This section starting on page 372 is worthy of your attention because it is comprised of hot wire reports from exhibitors on this Betty Bronson picture.

When the steam heating system failed him in a cold snap, Roy Czerny out in Seattle did not close up his theatre. Quite to the contrary, since he installed temporarily electric stoves. Read how they met the emergency on page 357.

The Fitzpatrick-McElroy site in Chicago has just been sold for $95,000. The details surrounding this transaction are presented on page 355.

Lubliner & Trinz Building 22nd Theatre in Chicago

WORK will start at once on the latest addition to the Lubliner & Trinz circuit of moving picture theatres, to be located on the south side of Belmont avenue just east of Lincoln avenue and extending through to Fletcher street, Chicago.

The new house will be called the Belmont Theatre and when completed will represent an investment of $2,000,000. It is planned to have 2,235 seats on the first floor of the house and 1,065 seats in the balcony.

A large stage will be built to accommodate the biggest vaudeville acts as well as stage presentations to accompany the pictures.

The orchestra pit will be a huge elevator that can be lowered and raised at the will of the leader. The Belmont will also have an up-to-date cooling system and one of the best organs that can be secured.

The theatre building will be owned by the Lincoln Belmont Building Company, which is controlled by Harry M. Lubliner and Joseph Trinz and their associates.

S. W. Strauss & Co., mortgage bankers, have underwritten a first mortgage issue of $1,250,000 for the new house and the contracts have been signed for the work. It is expected that the theatre will be ready for business by the first of January, 1926.

This will be the 22nd house of the Lubliner & Trinz circuit, giving them, it is reported, the largest number of theatres under one management in the city.

In addition to the theatre there will be ten stores on the Belmont avenue side and seventy apartments in the building from one to five rooms, which will add materially to the revenue to be derived from the building. The Spanish renaissance design will be used in the Belmont Theatre, with polychrome terra Cotta and pressed brick facing for the new house.

$45,000 NEBRASKA FIRE LOSS

The Crescent Theatre at Holdredge, Neb., was completely destroyed by fire recently. The loss was said to be $45,000. The Crescent was a new building operated by Mr. Garvin.

"Ben Hur" Unit Is Ready to Return

The "Ben Hur" unit in Rome is now packing up and preparing to embark for home. Marcus Loew has authorized Metro-Goldwyn New York headquarters to make known this information. Upon the arrival of this company, a detailed statement as to plans, etc., will be officially issued.

Moving Picture World learned at the headquarters that the "Ben Hur" company has completed most of its important work. It lacks only a few scenes of being totally finished and these, according to present plans, will be taken on the Coast.

CANADIAN PROJECTIONISTS PLAN FOR LOCALS

Motion picture projectionists of Western Canada recently held a special four-day convention at Winnipeg, Manitoba, to study the labor situation and the discussions centered on plans for the building up of the projection machine operators' locals in a number of centers. The general situation was not considered good, it is said, because two of the Winnipeg theatres which formerly specialized with vaudeville were now closed, thus throwing a considerable number of musicians and operators o nthe market. J. Dillabough of Winnipeg presided at the meeting, assisted by V. Armand from the Capitol Theatre, Winnipeg.

N. Y. FOX EXCHANGE PARTY

The New Year party at the New York exchange of the Fox Film Corporation was a big surprise to Fox exhibitors who flocked with their wives and daughters to enjoy the unexpected fun provided by Louis Rosenbluh and his corps of salesmen. The employes of the exchange, numbering over one hundred, joined in the merriment, which started at noon and lasted until late in the evening, amusement being provided in the large reception room and the general sales room with musical numbers, dancing and refreshments.

COPYRIGHT HEARING POSTPONED

Owing to the inability of Representative Perkins, of New Jersey, to be present, because of the necessity of appearing in New York at an aircraft hearing, the public hearing which was to be held on January 13 by the House Committee on Patents on Mr. Perkins' bill for the consolidation and revision of the copyright laws has been postponed. The new date for the hearing has not yet been set, but may be either January 20 or January 27, it was stated by members of the committee.

STAHL WINS RIESENFELD CUP

At the Fourth Annual Frolic of the employees of the Riesenfeld Theatres, New York City, held Tuesday night, January 6, at the Criterion Theatre, Willy Stahl, conductor of the Rialto Orchestra, won the silver loving cup for the best stage presentation of the evening. Stahl's act, one of ten presented by the different departments of the Rivoli, Rialto and Criterion Theatres, was an impersonation of Hugo Riesenfeld, Josiah Zuro, Irvin Talbot and Emanuel Baer conducting.

State Rights Sales

Rayart Pictures this week announce the sale of the George Larkin Series for Ohio to Security Pictures of Cleveland; the sale of the serial, "Battling Brewster," to Exclusive Pictures of Detroit, for Michigan, and the sale of the Reed Howes Series for Michigan to Rex Film Company.

Golden and T. and D., in Frisco, Separate

The Golden State Theatre & Realty Co., of which Robert M. McNeill is president, has separated its interests from those of the T. & D. Jr. Enterprises, Inc., and has opened offices at 86 Golden Gate avenue, San Francisco, where it occupies the entire second floor. Almost $10,000 has been expended in fitting up these offices.

This circuit has taken over the Wigwam, Broadway, Verdi, Washington, Palmer, Excelsior, Sunset and Crescent theatres, of San Francisco; the Broadway, Lincoln, Rialto, Granada, Palace, Fremont, Casino, Fruitvale and Dimond theatres, of Oakland; the Varsity Theatre, of Berkeley; the Best Theatre, of San Leandro, and the Hayward Theatre, of Hayward. It has under construction the New Sunset Theatre, at San Francisco; the Pacific Grove Theatre, at Pacific Grove, Cal., and the Royal, Golden Gate, Boulevard, Parkway and New Fruitvale theatres, at Oakland.

Selling Your Seats

H. A. Chenoweth, of Pawtucket, R. I., cleans up with big Boy Scout night.—325.

How Hyman, of the Brooklyn Mark Strand, staged First National's "Classmates."—326.

Help to the Army brings its rewards.—326.

Mae Murray's "Circe" gets Liberal space in Huntington, W. Va.—327.

Made an exhibit in "Bread" distribution.—329.

Paris originates a Kenton novelty.—330.

One-act play used with "Merton."—332.

(These are just the highlights in the Selling the Picture to the Public department, to be found a few pages further back.)

De Mille and F. P.-L. Sever; Future Berth Unannounced

WITH the issuance this week of an official statement by Famous-Players-Lasky that Cecil B. DeMille has terminated his contract with that company by mutual agreement arise the usual rumors that generally accompany such a situation. The rumors concern the noted director's future berth. Two of the most persistent are that Universal and United Artists are the producing companies which would afford such a possibility for DeMille. Of the two, later conjecture was inclined to favor Universal.

Wherever DeMille goes, however, it is generally understood that he will have full power in the supervision of each and every one of his productions. In this respect the statement credits him with saying:

"The new situation permits me to carry out plans for enlarged activities which I have long had in mind. I am now laying out a schedule of stories and stars to appear in them which will offer the most ambitious program I have ever attempted. As the details of this work are naturally arduous it will be some time before anything definite can be said. I feel that the program I have in mind can be best carried out independently."

Earlier in the statement it is announced that nothing definite is yet to be said of De Mille's plans. As to this DeMille is quoted as follows:

"I will produce pictures of the same calibre as my past work. But the details of any new association are a matter for future discussion. Leaving the FamousPlayers-Lasky Corporation after twelve years is a painful thing. I have no better friends anywhere than Adolph Zukor, Jesse L. Lasky and S. R. Kent, and as we now proceed to tread separate business paths I know their best wishes go to me as mine to them."

That the termination of the contract at this time was unexpected by the director is evidenced by the fact that DeMille "cancelled at the last minute because of the conferences made necessary by the new alignment" the sailings for himself and party on the George Washington, which left New York for Europe January 10. DeMille had made all arrangements for this trip weeks in advance, as was also shown by frequent announcements during that time.

With regard to DeMille's severance with Paramount Adolph Zukor stated:

"We are sorry that our negotiations with Mr. DeMille are ended. He has been associated with us for twelve years and in that time has established a position as one of the foremost producers of pictures. He leaves us with our sincere best wishes for a splendid success in any new association he may undertake."

Milwaukee Film Trade Board Elects Officers

Sam Shurman, head of the Metro-Goldwyn office, has been elected president of the Milwaukee Film Board of Trade for 1925, succeeding Harry Hart of F. B. O. Other new officers are: Ed Tunstall, Warner Bros., vice-president; V. F. De Lorenzo, Celebrated Players, secretary and treasurer; Atty. Ben Koenig, counsel, and Max Stahl, Educational, sergeant-at-arms.

The 1925 Board of Arbitration consists of the following: Harold Fitzgerald, First National; G. A. Smith, Famous Players; G. F. Frackman, Progress; Fred Martin, Vitagraph, and Max Stahl, Educational.

MINNEAPOLIS FILM BOARD ELECTION

H. J. Bayley, Pathe, was elected president of the Minneapolis Film Board of Trade at the annual meeting held here last week. Other officers elected were L. O. Lukan, First National, vice-president; E. T. Gomersell, Fox, secretary; Jack Raper, Famous Players-Lasky, treasurer. The permanent arbitration board representing exchanges was named as follows: Lukan, Phil Dunas, Universal; G. R. Branton, Educational. A. H. Fischer, retiring president of the board, and T. H. MacEvoy were named alternate members. Ben Friedman was made a director.

SECECA'S SUNDAYS PAYING

The first two Sunday shows in Seneca, N. Y., have attracted excellent business for the motion picture theatres there, folks coming from the country districts and surrounding towns, where no Sunday exhibitions are permitted.

U. S. Considering Special Bureau to Watch Foreign Film Situation

An Industry Leader Would Head Section; Need for Such Provision Intimated by Hays in Washington Trip, Reporter Also Says

WASHINGTON, D. C.—Plans for the creation of a section in the specialties division of the bureau of foreign and domestic commerce, to deal exclusively with moving picture films, are under consideration by officials of the Department of Commerce, it is understood. If sufficient funds to carry out the project are provided by Congress in the annual appropriation bill for the department, which is now being prepared by the Appropriations Committee of the House, the proposed section, under the administration of a man with actual moving picture experience, if possible, will be created about the beginning of the new fiscal year in July.

It has become known that Will Hays, when in Washington recently, discussed with Director Klein the situation abroad with respect to moving picture films and pointed out the need for some provision whereby information regarding markets and, particularly, import restrictions would be secured and transmitted to Americans interested, without delay.

Alarmed by the increasing popularity of American films, a number of European countries, it has been reported to the department, have recently considered the imposition of restrictions upon imports, both as a method of encouraging the production of native pictures and as a measure of retaliation for our failure to import their film productions. England, France and Germany have been prominent in this move, but the matter has been given consideration in a number of other countries.

The keeping of a close watch upon developments along this line would be probably the most important part of the work of the proposed section, which would also devote itself to assisting American film producers in increasing their foreign sales wherever possible.

The creation of the moving picture section, which would be a part of the specialties division in which, now, moving pictures and a number of other commodities are handled, would require an appropriation of approximately $15,000, it is believed, judging from the funds which in the past have been sought for the opening up of new commodity divisions. Whether the annual appropriations for the next fiscal year will permit the additional expense which would be incurred by the opening of the section can not now be learned. The bill is in the hands of the appropriations committee, whose proceedings are executive until the measure is reported in the House, and officials of the department refuse, while the bill is in its present status, to divilge any details of their plans for the coming year.

Exhibitor Contact Asserts Itself

Members of the city council license committee voted to reduce suburban theatre licenses in Minneapolis this week after an investigation started for the purpose of raising the license fees.

The reduction came after members of the committee had made a survey and heard from exhibitors who gave them first hand information on business conditions.

Under the new schedule the suburban license will be $25 instead of $75. This will affect all houses outside the Loop and a few of the smaller ones in the Loop district.

19,888,910 Film Feet Exported in November

Exports of moving picture films continue to maintain the high levels which they attained a few months ago, figures compiled by the Department of Commerce show, shipments for the month of November totaling 19,888,910 linear feet, with a value of $755,154. Exports for the month included 3,834,030 linear feet of raw stock, valued at $76,343; 663,757 feet of negatives, worth $146,039, and 15,421,123 feet of positives, with a value of $532,772.

Exports of positives to England again went above the two-million-foot mark, totaling 2,492,298 feet, valued at $125,893 in November, and that market also absorbed 708,000 feet of raw stock, worth $16,792, and 506,134 feet of negatives, valued at $119,295. Japan was the best customer for raw stock, taking 1,166,150 feet, worth $19,603. Canada's imports of positives totaled 1,783,062 feet, valued at $78,266, and Australia took 1,511,693 feet, valued at $47,339.

BANDITS ARE BUSY IN ST. LOUIS

In St. Louis exhibitors seemed to be "marked men" for bandits. In less than four months five showmen have been held up. The latest was Thomas Curley, manager of William Goldman's Queens Theatre, who parted with $212. On December 28 Spiros Cardas, assistant manager and treasurer of Grand Central Theatre, kidnapped and forced to open theatre. Loss, $6,300. On January 3 Benjamin Schwartz, manager Lowell Theatre, held up by lone bandit at Washington boulevard and Newstead avenue. Robbed of $101. A few days before Christmas a bandit forced the cashier of Loew's State Theatre, Eighth and Washington avenue, to turn over $8.

BATH COMPROMISES ON SUNDAY

The trustees of the town of Bath, N. Y., have reached a compromise on the situation relative to the showing of Sunday motion pictures in the new Babcock Theatre. Recently the local W. C. T. U. protested against the showing of pictures on Sunday. The trustees have decided the theatre must close Sunday afternoons and they have also asked that the evening show be held after the churches have closed.

National Better Films Talk and Luncheon in N. Y. C. Soon

TWO important gatherings are being planned by the National Board of Review of Motion Pictures. The annual luncheon will be held at the Waldorf on January 17. The following will speak: Samuel Rothafel, William de Mille, Adolphe Menjou, Robert Shorwood, Joseph Dannenberg, John Emerson and M. J. O'Toole; Christopher Morley, Everett Dean Martin, Irwin Wheeler, and Dr. James J. Walsh.

As a result of the attendance last year, of a number of people connected with the National Board of Review or its affiliated committee, the National Committee for Better Films, who came long distances to attend the luncheon of the board, the National Committee decided this year to hold a National Better Films Conference especially for the out of town delegates. Accordingly such a Conference has been called preceding the luncheon.

Dr. William B. Tower, chairman of the National Board and of the National Committee, will be the presiding officer. Mrs. Harry Lilly, former motion picture chairman of the General Federation of Women's Clubs, will give a survey of better films development and activity throughout the country. She will be followed by Miss Ruth Rich, state chairman of motion pictures, D. A. R., State of Florida, and former president of the Jacksonville Better Films Committee, who will direct the discussion of problems in better films committee organization and conduct. Mr. Wilton A. Barrett, executive secretary of the National Board, will speak on the review work of the National Board and its relation to the selection of "better films," while Miss Alice B. Evans, secretary of the National Committee for Better Films, will explain the functions of the National Committee and touch upon its possibilities.

Through the courtesy of the Famous Players-Lasky Company the delegates who arrive on Thursday, the 15th, will be taken to visit the Paramount studio, they will also visit at various review committee meetings of the National Board of Review.

DUNKIRK FIRE KILLS MAN

Fire did several thousand dollars' damage to the Empire Theatre in Dunkirk, N. Y., on New Year's Day. Angelo Zeruso, 65 years old and an invalid, trapped in the fire, died from the effects of smoke and exposure.

Industry's Output for 1923 Totals $86,418,170, Census Bureau Reports

$9,000,000 Gain Over 1921 Is Shown, Despite Fewer Establishments and 800 Persons Dropped from Active List

A LATE dispatch from Washington, D. C., reveals that figures just made known by the Census Bureau there total the value of the film industry's output for the year 1923 at $86,418,170. This is an approximate excess of $9,000,000 over such a summary for 1921, which reached $77,397,381. The Bureau report states, however, that the 1923 total accounts for 97 concerns, while the preceding figure included the consideration of 127 establishments.

Various items comprising the 1923 total, according to the report, include: dramatic pictures at a summarized value of $82,719,740; educational films at $1,076,473; advertising films at $931,664; miscellaneous films and other products at $1,670,509 and $20,054, respectively.

The computation used in obtaining these figures is explained by the bureau in its statement which follows in part:

"The basis employed by motion picture companies in determining the value of their output varied considerably. Thirteen establishments, whose combined output formed about 35 per cent of the total for the entire industry, merely reported for value of output the cost of production to the extent of payments for salaries, wages, contract work and cost of materials. Some establishments reported the amounts received for pictures sold outright; some, the amount of rentals or royalties received; others, an estimated value based on rentals or royalties received; and still others, their total receipts during the year."

The report also shows that there are 800 persons less engaged in the film industry than in 1921; also that by the same comparison salaries and wages are nearly $1,000,000 more and the cost of materials slightly under $1,000,000 less.

Oklahoma Senate Expected to Inaugurate State Censorship

STATE censorship of motion pictures was asked in a bill introduced in the Oklahoma State Senate on January 10 by Senators Reed, Calvert, Johnson, Cline, Bobo, Boyer, Looney and Hughes and sponsored by eleven of the forty-four members of the Senate.

The bill would establish a board of three persons who would approve such films, folders, posters and advertising matter as are moral and proper, and disapprove such as exhibit the robbing of banks, trains, stores, or hi-jacking and sex pictures in which notorious people are filmed, and anything cruel, obscene, indecent or immoral or tending to debase or corrupt morals.

Fees up to $2 a film would be authorized to be charged for the previewing and censoring of pictures as they come into the state. Both originals and copies would be charged. Out of this fee, half would pay the salaries and expenses of the board and half would go into the state general fund. Each board member would draw a salary of $2,100 and traveling expenses. A clerk would draw $1,500 a year. One member would be appointed by the governor, another by the secretary of state and the third by the commissioner of charities.

Penalties ranging from $25 for a first offense to from $100 to $500 and thirty days in jail are urged for exhibitors of unapproved films. The bill, it is believed, will become a law, but the exhibitors will fight it tooth and nail.

A. M. P. A. HOST TO BETTY BRONSON

The A. M. P. A. at its meeting this week in New York City entertained Betty Bronson, star of "Peter Pan." The members decided that the attendance at their Naked Truth dinner on February 7 at the Hotel Astor should be limited to 900 persons. President Botsford has issued orders that no outsider be allowed to sell tickets.

MOTHER OF ASCHER BROTHERS DEAD

Mrs. Mathilda Ascher, mother of Nathan, Max, Maurice and Harry Ascher, died recently at the East End Park Hotel, Chicago, where she was making her home, at the age of 67. Mrs. Ascher is survived also by four daughters. She was born in Berlin and came to America when seventeen years old.

LOUGHBOROUGH TO WRITE FICTION

J. M. Loughborough, advertising manager for Principal Pictures Corporation, has resigned from that organization and started South on a motoring tour with his wife. After traveling through the Southern States for several months they will go to Pike County, Ark., and live in a bungalow on the property of the Arkansas Diamond Company, where Loughborough announces he will devote his time to writing fiction.

FROM USHER TO MANAGER

Sidney Dannenberg, formerly assistant to Max Cooper, manager of the Rialto Theatre, New York City, has been made manager of the Criterion Theatre, replacing Herman Grafing, who has resigned to go into business. William Schaefer succeeds Dannenberg as assistant to Cooper. Dannenberg began his career in the Riesenfeld Theatres in July, 1919, as an usher.

GARSSON ENTERPRISES MOVES

Garsson Enterprises, Inc., announce the removal of their headquarters to 45 West 57th street, New York City.

New Faces Needed in Films, Zukor Tells Radio Audience

Adolph Zukor, president of the Famous Players-Lasky Corporation, spoke to 3,000,000 listeners from Station WOR, Newark, N. J., on January 14, expressing the utmost optimism of the motion picture industry's prospects for the future. Among improvements in pictures he mentioned the appearance of new faces on the screen, saying that the public, while loyal to a few stars, still tires of seeing too many familiar faces. He pointed to Betty Bronson, star in "Peter Pan," as an illustration of how new players are being developed.

After discussing forthcoming productions, Mr. Zukor described the Paramount story department. This covers in advance every work of fiction or importance in the United States and England. It has scouts in the big European cities. Everything sent to the main office is catalogued and a digest made. The library, which is comparatively new, now contains about 25,000 books, stories and plays and is being augmented at the rate of over 6,000 pieces of material a year.

Mr. Zukor then talked about the new interest of recognized authors in the screen and how they are studying screen technique.

Clergymen Will Aid Fox to Produce Golden Play

Will H. Hays, President of the Motion Picture Producers and Distributors of America, Inc., at a luncheon at the Union League Club on January 15 effected arrangements for leading clergymen to take part in the production of a motion picture. Clergymen of many denominations attended the luncheon, as did representatives of the Fox Film Corporation, which will produce the picture, a screen translation of John Golden's stageplay, "Thank U," which is an expose of conditions besetting the underpaid minister.

Mr. Hays acted as host at the luncheon, and through his organization the clergymen will cooperate in the preparation of the screen "treatment" of the story, the writing of the scenario and the actual work of production, which will be started about Feb. 1. A percentage of the profits from the screen will be turned over to the fund for aged and infirm ministers, it was announced.

Colonel Jason S. Joy executive secretary of the Committee of Public Relations of the Hays organization, and Maurice S. Revnes, production manager of Fox Film Corporation were in attendance.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Chenoweth Makes a Holiday Cleanup With a Big Boy Scout Talent Night

ONE manager who never complains of poor business is H. A. Chenoweth, now of the Music Hall Theatre, Pawtucket, R. I., but who has managed a number of theatres in southern New England. It doesn't matter where "Chene" may be located, business is good because he makes it good. He has just written in to report an unusual holiday business through a Boy Scout stunt that not only made cash sales on New Year's Day, but which brought the approval of the scoutmasters and parents that will last long beyond the stunt itself, and make some money for him every day for the next year. Goodwill is often more to a house than big attractions, and Chene works his stunts for goodwill.

General Interest

The only thing we do not like about the idea is calling it Amateur Night. That's all right for wherever Mr. Chenoweth may be parked, for he trains his public to regard the billing of Amateur Night as the equivalent of good work, and the titling does not suggest the usual get-the-hook style of show that has come to be associated with this title in most sections. Generally "Boy Scout Test Night" would be a better title.

An any rate Chene put up eight prizes ranging from a medal to various parts of the regulation scout equipment, and it was part of his scheme to have plenty of prizes in order that most of the boys might be rewarded.

And he was careful to seek variety in his program. Anything of this sort is apt to run too much to vocal selections unless you look out, but here harmonica playing, violin music and piano selections were added to the vocal selections and recitations.

And one beauty of the stunts is that it is self-advertising. Most of the local and Providence papers run a department of scout news once a week or oftener, and Chene got the headlines on three different days for his offering, not to mention the immense volume of verbal advertising and the general news mention.

The manager who works stunts such as these in conjunction with the local entertainers idea as exploited by Harry Seel will not have to worry so much about his general program; though this is precisely the sort of manager who does go to extra lengths to make his film program attractive.

There is a gold mine right outside your theatre's doors if only you have the energy to go out and dig into it. You don't even have to think up schemes. Just keep reading this department.

Used the Ash Trays

Distributing the plaster ash trays gotten out by Vitagraph on Captain Blood, the American Theatre, Colorado Springs, had a real advertisement on every restaurant table in places where they had tables. They were also put out to cigar stands.

There was also a radio contest in which the short synopsis of the play was given over the air and a word in code followed. The first ten persons to report reception and give the word were handed passes. The first night the code was Rafael Sabatini, the second was Vitagraph and the third night they handed out J. Warren Kerrigan.

Starting with a single two, they ran the ads up to a twelve eights the day before the opening; they used the telephone stunt, plenty of paper and 2,000 heralds.

Kid Matinee Good Up to Sixty Years

Jack Roth, of the Liberty Theatre, Kansas City, recently started a drive on the Andy Gump series, egged on by Bob Gary, Universal exploiteer. His most original stunt was a "children's matinee" with an age limit of "from six to sixty." He stood back of the offer and everyone came in on ten cents and got a ten-cent box of Andy Gump crackers, as well. On other days of the drive week the crackers were given only to real children.

The cracker deal was put over with Loose-Wiles, makers of the Sunshine products, and they not only supplied the crackers but they helped Roth to windows in every store handling their line of goods.

Roth also tied the Journal-Post, which runs the cartoons, to a daily notice, in exchange for mention of his advertisements, but he had three contests.

One of these was for the best impersonation of Andy, the second was for the best original cartoon and the third was for the best essay on Sunshine biscuits.

It not only gave the Gump pictures the drag of a feature for that week, but it established them in favor for later showings.

Asked a Question

Most of the selling for The Fast Set at the Palace Theatre, Dallas, Texas, was done on a question.

John J. Friedl picked up the "How far should a husband go to retain his wife?" This was used in all newspaper work, made into 1,500 14x36 inch sheets, and sent on postcards to a special mailing list. This was about all that was necessary to back up the use of the names of Menjou, Betty Compson and Elliot Dexter.



A Metro-Goldwyn Release

A COMBINATION DISPLAY FROM THE TOWER THEATRE, MINNEAPOLIS, FOR HE AND JANICE

Special frames are used for the underline while the marquise is given to the current attraction. He Who Gets Slapped was the Christmas week attraction with Janice Meredith following in on Saturday. Combining the advertising gave two big weeks to follow the pre-Christmas slump, and the work is so cleverly done that you do not realize that the house is fairly plastered.

Help to the Army Brings Its Rewards

Early in October two officers of the regular army called on Frank Whitbeck, exploitation man for Lowe's Warfield Theatre, San Francisco, to enlist his aid in putting over a flying circus and military tournament for the benefit of The Army Relief Society.

They merely wanted some pointers, but A. M. Bowles, general manager of the Northern Division of the West Coast Theatres, told Whitbeck to go the distance with them.

Whitbeck laid out the billboard campaign, wrote copy for the posters and the newspaper advertisements, helped them to land special stories about the event, looked after the printing of the tickets, persuaded other theatres to join him in showing trailers for the event, and even got them the rock bottom price on an automobile to be used as a gate prize.

Then they wanted a motion picture star to decide the award, and an Army plane took Whitbeck down to Los Angeles, where he landed Renee Adoree and got back in time to dine at home.

As a result the Army more than doubled the receipts of the circus of the year before.

Paid It Back

Then Classmates came to the Warfield, and the commandant told Whitbeck he could have the band of the 30th Infantry if the Musicians Union would consent. This consent was readily procured, and the result was a wonderful prologue to the Barthelmess production.

It opened with Severi and his men, in the pit, playing Light Cavalry. Then the curtain went up revealing the Victor Record Orchestra in West Point uniforms. After they had played a number the drop rose to disclose ten Army buglers in front of a drop showing the insigna of the 30th Infantry. They blew "Attention" and this drop was skied, to reveal the entire band of the regiment pyramided clear to the flies.

It was the most sensational and stirring prologue ever revealed in San Francisco, and by the end of the week they had sold 83,617 tickets and had done more than $5,000 better than any picture ever had done in the town.

The help to the army was purely to repay past favors, but it came back in a hurry and with unusual emphasis.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

RICHARD BARTHELMESS in "Classmates" was the center of a seven-incident program that ranged all the way from a "Pagliacci" overture to a popular ballad, the whole show running for exactly two hours. Of this time the musical incidents, including the Beethoven music master film, required thirty-five minutes, while the film portion took up one hour and twenty-five minutes.

Selections from Leoncavallo's "Pagliacci" by the Mark Strand Orchestra opened each deluxe performance, being topped off by baritone singing the well known Prologue from the opera. This singer at his cue made his entrance from the center of the gold draw curtains over the production stage, and sang on the apron of that stage, in correct clown costume, while two bridge spots of steel blue picked him out. The lights on the number included two light pink Mestrum floods of 160 amperes on the musicians from the dome; entrance spots of light amber on the ceiling drapes; blue foots and borders on large stage; open box lamps of light blue behind the transparent windows at either side of the musicians, and four straw spots covering the pleats of the gold draw curtains from the sides. Eight minutes for the overture.

Following was Tschaikowsky's "Nutcracker Suite" of dances by premiere dancer and eight members of the ballet. First was "Militons," entirely in silhouette, with four dancers as harlequins and one as Columbine. Back drop was white transparency against which were cut-out trees, a bench, a hillside and a house. No lighting from the front. Second was "Chinese Dance," which at opening showed three Chinese girls kneeling before a set-piece Buddha, backed up by gold draw curtains. As the girls went into their dance, spots of red, green and amber came up from the sides of the set, bringing out the green, black and orange of the dresses very effectively. Front stage was in blue, and there were two light green floods on the orchestra from the booth. Third was the solo dance, "Dance of the Sugar Doll," by premiere dancer. She was in white silk Yama Yama costume. Gold draw curtains were used as back drop, and in front of these, at either side, hung a huge candy stick, from flies nearly to the stage floor. All lights were out except two pure white floods from the dome on the dancer. The fourth and final dance was "Trepak," the background of which was four mirror mosaic flats upon which color wheels from the side were played. The dancers wore Russian costumes, and the same spots used in the Chinese dance were used here. The front lights included blue foots and borders on the large stage, and two light green floods on the orchestra from the booth. These four dances in eight minutes.

Following the Topical Review, which ran its usual eight minutes, an operatic tenor appeared in a rural setting for "The Blind Ploughman" (Clarke). Back drop was a meadow, with sheep in the foreground. Properties included a plough, shocks of wheat, etc. Tenor wore overalls and big sun hat. Orange spots from the sides picked out the stacks of wheat. Steel blue spots from over head and sides were focused on the singer Front lights included blue foots and borders on the large stage; transparent windows light blue; dome floods of deep blue on the musicians. Four minutes for this solo.

"Ludwig Van Beethoven," music master film, ran ten minutes and was specially scored with that composer's compositions. Following it came the stage number preceding the feature picture. It was the duet by lyric tenor and soprano, "When I Was the Dandy and You Were the Belle." For this a transition scene was used, the old couple being seated before a fireplace behind a Colonial mansion exterior front drop. At the chorus the amber spots on the singers dimmed out and the scene faded to the mansion front, as Colonial belles and dandies paraded across the stage. Five minutes for this number.

TELL US YOUR NEW STUNTS. HELP OTHERS.



A Metro-Goldwyn Release

A BOBTAILED "PARADE" SOLD TICKETS TO MARRIED FLIRTS AT THE SUN THEATRE, OMAHA

The parade consisted of two side cars with banners, a limousine with a girl who flirted extravagantly and the Metro-Goldwyn truck, also bannered. As a parade it lacked somewhat in length, but as a ticket selling idea it proved to be all that the house could ask for. The truck is a permanent M-G ballyhoo, being fitted up with a radio and loud speaker.



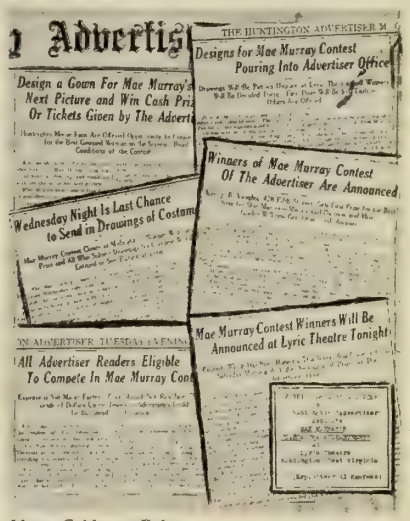
A Paramount Release

ANOTHER GOOD LOBBY BOX FROM D. ROSCOE FAUNCE

In this lobby display on Tongues of Flame at the Strand Theatre, Birmingham, the announcement is on translucent fabric. This is backed by a flood light with a color wheel, giving a constant change of color that adds to the appeal very materially.

Murray Contest Gets the Space

Several good campaigns on the designing contest on Circe the Enchantress have been reported since the stunt was suggested in the Metro-Goldwyn plan book, but here is a concrete example of how it works.



A Metro-Goldwyn Release

THE SIX STORIES

In Huntington, W. Va., the Advertiser was hooked to the idea of prizes for the best designs for costumes for Mae Murray and it gave six two-column heads. The contest brought in 112 designs, which is a decidedly good showing, since only a few can design. But every woman is interested in clothes and hundreds were re-sold the idea that Miss Murray is one of the most interesting dressers on the screen roster.

If you can think of any way to get better space for $17.50 in cash, please send your idea in.

Makes Clever Use of Regular Stills

Harry Eagles has found a new way to break into the windows with his stills. When he hit Lewiston, Idaho, to aid I. M. Binnard in putting over Feet of Clay, he sold the leading handlers of women's wear on a display of stills accompanied by stock gowns as nearly like those in the pictures as they could command.

The stills were mounted and displayed in the window with an effort to make it look like an exhibit and not an advertisement. Then the firm took a two sevens for this announcement:

"An announcement of interest to the fashion lovers of Lewiston and Clarkston. Through the efforts of Mr. I. M. Binnard, manager of the Liberty Theatre, and Mr. E. J. Kincaid, manager of the R. C. Beach Company, portrait photographs of the stars' gowns and wraps used in Cecil B. DeMille's Feet of Clay have been secured from Mr. De Mille's personal representative, who is in this city, and will be on display Saturday and Sunday in the windows of the R. C. Beach Company."

They were just the regulation stills, but because they had been extra-exploited, people crowded about the windows for two days.

Raised Prices

H. D. McBride, a Metro-Goldwyn exploiteer, got Long Beach, Cal., all excited by advertising that the price of bread would go up to 30, 40 and 50 cents the following week. While the people were wondering why, he added, "but you'll admit it is worth it." The third day he tacked on the fact that the bread was from the receipt by Charles Norris, and if that did not tell you the fourth day helped along by saying that it was baked by Victor Schertzinger. Not until the fifth day did he explain that it was a motion picture, but most persons had guessed it by then.

Send Us Your Exploitation Ideas. They May Help Others.

Shirt Contest

Hooking in on the Manhattan shirts for the Richard Dix Manhattan, J. L. Shields, of the Modjeska Theatre, Augusta, Ga., tied the local handlers to a contest in which a shirt and a pair of tickets to the show were offered for the first correct estimate as to the shirt size and sleeve length of the Manhattan shirts worn by Dix.

To give the estimators something to go by, there were plenty of pictures of Dix. All you had to do was figure out that a man of Dix's size would wear a certain size shirt and a certain length of sleeve. Twelve pairs of tickets were the consolation prizes.



A First National Release

THE LOG CABIN FRONT IS A GOOD IDEA FOR LINCOLN

The People's Theatre, Superior, Wis., used only a painted front, but it got the idea over very nicely and has a foundation to be repainted for other shows. There is a window back of the box office that does not clearly show in the photo.

Put All He Had on North of 36

Figuring that a man who could not sell a story of the rebirth of Texas in San Antonio should go to the home for feeble minded, and knowing that the production would back him up, Vinton Sholl, of the Empire Theatre, blew the top off for North of 36. It was nothing in his young life that the pre-Christmas slump was on. He went right ahead and played to above all records business.

Naturally the newspapers were with him on this Texas story. One gave him a full page, and they all kicked in with more than the usual space allowance, feeling that the stuff would interest their readers.

One brand new angle was selling a big department store on a loan display of relics of the old days. That part of it is not new, but the store advertised for several days in its regular space. It got enough relics to make a display that had the whole town lined up before its glass front, and that was more newspaper talk that profited both the store and the theatre. Of course the store handled the book, and made a heavy drive on this, both in the windows and in its advertising.

One of the gifts of the gods was a cattlemen's convention, called by the Governor, a week ahead of the play date. Sholl had nothing to do with this, but he did persuade Col. Ike Prior, head of the Association, to tell the members about the production and urge that they see it. As he is a multi-millionaire they figured he was talking from interest and not for a pass.

Fifty 24-sheets were posted, in addition to smaller paper, 3,000 postcard miniatures of the 24-sheet were mailed out, there were paper footprints all over town and book markers in the library a week in advance. All the schools were solicited and the autos carried stars, the state emblem, on their windshields.

Fourteen windows, aside from the department store, were given the attraction, and he had a special short length showing Mrs. Amanda Burke, the original of "Taisie" of the story, on her Texas ranch home.

For a prologue he used a cowboy scene, with a quartet. But in place of the usual Juanita he had A Home on the Range, The Chisholm Trail and Rounded Up in Glory, written by Oscar J. Fox, himself an old cowman. They are handled by Carl Fisher, in case you want to get something really characteristic.

The net result wos a record that is going to stand for a long time, and it was done December 6 at a time when most managers have to go in and sit with the ushers to help them from getting lonesome.



A Universal Release

THE MINIATURE TRAIN AGAIN HELPS THE SIGNAL TOWER

This was in the lobby of the Rialto Theatre, Augusta, Ga., and C. F. Creslein got up an elaborate miniature with lights in the train, the station and on the poles. The pole back of the station was the signal tower operated by strings.

A Big Name

Figuring that Harold Lloyd has worth more to the house than Hot Water, Lloyd was used to put over the picture at the Empire Theatre, San Antonio, Texas.

A sign 60 feet by two was suspended over the eight-story electric sign on the corner of the theatre. The letters were yellow on a purple ground with light bulbs to spell out the name at night. It brought such a good business that Manager Vinton H. Sholl did the same thing for Gloria Swanson in Wages of Virtue the following week, and got about the same cleanup.

Selling All Titles Helps Wright Play

Out in Milwaukee the Strand Theatre gave book handlers passes to be given each purchaser of a copy of The Mine With the Iron Door. This is old stuff, of course, but the window display shown here is interesting because it not only is not overcrowded, but it gives most of Wright's books, and sells Wright along with this particular title.



A Principal Release

A TASTEFUL DISPLAY.

This forms a good appeal, and if the reader prefers one of the other Wright books to The Mine With the Open Door, seeing that title will help sell him on the current production.



A Paramount Release

THE PEEP HOLE IDEA WAS WORKED ON THIS MODJESKA LOBBY

J. L. Shields got out the wall used on Smilin' Through and cut slots at a convenient height, backing these with shadow boxes and stills with the invitation to peep into the Forbidden Paradise. The white tabs mark the slots.

A Ringer

Many managers have used a chime or a single bell for The Hunchback, but O. L. Meister, of the White House Theatre, Milwaukee, worked his for more than a sound effect.

He placed a wax figure to suggest Chaney in his role of Quasimodo, on top of the box office, with a rope running down from the bell and the figure was animated so that it rang the bell, giving both a sight and sound effect that were the more effective because they were connected.



A Metro-Goldwyn Release

HERE'S A BETTER ANGLE ON THE FAMILIAR BREAD IDEA

They did not merely hand out sample loaves in the Lyceum Theatre, Minneapolis. They gave out 50,000 full sized loaves, but they made up a really interesting exhibit with the various ingredients, sample loaves and everything.

Made an Exhibit in Bread Distribution

Scores of theatres have given away loaves of bread on Metro-Goldwyn's picturization of the Norris novel of that title, but most of them have been along more or less conventional lines, the mere distribution of sample loaves. Now and then, however, someone has had an inspiration.

In this instance the Lyceum Theatre, Minneapolis, permitted the Occident Baking Company to make an exhibit in its lobby. Glass jars showed the various flours blended to get the right foundation, the sugar, milk, yeast and other ingredients, as well as cross sections of loaves and a complete display of the various loaves and rolls made by the concern.

It was not a hand-out-and-get-out distribution, but a display of real interest that held attention and made for talk, sending other housewives to the theatre. Some 50,000 loaves of bread were distributed, but this was incidential to the display. And in looking at the cut note how both the theatre and the bakers used all of the available space for signs.

In San Francisco another angle was developed. At the Pantages Theatre the women patrons were given tickets each good for a loaf of bread at any grocery handling that particular product. This is less spectacular for the house, but more advantageous for the baking company since it sends the possible patron to the neighborhood store carrying the brand.

Small Donation Won the D. A. R.

Intresting the local chapter of the Daughters of the American Revolution, Frank Miller, of Augusta, Ga., and House Manager Shields, of the Modjeska Theatre, persuaded them that the cause of loyalty would be furthered by interesting the public in Griffith's America.



A United Artists' Release

THE D. A. R. BOOTHS.

Miller supplied several booths similar to that shown in the picture, and the D. A. R. members presided at these, distributing literature and arguments. In return he donated $25 to the Chapter treasury.

Owing to the social standing of the members of the organization, the stunt had an unusual appeal.

Spotted

For Through the Dark at the American Theatre, Evansville, Ind., the house spotlighted four canopies which had been lettered "You can see Through the Dark at the American Theatre next Wednesday, Thursday and Friday." The idea was a big subtle, but it was good advertising whether you caught the big idea or not.

Ran a Menu

An unusual advertisement was run in the house Close-Up by Charles A. McFarland, of the Queen Theatre, Houston, Texas. He took a page for a display of an ideal menu for a Thanksgiving dinner, with turkey cuts in the four corners. It was a nicely designed meal that probably was duplicated on many tables on the festal day.

Below he ran "After this wonderful dinner see a Paramount picture, the best entertainment in the world. You will then have a very happy Thanksgiving Day." The program followed in the shape of second menu, with an organ solo instead of the oysters and The Wages of Virtue for the main dish.

Hellman was Sooner

Commenting to Claud Saunders on the recent comment on the Swanson toast idea, Jack Hellman, Minneapolis exploiteer, points out that he used the toast stunt on Pola Negri some sixteen months ago, to get her over to the Polish population in his territory.

We did not say that the Southern exhibitor invented the toast contest, but that he used it on Her Love Story. If we could dig out the original toast contest it would go back beynd the time when Hellman was wearing rompers. But he used the idea as stated.



A Rayart Release

THIS IS A FINE STUNT—IF YOU CAN GET THE CALF

The Regent Theatre, Blackwell, Okla., got a buffalo calf from the 101 Ranch and used the calf and its private motor car to advertise the showing of Trail Dust. The van is one used by the ranch for the transport of animals, and was a good perambulator.

Old One Sheets Are Used for a Lobby

Using old one sheets instead of compo board, the Alhambra Theatre, Torrington, Conn., got a nice lobby display on Captain Blood at a cost of about $2. The sheets were painted over and used around the box office and entrance as shown in the photograph. The same idea was used to raise a one-sheet on Captain Blood into a three.

Cut 1421 here



A Vitagraph Release

A TWO DOLLAR LOBBY

That banner over the main entrance is in four planes, the ship scene from the six sheet with the frigate moving on an endless belt and two ground rows of cut waves. The background is painted on translucent cloth and lighted from behind, dye paints being used.

Supplementing the lobby appeal, the house used a thousand auto tags somewhat similar to the police tags. It was the usual summons to appear at the theatre, but on the back was: "Pardon us if we gave you a chill. If you want a thrill see J. Warren Kerrigan in Captain Blood at the Alhambra."

"That Some Are Rich Shows That Others May Become Rich."

This quotation from ABRAHAM LINCOLN is an inspiration for saving. It is fitting that the penny, commonest of all coins should bear the face of the man closest to the hearts of the common people. A man whose joys and sorrows, whose great heart and deeds are told in a most amazing and entertaining manner, in the Rockett Production THE ROMANCE OF ABRAHAM LINCOLN.

The FOURTH of the SUPER DE LUXE ATTRACTIONS at POPULAR PRICES will be presented at the ARCADE THEATRE commencing Sunday, November 30th. The musical composition being written by one of America's foremost artists promises to excel the score used at this theatre with the showing of THE SEA HAWK and COVERED WAGON.

It will inspire you to saving. The Ann Arbor Savings Bank has helped many people to act on this inspiration—and will be glad to help you.

(Over)

A First National Release

PERHAPS YOUR BANK WILL APPRECIATE THIS IDEA

It was worked by the Arcade Theatre, Ann Arbor, Mich., the bank supplying new Lincoln pennies to be inserted in the cutout circle at the top of the card. These were enclosed in a white envelope printed "A Message from Abraham Lincoln."

Kenimer Gets New Automobile Tags

To fight a state fair (in December), Guy V. Kenimer, of the Arcade Theatre, Jacksonville, got out a new automobile tag. It was just the size of a license plate, but was not intended to cover the plate.

These were given the man who had charge of the cars parked at the fair grounds, and he tabbed every car front, back, or both, and a surprisingly large number of drivers let the signs stay on. Even when the car was in motion you could get the words "Arcade" and "Forbidden Paradise."

As the cars are parked diagonally to the curb in Jax, these signs appealed to both pedestrians and other drivers.

This is the first new stunt in auto tags since the spare tire card was sprung.

Paris Originates a Keaton Novelty

More aptly renamed "The Laws of Hospitality," Buster Keaton's Our Hospitality was the French equivalent for a wow at the Madeleine Theatre, Paris. One of the aids to a large business was a folder about 3 by 5 inches cut on one side in profile. The cut shows the front and back pages, which when folded together show respectively Buster's face and the back of his head.



A Metro-Goldwyn Release

A PARISIAN NOVELTY

Based upon the feud idea, plus the old fashioned Southern hospitality, Our Hospitality is about the last picture that might be expected to appeal to the European public, but it has done well not alone in France but particularly in the Scandinavian countries, where it has broken many records.



A Paramount Release

HERE'S A HOOK-UP THAT ANY ONE CAN WORK EASILY

Credit Joseph Wasberger, of the Washington Square Theatre, Quincy, Ill., for the original of this copy. It's not wholly new, but the idea is better carried out than the ones which preceded it on The Story Without a Name.

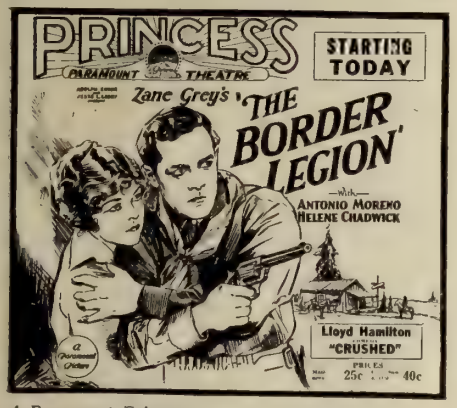
Paid for Reading

J. P. Harrison hooked in on the almost inevitable connection with Life Savers for Her Love Story at the Hippodrome Theatre, Waco, Texas. He had manila envelopes printed up with a picture of theatre and her lead, and starting off with "Here is my Love Story (by Gloria Swanson). While I tell it to you, please enjoy these delicious life savers, etc."

It's far fetched, but helped business.

Another Good Cut From the Plan Book

This space from the Princess Theatre, Toledo, might have been drawn for the house, but as a matter of fact it is lifted from the plan book supplied by Paramount. The lower right hand corner has been notched to let in the comedy and the prices, while the top is stripped by the signature and the "Starting Today," but to all intents it might have been a solid drawing. It looks just as well, and it fits the space exactly. And right here is found the reason why these



A Paramount Release

A CONVINCING DISPLAY

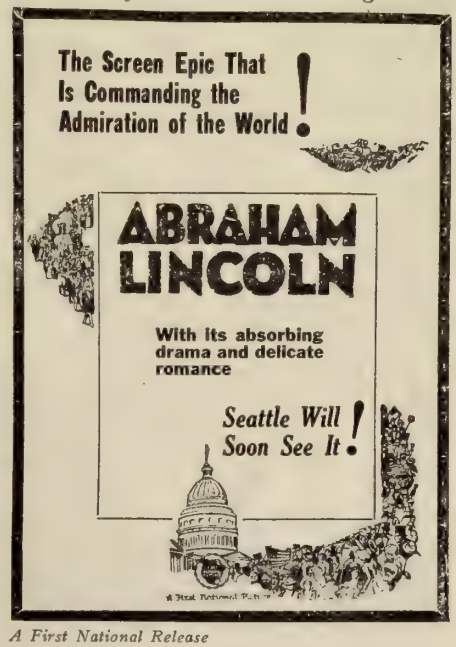
Princess advertisements always look as though they were drawn to order. The house selects the cut which it deems most desirable and then builds the space around that cut. It does not first select a size and then seek to jam a cut—any old cut—into the space. It builds to the cut, and so the cut fits the space. This is where many managers make their mistake. They decide upon a size before they select a cut and then complain because the plan book does not supply a cut that will fit well into this space. Cuts are cast on metal, not India rubber, and it is easier to change the proportions of the space than to try and make a three column cut fit into a two column space. If managers would first study the cuts offered by the plan book, and then build around the selected cut, it will be found nearly always that the plan book will yield something worth while. The trouble is that the theatre is not willing to meet the plan book halfway. An intelligently prepared press book offers the cuts that will suit the needs of the greatest number of exhibitor patrons. It cannot undertake to supply such a variety of cuts that any space can be outfitted. The Princess nearly always uses mostly a cut and it nearly always gets a good result. No one can ask for a prettier display than this, and yet it is put up at a minimum of cost for material and uses only fifteen column inches of space.

Newspaper Donates Half Page Spaces

Using the same press book cuts that later were employed for the showing at the theatre, the New Orleans Item started off with half pages to announce the serial publication of The Sea Hawk. Appreciating the circulation building possibilities of the use of the Sabatini story, the Item went to large spaces and later all of this advertising reverted to the house, through the use of the same title and cuts. The serial form is very popular as a help to exploitation, and the value of this form depends largely upon the desirability of the story. Naturally a newspaper will give more space to the announcement of a Sabatini story than a novel less well known, since there is more credit in presenting such a story to its readers, and in serialization of The Sea Hawk the First National gave exhibitors an unusually good exploitation aid. This display is not offered as a novelty but because it is an exceptionally well displayed half page.

Seattle Teasers Help Lincoln Play

One of the best advance campaigns on Abraham Lincoln was worked in Seattle at one of the Jensen and Von Herberg houses.



A First National Release

ONE OF THE ADVANCES

Strictly speaking they were not teasers, since the title was fully exploited, but they were worked as teasers, though in a dignified fashion that did not detract from the subject. This was a 125 by 3, or about three nines, but they ranged down to single column shorts, but always with the laudation of the play and the addition "Seattle soon will see it." As a result of this careful advance, when it was finally announced that Lincoln would be shown, the suggestion had been created that the engagement was an event and not Cut 432 here
merely another booking. Lincoln cannot be sold on the sensational appeal that might profit a sex play or a melodrama. The advance must be in keeping with the dignity of the subject, and in all of his work J. W. Sayre has held to a restrained expression that contributes to this suggestion. He wanted to put it over big, and to do this he had to use unusual methods, but even in the typographical display he held to a distinctive style of work, with much open space. Sayre excells in the use of open spaces to gain effects, as has been abundantly demonstrated in the past, but he has never done better work than this. The example shown seems to be a press book adaptation, so far as the cut is concerned, but it looks as though it might have been made to order. He did not merely jam the cut in. He built his talk around to become a part of the cut attractor. In some of the smaller spaces he uses only type, but adheres to the idea of open spaces to give display and dignity. Lincoln should, and probably will, sell itself, but you can make more money if you sell through a strong campaign, provided that the campaign does not cheapen the title with its misguided jazz lines. You cannot do better than to follow Mr. Sayre.

This Space is Good Because Cut Came Out

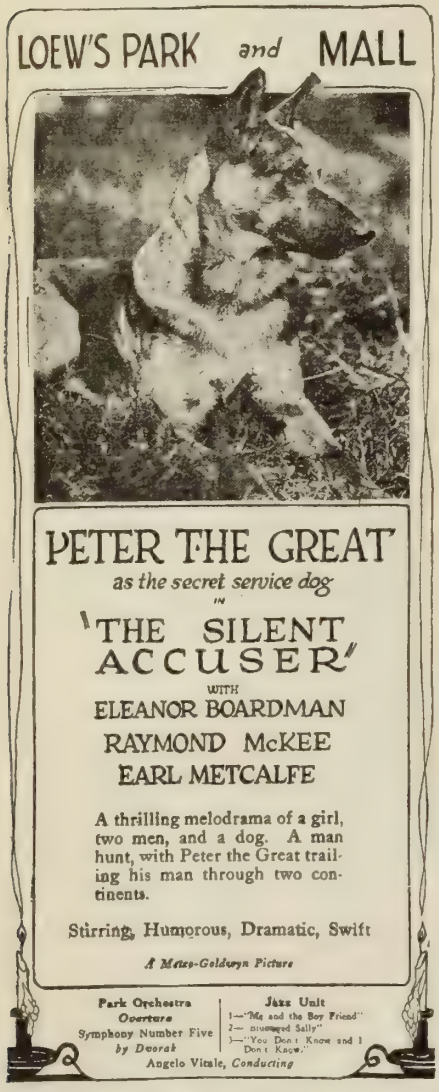
M. A. Malaney, of the Loew Theatres, Cleveland, took a big chance on this space for the Park and Mall on The Silent Accuser, but he felt reasonably safe, because Cleveland runs a pretty fair average on press work. But even at that it was taking a horrible risk to run a fine screen halftone, but it was such a good picture that we don't blame him for making a try. Dog lovers will find it hard to resist the appeal



A First National Release

A VERY NICE HALF PAGE DISPLAY FOR SABATINI SERIAL RIGHTS

of that cut, and the picture is good enough to class as an art study. He might have praised Peter more highly, for he is a wonderfully good dog actor, but he presents his sales talk nicely and achieves a space that stands out well in the four-across-the-page



A Metro-Goldwyn Release

THE CUT CAME THROUGH

space that he now uses for the chief Loew houses. This was around holiday time and we imagine that this cut did much to help steer the juvenile patronage to the two houses offering the feature.

Places Situation Above the Feature

In this display from the Mission Theatre, Los Angeles, the title is given much less attention than the situation depicted in the cut. You are selling Matt Moore and Dorothy Devore rather than The Narrow Street. You can see that Matt is evidently in hot water. The top line tells that "It's a howl." The chances are that the average patron is sold a ticket before he knows what the title is. The situation looks interesting so interest is created in the title. The title conveys little suggestion of comedy. Rather it sounds like a problem play, and so the Mission very wisely emphasizes the comedy angle before it even attempts to sell the title. It knows that merely saying in type that this is a howling comedy will not carry conviction, but that a picture such as is shown will get over the idea with the least argument. This is one of those instances where the picture is not an attractor but the chief salesman. At first



A Warner Brothers' Release

SELLING A SCENE

glance the transaction is closed. The rest is merely the matter of learning the house and the title. Where a sales cut can be had, it is always better than a type argument. The trouble is that few sales cuts are practical. This one is about as efficient as they come.

Too Much Cut is Hurtful to Space

A rather non-committal cut is too intrusive in this space from the Rivoli Theatre, Baltimore, in Constance Talmadge's latest story. This sketch could have been cropped above the bursting thermometer with good effect. That would have given an interesting and characteristic portrait, and would have eliminated the meaningless clutch above with consequent benefit to title and star name. These are now a part of the supplied cut. With the upper portion of the cut cropped, the name and title can be set in type that will carry many times the distinction, and with a star like Miss Talmadge you cannot advance her name too clearly, for the star sells far better than her title, no matter what the letter may be. The Rivoli seems to hold to the theory that it must have as much cut as possible, and so it gets the largest cut that will fit the space, not seeming to realize that half the cut in the same space often would be appreciably better. As



A First National Release

TOO MUCH CUT

it stands, the upper part of the cut robs the lower section of much of its distinction, since it lacks strength and merely opposes a mass of lines. Without that top portion a better display could have been achieved with a saving of about four column inches.

Hooks One Act Play to His Merton Run

Getting away from cut and dried campaigns, E. B. Roberts put over Merton of the Movies in a different fashion.

He made a deal with the University Curtain Club to present a one act play by Eugene O'Neil, The Rope, feeling that the contrast between this sordidly realistic play and the sprightly humor of Merton would give him a real kick.

Also he was not unaware of the pulling value of the local appeal, but even he did not count upon the fact that the English professors would assign the play as part of the classwork. The presentation cost him $125, but he got the solid business from the University to supplement the local attendance, and he packed his house.

That he figured correctly was demonstrated from the comments made to him by departing patrons. The contrast made Merton seem all the better, and at the same time the patrons felt that the play also was well worth seeing.

A good side line was a display of O'Neil's published works and the photoplay edition of Merton in the largest book store in town

Strong Array of Product in the

INDEPENDENT MARKET

Special Section of Moving Picture World

Look Them Over!

THE second half of the 1924-25 season is under way. The booking is being done that will carry many theatres into the new Fall season.

I have a thought for you. It is an important one.

Don't overlook the wealth of offerings on the independent market!

Go further:

Give a good long look, and real consideration, to the money-making possibilities in independent product.

There are two reasons.

First, and naturally most intimate, because there are pictures there that deserve every consideration you can give them.

Second, and an important reason this is, too, because every exhibitor owes it to himself to do his share toward keeping alive and encouraging independence in picture production and independence in picture distribution.

It is an interesting showing of product that is disclosed on the pages that follow. Moving Picture World is glad of the opportunity of grouping in one special section the independent product that should be given careful consideration in every exhibitor's calculations.

KEEP THIS SECTION ON YOUR DESK. There will be many an occasion during the coming months when you will turn to it with welcome relief to find a picture for a purpose.

There are dollars for exhibitors and hours of entertainment for patrons in the pages that follow.

ROBERT E. WELSH.

Just like a pistol shot—

comes

"The Tom Boy"

on its deadly errand to destroy the Exhibitor Blues and Box Office Gloom.

Chadwick Pictures Corp.

The Chadwick 9

1 "THE FIRE PATROL"
2 LIONEL BARRYMORE in "MEDDLING WOMEN"
3 "THE PAINTED FLAPPER"
4 LIONEL BARRYMORE in "I AM THE MAN"
5 "THE TOM BOY"
6 "THE STREET SINGER"
7 THIRD BARRYMORE SPECIAL
8 "SUNSHINE OF PARADISE ALLEY"
9 "THE ROMANCE OF AN ACTRESS"

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Chadwick Pictures Corporation

P.S.

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SAN FRANCISCO—All-Star Features Distributing, Inc.
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CHADWICK PICTURES CORPORATION

729 Seventh Avenue, New York City
I. E. Chadwick, President

Foreign Rights Controlled by Simmonds-Kann Enterprises, Inc.
220 West 42nd Street, N. Y. C.

A SMASHING HIT

THE PROOF

OLYMPIA THEATRE

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INDEPENDENT FILM INC.
10-12 PIEDMONT STREET
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ATTENTION OF MR. JOS. A. McCONVILLE,

DEAR SIR:

WE ALWAYS WANT TO GIVE CREDIT WHERE CREDIT IS DUE. THAT IS WHY I FEEL IT $S MY DUTY TO DROP YOU A LINE CONGRATULATING INDEPENDENT FILMS INC., ON ITS LATEST RELEASE THE MIDNIGHT EXPRESS.

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I CONSIDER YOUR MIDNIGHT EXPRESS ONE OF THE BEST BOX OFFICE PICTURES RELEASED THIS YEAR BY ANY FILM COMPANY; PLENTY OF ACTION, AND HEART INTEREST, SUITABLE FOR ANY OLASS HOUSE, CAREFULLY EDITED, WELL TITLED, AND A SMASHING GOOD CAST.

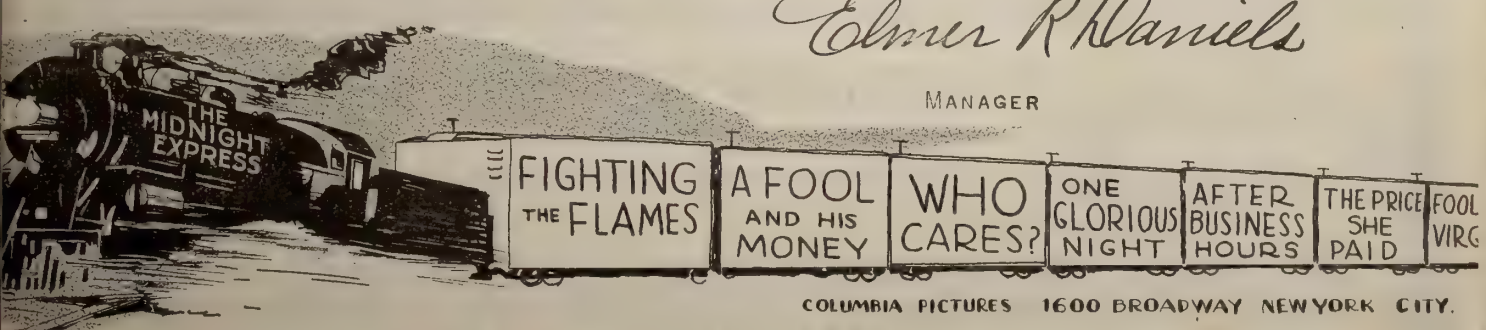
YOU CAN CERTAINLY TELL YOUR EXHIBITORS WHO COMPLAIN OF QUIET BUSINESS TO PLAY THIS ONE AND THEY WILL SURELY PUT OUT THE S.R.O. SIGN AND THEIR PATRONS WILL BE SURE TO GO OUT SATISFIED AND SEND THEIR FRIENDS IN TO SEE IT.

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MANAGER



COLUMBIA PICTURES 1600 BROADWAY NEW YORK CITY.

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Benny Leonard

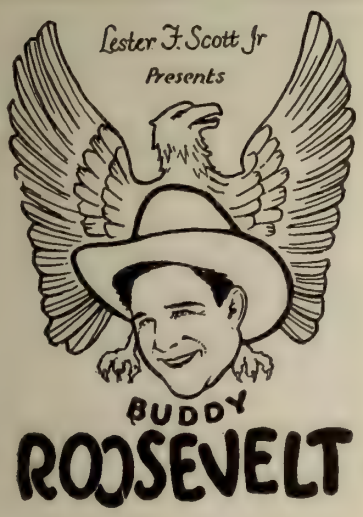
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HENRY GINSBERG
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BUDDY ROOSEVELT Says:

"If you've played the BUDDY ROOSEVELT 1924 Series, I needn't tell you how good they are—because YOU KNOW. Book my 1925 series *now* and 'clean up' again, for I'm going to make eight more, smashing, ripsnortin' thrillers this season—even better—that'll burn up your B. O. records.

"Watch my smoke!"

Buddy Roosevelt

Weiss Brothers' Artclass Pictures Corporation

For the season of 1925

—ANNOUNCE—

Buddy Roosevelt 1925 Series
of Eight Five-Reel
Rough Riding Romances
Throbbing with Thrills

Buffalo Bill, Jr., 1925 Series
of Eight Five-Reel
Thunderbolt Thrillers
Packed with Pep

A New Thrillo-Action-Stunt Series
of Eight Five-Reel Novelty Features
Starring a Ridin' Favorite
Supported by an Eminent Woman Star

and Sixteen Other Walloping Big Attraction Features of Superior Audience Appeal

BOX OFFICE WINNERS FOR 1924

"After Six Days"
(10 Reels)
A $3,000,000 Picture for the Hundred Million

"The Woman Who Believed"
(6 Reels)
A Drama of Society and the African Jungle

TENSE MOMENTS from FAMOUS PLAYS and GREAT AUTHORS
(Eighteen Single Reel Classics)

BUFFALO BILL, Jr., Says:

"Lots of Exhibitors got acquainted with me last year, to our mutual advantage, by booking the BUFFALO BILL, JR., 1924 Series. Many more are going to know me in 1925, for I'm planning some 'Thunderbolt Thrillers' that'll make audiences everywhere sit up and take notice. Hope you'll be with me."

Buffalo Bill Jr.



WEISS BROTHERS' ARTCLASS PICTURES CORPORATION

1540 Broadway **New York**

W. Ray Johnston Sees 1925 a Banner Year

W. RAY JOHNSTON, president of Rayart Pictures, in a statement to Moving Picture World, this week, predicted that 1925 will be the best year in history for independent producers. In his statement Mr. Johnston said:

"It is at this season of the year that the publicity agent for every prominent distributor or producer brings forth his trusty Corona or Underwood and bursts into print with that time-worn movie entitled 'This will be the greatest year in the history of the motion picture.' I believe I have done it myself.

"Facts will bear out the statement, however, that the past year did see a more marked advance in the independent section of the industry than any past year in my recollection—which dates back ten years. If 1924 did nothing else, it developed a stabilization of the independent market, which was needed.

"Never in the history of the independent business was there a better financial tone to the market than at this time. When in the old days there used to be a great many small underfinanced exchanges in each key city, today it has simmered down to five or six strongly financed, larger independent operators in each territory, operating on a scale in many instances much larger than the national branch operating in the same zone.

"The independent operator who had foresight and vision last year laid out his plans along the same lines as the national organizations—he acquired a certain standardized line-up of product of value and that was advertised, and went out with his campaign for the 'Merit 46' or the 'Security 52,' and made a drive to put his complete line of product over on a big scale. That he has been successful cannot be doubted when one looks over the increased staffs, advertising departments and selling forces existing in the leading independent exchanges today.

"Within the last eight weeks I have covered almost every key point in the United States, and on every hand I find that the theatre owner, more than at any time in my recollection, is supporting and consistently patronizing the independent picture. He has come to the realization that he can, if he so desires, secure a complete program for his house by a wise selection of the product of the leading independent exchanges.

"In my opinion it should be so. A wise theatre owner should protect his investment the same as any wise merchant—by supporting the independent manufacturer, at least for a fair per cent of his output, and in this way keep open the channels of competition. Otherwise, it naturally would resolve itself to a point where he would be compelled to purchase his product or program from one or two or three outlets and he would of course then be compelled to pay the price asked of him.

"1925-26 looms ahead as a big year for the live-wire independent exchangeman and theatreman. Already the producing and distributing organizations who form the backbone of the independent section of the industry are at work, purchasing stories, selecting plays, stars and directors to build their 1925-26 program. I venture to say that when the independent lineup is announced this summer it will be the biggest announcement ever made in the film industry, for the average theatre owner has no idea of the remarkable lineup that is in store for him.

"The quality of the product, the number of releases will far exceed anything heretofore offered to the independent theatre owner. And he will have a variety to select from—the finest there is in special attractions, serials, comedies, westerns and novelties. A complete program for the BIG theatre, as well as for the small theatre.

"Another big factor in the development that the new year will bring forward is the benefit that will accrue from the leading independent producer joining hands with the distributor in the new organization which has already progressed far under the leadership of President Chadwick. The selection of a new national leader—a man known nationwide, to assist Mr. Chadwick in his work will be made within a very few days. This cannot help but bring about a big advancement in the open market, not only through the contact of such a leader with the trade in general, but in the consolidation and carrying out of plans already being worked out by the distributors themselves.

"The exhibitor will do well to lay aside the consideration of his product for the new season until the publication this summer of the independent program, for he will find available for his use at that time a most attractive lineup of product.

"I spent a few weeks on the Coast the latter part of the year and everywhere I found a spirit of enthusiasm among the independent units. Optimism seems to be the keynote of all in looking forward to the new year.

"If 1924-25 saw the remarkable advancement that it did in the independent situation, then it naturally follows that with the lineup that has been prepared, with the leadership that is being arranged, and with the cooperation of the theatreman which has been promised, that the new season of 1925-26 will see the fulfillment of the goal for which the independent men who have had faith in the industry have been striving."



W. RAY JOHNSTON
President of Rayart Pictures, sees 1925 a banner year.



Scene from "Winning a Continent," an Arrow release.

New Columbia Released

Columbia Pictures announce that they are releasing their production of "A Fool and His Money" this week.

This picture is the film version of George Barr McCutcheon's popular novel of the same name. The book when published went through a number of editions and was widely heralded by the public. It is not a problem story but a romantic tale.

The cast is headed by Madge Bellamy, William Haines, Stuart Holmes and Alma Bennett. They are supported by Charles Conklin, Lon Poff, Carrie Clark Ward, Eugenie Besserer, Edwards Davis and Baby Billy Jean Phillips. Erle C. Kenton directed.

Cattle Featured in Cody Film

The next Bill Cody, "Cold Nerve," now in production, is to have its locale in a place called Florence, Arizona, a picturesque Western stop-over, where all the elements of cowboy life are still retained. The purpose of traveling to this location is to film, as part of the story, two thousand head of cattle owned by a rangeman named Kellog, who has consented to the use of his herd.



W. E. SHALLENBERGER
President of Arrow Pictures Corporation, passes nine-year mark.

Arrow Pictures Corp. Enters Tenth Year

By W. E. SHALLENBERGER
President, Arrow Pictures Corporation

ARROW is entering its tenth year as an establishment, strongly fortified with product already completed and with plans for future material which are ambitious to a degree.

These plans call for eighteen Special Feature Productions of the high quality of "Lena Rivers," "The Lost Chord" and "The Fast Pace"; eighteen Great Western dramas which I predict will be even better, both from the artistic and box office angles, than those we have offered the independent market during the year just ended.

We have scheduled not less than twenty-six two-reel comedies, with the prospect of at least one more series of thirteen. The demand for really good comedies is a steady one and there is a fine market at all times for this type of product.

Aside from our definite advance schedule we are always on the lookout for individual independent productions which will measure up to a high standard and we will undoubtedly acquire a number of pictures of this class also.

We are thoroughly sold on the stability of the state right market and believe that there will be no difficulty in securing a wide and reasonably lucrative circulation for productions which merit it. There will always be an insistent demand for pictures having good entertainment value.

We have here at Arrow a carefully organized personnel because we realize that success and permanency in the independent field is predicated almost wholly on efficiency and sane economy in operation. Lacking these elements, the function of distribution becomes a mighty costly business. The keynote of our policy is based on this idea and our every move is being carefully conformed to the achievement of maximum results at minimum costs, which automatically enables us to offer our product at a price which provides for a fair profit to producers, exhibitors and ourselves.

"Bill" Steiner Has Some Aces Up His Sleeve

WILLIAM STEINER'S latest addition to his feature stars, Edith Thornton, is gaining in popularity every day. Recently Miss Thornton won in a contest in Brooklyn for the most popular player. The little lady has such a distinct personality and magnetism that it has been a revelation to the independent exchange men, and she is now firmly established. Her productions are splendidly mounted, stories well written and directed, and no expense was spared in casting "On Probation."

Joseph Kilgour, Robert Ellis, Wilfred Lucas, Eddie Phillips, Helen Lynch, Betty Francisco, Charles Cruz, Lincoln Stedman and other prominent artists appear with Miss Thornton, whose third feature is now being cast and will embrace some very well known and popular electric light names. The latter will soon be announced, and "Bill" Steiner says the list will be a complete surprise to the franchise holders. The title of the third production is withheld for the present.

Mr. Steiner has five world famous stars in his list.

Miss Thornton will be presented in a series of four high-class comedy dramas.

Charles Hutchison ("Hurricane Hutch") will be presented in a series of six big "stunt" dramas. "Hutch" is known wherever motion pictures are thrown on a screen.

Leo Maloney (the Nonpareil) will be presented in eight big, wholesome human dramas.

Neil Hart, known as "America's Pal," is to be seen in a series of six westerns.

Pete ("Cyclone Pete") Morrison will be presented in a series of eight comedy dramas in which daring and skill are coupled with splendid action and punch.

New Chadwick Picture

"The Midnight Girl," the sixth production of the Chadwick Nine, went into production this week at the Long Island studios, under the direction of Wilfred Noy. Lila Lee heads the cast, which includes Garreth Hughes, Dolores Canshelli, Charlotte Walker, Frank Andrews and several other well known players who will be announced shortly.

"The Midnight Girl," formerly announced as "The Street Singer," is an original story by Garrett Fort, written especially for Miss Lee, whose brunette beauty is well fitted to the role of the Italian immigrant. This production will mark the return to the screen of Garreth Hughes, star of J. M. Barrie's "Sentimental Tommy."

"Right Man" Is Title Picked

"The Right Man" is the final title selected for the third of the series of six pictures known as Metropolitan Melodramas which star George Larkin, the well-known "stunt" star. "The Right Man" is a newspaper story written by W. P. Crist and directed by Jack Harvey under the personal supervision of George Blaisdell. It is scheduled for March release on the Rayart Program.

Enlarging Rayart East and West

Carpenters and painters have been at work since January 5 remodeling and enlarging the offices of Rayart Pictures Corporation in the F. B. O. Building to take care of an increase in the executive staff.

An enlarged publicity department has been added, headed by Dorothy V. Cleveland, Rayart's director of advertising and publicity. A new film and accessory department has been created which will be under the supervision of Miss Ann Josephthal, formerly with Chadwick Pictures. The enlarged quarters will also mean increased space on the Rayart accounting department.

Rayart, in line with its expansion policy, have also just opened new Western offices in Hollywood at 1442 Beechwood Drive, comprising a handsome suite which will be the headquarters for George Blaisdell, West Coast producing representative for Rayart, and his staff.



David Powell, Henry Sedley and Alice Lake in "The Lost Chord," an Arrow release.

Joe Brandt Answers Query in re: "Independents"

UPON being asked what the outlook for the independent producers for the season of 1925-6 is, and what their place in the industry will be, Joe Brandt, president of C. B. C. Film Sales Corporation, advanced an unusual viewpoint, which may be an answer to the question. In part he said:

"A canvass of the first-run theatres throughout the country proves conclusively that the independent is locked out of those theatres which are controlled by the big producer-distributor interests, and that the independent must develop for his first runs the field that he has cultivated this year by catering to the best class suburban theatres, or what was formerly the second-run downtown house.

The New Clientele

"A great many exhibitors have finally realized that they are attracting an entirely different clientele than they have ever had before by advertising first-run pictures which have not been shown downtown. The bugaboo, prevalent for years, that there is an enormous advantage to be gained by following, as a second run, the downtown house, has been dispelled. Wise exhibitors have found from their box office statements that when they run a picture in their houses which has not had a downtown run the returns are much greater in spite of the theoretical advantage of getting in on the publicity and newspaper advertising of a first run in a downtown house.

"As a result the independents this year will concentrate on the development of the neighborhood theatre and the independent exhibitor who is not allied with the bigger interests.

"Those exhibitors who played 'The Midnight Express,' 'A Fool and His Money,' 'The Price She Paid,' 'The Foolish Virgin,' and the Perfection Series, which featured William Fairbanks and Eva Novak, which C. B. C. released, have proved to their own satisfaction that pictures which show on the screen every dollar invested, instead of having to carry the enormous overhead which the large companies are forced to carry on their pictures, have not only pleased their patrons, but have bought at a live-and-let-live price, and can show a profit on their balance sheets.

"Exhibitors who have, heretofore, been doubtful of the independent producers' ability to maintain a steady supply of pictures are now arranging with independent exchanges throughout the country for a supply of independent pictures as the basis of their program, which will make them in turn independent of the demands and the threats of the bigger producing interests. They feel that they are no longer at the mercy of the producing interests and that they can maintain a satisfactory average program with pictures that are made by independent producers.

A High Average

"The output of the independent producers for this year has proved conclusively that they are able to maintain an average standard equal to the big producer-distributor interests, and all signs point to their continuance of the same.

"The plans of the independents and C. B. C. in particular, as outlined for the coming season, show that they are placing greater confidence in the co-operation of the exhibitor than ever before in the history of the industry, and the exhibitor can safely feel that he will be able to get what his patrons want and also that he will be able to get it at a price that will enable him to stay in business."



JOE BRANDT
President of C. B. C. Film Sales Corp., discusses 1925 outlook.

"Full Speed"; Next for Buffalo Bill, Jr.

"Full Speed" has been selected as the title for the sixth issue of the popular Buffalo Bill, Jr., series, it was announced by Louis Weiss, executive head of Weiss Brothers' Artclass Pictures Corporation, following advices from the Coast early this week.

A wire from Lester F. Scott, Jr., the producer, to Weiss Brothers stated that a print of the new feature had been shipped and that this title had been finally decided upon, instead of two or three others that had been under tentative consideration.

"Full Speed" was directed by Richard Thorpe, with Irving Ries at the camera, and will follow "Thundering Romance" in the Artclass schedule of the Buffalo Bill, Jr., series.

Star Cast in "Lena Rivers"

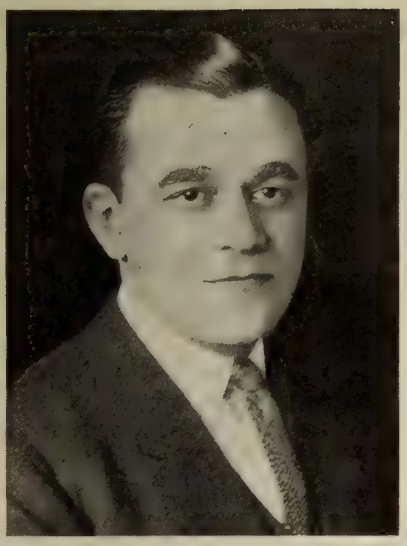
"Lena Rivers," teeming with romance, is the story of a girl who falls in love with a young man who, unknown to her, is her half-brother. The tale is told with great dramatic vigor.

"Lena Rivers" is an Arrow Pictures Corporation production with a distinguished cast, including such well known players as Earle Williams, Johnny Walker, Gladys Hulette, Doris Rankin, Edna Murphy and Irma Harrison. Gladys Hulette has done some excellent work in the past but she has never been cast to better advantage than in this film. Earle Williams is a veteran of the screen and one of its most accomplished actors.

"Lena Rivers" holds every angle of box office appeal—love, thrills, pathos, comedy, sympathy; it runs the full gamut of all the emotions. The plot centers about a girl whose lot is unhappy and she makes the unforgivable mistake of falling in love with a man far above her station in life. To further add to her misery, she learns that her father is the stepfather of her lover. Story and cast make this a winner from the box office angle.



Scenes from "A Fool and His Money," a Columbia Production Released by C. B. C.



I. E. CHADWICK

The president of Arrow Pictures Corp. is also president of the Independent M. P. P. D. Association.

"The Last Chord" An Arrow Special

The most telling appeal in a motion picture is "heart interest," another name for sentiment. When W. E. Shallenberger selected Wilfred Noy's adaptation of "The Lost Chord" for the first Arrow-Whitman Bennett special, he sensed the striking human appeal of the story as well as the splendid value of the world-wide reputation of Sir Arthur Sullivan's greatest song.

The unusual cast chosen for this release proved the unexcelled judgment used in its selection. Alice Lake, David Powell, Dagmar Godowsky, Henry Sedley and Faire Binney reach the highest plane of screen interpretation in this production. Wilfred Noy has realized every bit of intense dramatic value in the direction of the story.

Not a single situation but has its full measure of striking similitude to nature. The choice of sets and locations is a joy to the eye and each fittingly emphasizes the local color of every scene. In "The Lost Chord," Arrow has offered the independent market a record-making special production.

Completing "Chadwick Nine" On 1924-25 Schedule

WITH "The Midnight Girl," starring Lila Lee, sixth of the Chadwick Nine, going into production at the Long Island studios this week, I. E. Chadwick, president of Chadwick Pictures Corporation, is now preparing to complete production on the balance of his schedule for 1924-25. The three remaining subjects of the Chadwick Nine are "The Romance of an Actress," "Sunshine of Paradise Alley" and the third Lionel Barrymore special.

"The Midnight Girl" will be directed by Wilfred Noy, producer of "The Fast Pace" and "The Lost Chord." Lila Lee, who recently completed a production for Famous Players, heads the cast, which includes Gareth Hughes, Delores Cassinelli, Charlotte Walker and Frank Andrews.

"The Midnight Girl," first announced as "The Street Singer," is an original story by Garrett Fort, written especially for Miss Lee, whose brunette beauty is well fitted to the role of the Italian immigrant. This production will mark the return to the screen of Gareth Hughes, star of J. M. Barrie's "Sentimental Tommy."

G. W. (Billy) Bitzer, whose many productions for D. W. Griffith place him in the front rank of cinematographers, has been signed for the camera work, together with Frank Zuker.

"The Romance of an Actress," seventh of the Chadwick Nine, will appeal to those who are condemned by circumstances to the humdrum existence of every-day life. That is the reason that every year thousands of youngsters run away from home to the big cities to seek fortune on the stage. That is the reason why the stage always has appealed and always will appeal to every walk of life.

Chadwick Pictures Corporation has arranged with the Montgomery Circulation Service to put behind this production a publicity and advertising campaign seldom equalled in the exploitation of motion pictures. This campaign calls for advertisements in more than five hundred daily and Sunday newspapers throughout the United States. It will include a campaign conducted by the Montgomery Service to discover new talent for the screen, with a contest conducted throughout the country.

The first ten winners of this contest will be given an opportunity to appear in "The Romance of an Actress." The first two will be given guaranteed parts. The remaining eight will be given parts in this or other pictures. The contest will run until the first of the year and a large amount of advertising and publicity material will be used by the newspapers and magazines in behalf of this contest.

"The Romance of an Actress" is by Langdon McCormack, who made "The Storm."

"Sunshine of Paradise Alley," eighth of the Chadwick Nine, is probably one of the greatest productions from a showman's angle of recent years. It is from the famous play of the same name by Denman Thompson, author of one of the most popular of all American dramas, "The Old Homestead." This author's fame and following alone are enough to insure a production success.

"Sunshine of Paradise Alley" was played as a legitimate stage production more than one hundred thousand times, in practically every nook and corner of the world. It has been counted upon as a production which would bring the money into the box office.

The ninth and last production on the Chadwick program will be the third Lionel Barrymore special, adapted from a famous stage play. The advent of Lionel Barrymore in a new picture is always a matter of interest and makes great newspaper copy.

Lionel Barrymore's name is enough to crowd any motion picture theatre. His record in "The Copperhead," "Enemies of Women," "America" and many, many other screen successes insure this, but Chadwick will surround him with a cast of players who, in themselves, would guarantee the success of any film.

Addition to "Flames" Cast

Columbia Pictures announce that Harry Cohn has signed William Haines to play opposite Dorothy Devore in their forthcoming production of "Fighting the Flames." This picture will be the seventh of the Columbia Series of eight.

This will be the third picture in three months that William Haines will have played in for the same company.



Scene from B. P. Schulberg's Preferred Picture, "Free to Love," in which Clara Bow h as the leading role.

INDEPENDENT

GOOD PICTURES

FOR YOUR GROWTH

WE HAVE

IMMEDIATELY

"LENA RIVERS"

"THE LOST CHORD"

ARROW

CORPO

Est. Ten Years

Going Stronger
Every Year
Watch 1925

EXCHANGES

ARE ESSENTIAL

FOR YOUR EXPANSION

THEM.

AVAILABLE

"THE FAST PACE"

"WINNING A CONTINENT"

PICTURES

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W. E. SHALLENBERGER
PRESIDENT



BANNER PRODUCTIONS INC.

The Truth ABOUT WOMEN
with HOPE HAMPTON and LOWELL SHERMAN

The Man WITHOUT A Heart
with JANE NOVAK and KENNETH HARLAN

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INTER-OCEAN FILM CORP., 218 W. 42d ST.

8

Empty Hearts
with CLARA BOW and JOHN BOWERS

Three Keys
with EDITH ROBERTS and JACK MULHALL

SPEED
with BETTY BLYTHE and ROBERT ELLIS

Peggy of Beacon Hill
with AN ALL STAR CAST

FOREIGN DISTRIBUTOR:
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BIG BOX-OFFICE ATTRACTIONS

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W. RAY JOHNSTON
presents

REED HOWES

with
MILDRED HARRIS
in
A HARRY J. BROWN PRODUCTION



RAYART PICTURES

Lew Kennerly to Design Buffalo Bill, Jr., Lithos

TO insure the maximum amount of pulling power in the lithographs advertising the popular Buffalo Bill, Jr., and Buddy Roosevelt series of action-thrillers and in order to guarantee that each article of equipment of horse and man shown in their posters is technically correct in the smallest detail, Weiss Brothers' Artclass Pictures Corporation have engaged the services of Lew Kennerly, one of the most eminent portrayers of western life since Frederic Remington.

Mr. Kennerly has just completed the paper for "Gold and Grit," seventh of the Buddy Roosevelt series, and for "Thundering Romance," the fifth feature of the Buffalo Bill, Jr., attractions, and according to Louis Weiss, executive head of Weiss Brothers' Artclass Pictures Corporation, both set a new high mark in both box office and artistic quality in lithographs furnished for this particular type of western feature.

According to Mr. Weiss, it has been the consistent aim of Artclass Pictures to provide billing for the Buddy Roosevelt and Buffalo Bill, Jr., series, as distinctive artistically and in attraction value, as these popular action-features have proved themselves to be, as compared with the average "western," and the engagement of Mr. Kennerly is the result of a long quest to find the man who possessed just the right combination of artistic talent and technical knowledge to comply with these demands.

Mr. Kennerly is a native of the Texas Panhandle, where his uncle has a large ranch and for several years he was connected with the famous Miller 101 Ranch. He is an authority on the accoutrements worn by the cowboys and their mounts, which differ widely in various sections of the West, and knows exactly where every buckle and strap should be on the huge tapaderos worn by the riders of the cactus country to the peculiar type of chaps sported respectively by the cowboy dandies of Montana and the Rio Grande.

He is noted for the realism of the action he portrays, as well as for his fidelity and accuracy in executing the smaller details, and he has been aptly declared by his fellow artists to be among the foremost exponents of the school of art of which the late Frederic Remington furnished the outstanding example, in depicting the life of the great West. Mr. Kennerly has done much work for Tom Mix, Buck Jones and other well known western stars and with the addition of Buffalo Bill, Jr., and Buddy Roosevelt to his clientele it is expected that he will devote most of his talents and time to producing striking lithos for the motion picture industry.

Acme Lithograph Company will continue to handle the mechanical part of the work for Weiss Brothers' Artclass Pictures Corporation, this company having supplied all previous issues of paper for the Buddy Roosevelt and Buffalo Bill, Jr., series.

C. B. C. Buys Another Story

Columbia Pictures have bought the motion picture rights to a social story which was published in the August number of the Cosmopolitan Magazine. The story is entitled "Everything Money Can Buy." It was written by Ethel Watts Mumford.



LOUIS WEISS
Head of Artclass Pictures Corporation, demands better "paper."

Shooting "The Cracker Jack," Johnny Hines Wins Miami

EXCELLENT progress on Johnny Hines' latest, "The Cracker Jack," is reported in a wire from C. C. Burr, who is now at Miami with the star and cast.

According to Mr. Burr, approximately one hundred and fifty exterior scenes have been taken in the South since their arrival, January 4th. Most of these scenes were taken on the outskirts of Miami where the entire facilities of the community have been placed at the disposal of the producing company.

Especially noteworthy is the fact that the complete Orange Brooks factory has been turned over to the company for filming those sequences that call for shots in the interior of a pickle factory. Permission has also been obtained from the executives of the factory to completely re-paint the outside of the building with the script name of "Perkin's Pickles" prominently displayed.

Included also in the list of locations obtained in Miami is the Deering Estate, where the spacious lawns and interiors of this magnificent home have been turned over to Johnny Hines to take such scenes as are necessary to the continuity. In securing this location, Mr. Burr obtained one of the finest homes in the famous winter resort, and according to production plans work on the estate will begin on Friday of this week and continue until next Tuesday.

In conjunction with these locales, permission also has been obtained from the municipal authorities in Miami to film many scenes in the heart of Miami's business section, which augurs well for the realism of "The Cracker Jack."

Rayart Receives "Artist's Blues"

"Artist's Blues," the first of the series of Sherwood-MacDonald Productions for Rayart has been completed and received in the New York office. Pretty little Gloria Joy and Joe Moore, youngest brother of Owen, Tom and Matt, are the featured members of the cast. "Artist's Blues" is the first of a series of twelve comedies for the Rayart program.



Scenes from B. P. Schulberg's Gasnier production, "The Parisite."



SAMUEL J. BRISKIN
Associated with George H. Davis in guiding the destinies of Banner Productions. Mr. Briskin is most enthusiastic on 1925 product.

Banner Promises Eight Features, Beginning May 1

SAMUEL J. BRISKIN, of Banner Productions, Inc., has found that 1924 smoothed the last of the wrinkles out of the independent situation, and to prove his faith in the independent market, Banner officials have completed arrangements for a new series of eight feature photoplays to be released one a month beginning May 1, next.

In a statement to Moving Picture World's inquiring representative, Mr. Briskin expressed himself as "more than merely pleased" with the outlook for this year.

George H. Davis, president of Banner Productions, with whom Mr. Briskin is associated, joined in the sentiments expressed by the latter.

"Something more than a year ago," Mr. Briskin said, "when looking over the situation in the independent field, I felt that there was ample room for an organization which would produce, and produce intelligently, with a view toward future box office receipts, a series of feature photoplays that would be a credit to any organization, and enhance the independent market. Accordingly, with Mr. Davis, who has devoted his life to the show business, we formed Banner Productions, Inc., and during last year we delivered to theatre owners through our franchise holders eight pictures that convinced us that our original thoughts were correct.

"But lest a simple statement of this character may not seem conclusive to everyone, I may be pardoned for pointing out, as an evidence of our success, that the leading circuits in the United States, as well as many of the big first-run houses, have booked our product.

"We found last year that producing pictures that will find their way into the best houses and circuits is not something that is given to any individual or concern. But we also found that well-directed effort, backed by ordinary intelligence, having uppermost in mind at all times the box office of the exhibitor, will produce such a series of pictures. We were quick to note the basic cause for the failure of so many independent producers—the fundamental of good pictures—the story. Without a good story you can't have a good picture. Thus we produced 'The Man Without a Heart,' by Ruby M. Ayres; 'Those Who Judge,' by Margery Land May; 'Three Keys,' by Frederic V. R. Dey; 'Speed,' by Grace Sartwell Mason, and 'Peggy of Beacon Hill,' by Maisie Grieg—all published in book form or in the leading magazines.

"Our producers and directors are among the best in their field. Nothing less would meet the conditions we laid down. The casts, invariably, had to stand up under every test. We were insistent upon the best box office names for our stars and leading players. In this we made no mistake. The comment of the leading reviewers supports us.

"In any discussion of the outstanding need of the great rank and file of theatre owners, we are heartened by the knowledge that the so-called 'big' producer continues to make the 'super length feature,' apparently caring nothing about the inability of the average exhibitor to give his house over to two-hour (or more) pictures. Banner Productions will continue to make feature length photoplays, permitting such other bookings on his program as he finds essential to his needs. The program-length feature can be made sufficiently gripping to hold an audience better than the great, drawn-out features. Banner is building pictures to meet the basic requirements, story, cast, direction, suspense, etc., and our producers, in keeping with our promises to our franchise holders, are making splendid pictures. That, briefly, is our position in the independent field.

"In looking over the situation for the coming season, we feel that the pessimistic attitude adopted by the average independent producer and exchange is wholly unwarranted and absolutely uncalled for. We feel confident that the big first-run exhibitors and circuits will always be in the market for high class product and they are willing, at all times, to assist the independent exchange man and the producer, provided, of course, that the product has merit.

"To prove our faith in this market, we have just completed arrangements for a new series of eight feature photoplays which will be released one a month, beginning May 1, next, and we feel confident that this series of pictures will receive the support so liberally given to our first series."

Arrow Presents "Winning a Continent"

The threshold of the world's treasure house is the location of Arrow's outstanding dramatic special, "Winning a Continent." Gold and diamonds immediately bring South Africa to mind and "Winning a Continent" is the vivid portrayal of the sacrifice, heroism and bloody baptism of the first pioneer settlers of the Colony of Natal.

Set upon by overwhelming thousands of fierce Zulu warriors, some 600 settlers were massacred after a grim battle at Blood River. This brought swift vengeance from the rest of the South Africans and such heavy toll was exacted from King Dingaan's armies that he was dethroned and a permanent peace made by his successor.

Such a dramatic occurrence forms the basis for the thrilling portrayal made by Harold Shaw in "Winning a Continent." Assisted by such stars as Percy Marmont and Edna Flugrath, he enlisted the aid of the South African government which supplied 10,000 armed Zulu warriors and 300 South African Mounted Police to keep them in order, which was fortunate as the excitement of the battle scenes roused the savages to such a pitch that two actors and thirteen Zulus were killed, besides many lesser casualties.

The independent market rarely has an opportunity to secure such a production.



Scenes from the Arrow Special "The Fast Pace."

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SEVEN TWENTY-NINE SEVENTH AVENUE NEW YORK

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Tomorrow's Love"

Paul Bern's Newest for Paramount Starring Agnes Ayres is a Clever and Amusing Comedy Drama

Reviewed by C. S. Sewell

Paul Bern's third directorial effort confirms the impression made by his first two, that he is an adept in handling themes involving domestic complications. With the same leading players that he used in "Worldly Goods," Agnes Ayres and Pat O'Malley, he has produced a thoroughly enjoyable feature in "Tomorrow's Love."

The action centers around a young husband who is stubborn and his wife who is none too yielding herself. Taking advantage of a situation that is perfectly innocent in itself, she secures a divorce which does not become final before the end of a year. During this period both find they love each other and there is a mad struggle at the last minute on the part of the wife to outwit a vamp who is trying her best to win the husband.

Mr. Bern has introduced a lot of little situations in the affairs of the young couple that will strike home to many and furnish amusement for the married and single alike. Particularly telling is the contrast between the honeymoon and a year after. There are no sexy scenes, the appeal being centered on realistic little human touches that all through have been treated from a light comedy angle.

The titling of this picture is especially clever. Some of the lines are sophisticated and there are a lot of deft subtle touches that will delight the intelligent patron, but there is plenty of comedy that will appeal to all classes. It is the women in the cast who are the dominating figures here, with the wife aided by her grandmother using all of her feminine cleverness to outwit an equally clever vamp. Women, we believe, will be delighted with these scenes while the men also will enjoy them, even though the husband is really a pawn in the hands of the three ladies.

By having the climax occur at the last minute of the last hour before the decree becomes final, good suspense is introduced. You become absorbed in watching the development not that you are at all in doubt as to the way it will turn out, but in finding out just how the happy ending will be brought about. This is cleverly and satisfactorily done by duplicating a situation which occurred early in the picture, and provides a novel ending.

Agnes Ayres wears some striking gowns and is entirely satisfactory as the young wife, with Pat O'Malley giving a particularly human and realistic portrayal of the stubborn husband. One of the best characterizations in the picture is Ruby Lafayette as the grandmother. She is an unusual screen type, an old lady thoroughly up-to-date in her ideas and language which shows a lot of good common sense and good humor. She makes this a fascinating character. Jane Winton is good as the vamp and Raymond Hatton shines in a bit as a philanderer. His retorts to the wife are sophisticated and amusing.

"Tomorrow's Love" looks like a good box-office bet for all classes, for it will make your patrons laugh, and is rich in human touches.

Cast

Judith Stanley ..... **Agnes Ayres**
Robert Stanley ..... **Pat O'Malley**
Brown ..... **Raymond Hatton**
Bess Carlyle ..... **Jane Winton**
Grandmother ..... **Ruby Lafayette**
Maid ..... **Dale Fuller**

Based on story, "Interlocutory," by Charles Brackett.
Screen play by Howard Higgin.
Directed by Paul Bern.
Length, 5,842 feet.

Story

Judith marries Robert Stanley and for a time they are very happy, but by the end of a year she is irritated with his stubbornness and petty fault finding. An open window causes him to catch a cold but he goes to work in the rain. His car breaks down and an old friend, Bess, a vamp, happens along and takes him to her apartment where she makes him take a hot foot bath and whiskey. Judith discovers he is with Bess and sues for divorce, getting a decree which becomes final in a year. She goes to Europe but soon discovers she still loves Robert, and when his grandmother advises her to hurry home as he will marry Bess, she does so, reaching there just a few minutes before midnight after a wild and exciting trip. Through a ruse of grandma's Judith gets Robert away from Bess and they become reconciled and agree to start all over again.

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Capital Punishment (Schulberg)
Dancers, The (Fox)
Fifth Avenue Models (Universal)
Flashing Spurs (F. B. O.)
If I Marry Again (First National)
Locked Doors (Paramount)
Ports of Call (Fox)
Thief in Paradise, A (First National)
Tomorrow's Love (Paramount)
Youth and Adventure (F. B. O.)

"A Thief in Paradise"

Samuel Goldwyn Presents the Best Production of His Career and an Achievement for the Industry

Reviewed by Tom Waller

An enthralling story, brilliantly interspersed by a cast tailor-made for the occasion under the guidance of a masterly director, is brought to the screen like a series of Maxfield Parrish pastels—that's George Fitzmaurice's "A Thief in Paradise" for First National. Perfect in every big movement and detail, technically and otherwise, and the most beautiful and artistic thing that director and producer have ever achieved, is the prophecy we make will be the verdict to be rendered by fans of every class witnessing these eight reels of gorgeous entertainment.

One could not be superfluous in the use of superlatives to laud "A Thief in Paradise." It pleased and entertained and delighted this reviewer more than any picture he has ever seen. That is a personal opinion. An analysis of the picture from the multitude of angles necessary to consider in an impartial manner has left us just as enthusiastic that the public will share our personal opinion by an overwhelming majority. Why?

First of all, "A Thief in Paradise" has a new type of story—a type that gets away from familiar trends—keeps you keyed up, guessing, enthralled, and finally well satisfied.

Then it is, of course, the manner in which the story is put over. Every set is a masterpiece in authenticity for the artistic and magnificent. Many could be reproduced, enlarged, framed, and bring much commendation from a conspicuous place on the wall of an art gallery.

As to the cast—the acting of the leads, Doris Kenyon, Ronald Colman, Aileen Pringle, Claude Gillingwater and Alec Francis, and all the others is so sincere in every phase and situation that an audience should be carried away to the extent of believing they are spectators of a first-hand happening in the maelstrom of life.

The story seems to have been written with the idea of conglomerating into one situation all of the ingredients which have proven the best of screen material. Sharks, a fight under water, beach combers on an Oriental isle, fortune hunters, a big city, a palatial home, masqueraders, intrigue, beautiful girls, wonderful romance, pathos, tragedy, truth and happiness are uniquely combined into the smoothest continuity in "A Thief in Paradise."

There is not a single thing we can think or say which would be criticism concurrent with anything except the highest praise for this production and every one associated with it. We can only urge you to get into immediate touch with First National and arrange for the most convenient booking.

Cast

Helen Saville ..... **Doris Kenyon**
Maurice Blake ..... **Ronald Colman**
Rosa Carmino ..... **Aileen Pringle**
Noel Jardine ..... **Claude Gillingwater**
Bishop Saville ..... **Alec Francis**
Philip Jardine ..... **Charles Youree**
Ned Whalen ..... **John Patrick**

Adapted by Frances Marion from Leonard Merrick's novel, "The Worldlings."
Directed by George Fitzmaurice.
Length, 7,231 feet.

Story

Jardine and Blake, derelicts on a far-away island, fight under water for a pearl. Jardine is killed by a shark. His common law wife, Rosa, has just received a letter and money requesting Jardine's immediate return to his wealthy father. Blake, masquerading as young Jardine, is welcomed into the Jardine

household. He falls in love with Helen, daughter of Bishop Saville, but is hampered by his conscience and the black-mailing Rosa. Rescuing Helen after her horse has run away in a polo match, Blake proposes. On the night of their wedding Rosa tells Helen that Blake has been "keeping" her but does not reveal Blake's true identity. Blake's conscience gets the better of him and he tells all. He goes to his room and attempts suicide. Helen nurses him back to health and the old man adopts him as a son.

"The Dancers"

William Fox Offers Strongly Dramatic and Colorful Adaptation of Play With Sensational Theme

Reviewed by C. S. Sewell

An adaptation of Gerald DuMaurier and Viola Tree's stage play, "The Dancers," an Emmett Flynn production for William Fox, is a sensational and daring picture on the theme covered by the title.

There have been other films that dealt with the dance craze, but we recall none that have carried out the idea to the same extent, for instead of having the heroine rescued before it is too late, this picture shows her as taunting her easy-going sweetheart and giving away in a moment of passion brought on by the madness of dancing and champagne. While this scene has been discreetly handled there is no mistaking the inference and later her own confession to the man she is to marry confirms it.

Effective character contrast is provided in the person of this dance-crazed girl and her childhood sweetheart who beset by temptation from a tropical dancer who tries to win him remains true to her.

The climax of the picture occurs when the hero who has become the owner of a cabaret in the Argentine, inherits wealth and a title and returns to marry the girl. While the crowd is waiting at the church she finds she can't go through with it, and confessing her indiscretion, takes poison and dies. The hero finally returns to his old haunts and finds solace in the sincere love of the other woman.

The settings of the picture are elaborate, the jazz atmosphere is well worked up and the girl's character revealed by novel touches such as scenes showing her arguing her side of the question with her aunt while she lies in bed and operates a phonograph with her feet. Emmett Flynn has finely directed this picture, forcefully bringing out the strongly dramatic points of the story and providing unusually colorful and striking atmosphere for the Argentine scenes. The interest is held and the lesson of what the craze for dancing may lead to is powerfully brought out. Dancing certainly forms a big part of the picture, for in addition to the heroine, the other woman is a dancer and there are several scenes in which Alma Rubens in this role dances the picturesque tangoes, etc., of the latin races with unusual ability.

George O'Brien shows to good advantage as the hero and is decidedly picturesque in the Argentine scenes. Madge Bellamy puts over the idea of the jazz-crazed girl well and forcefully portrays the near-hysterical woman when she realizes what her folly has led to. Alma Rubens gives an unusually fine performance as the Argentine dancer in love with the hero..

The usual lines of building audience sympathy for a character and retaining it are not followed here with the switching of the love of the hero from the jazz girl to the other woman, and despite the fact that Miss Bellamy's role is not one to excite strong sympathy the spectator is liable to be disappointed at her death and wish that as she is sincerely repentent and the hero has forgiven her, that she might be saved.

"The Dancers" is a picture that should appeal more forcibly to the sophisticated class, and those who like themes that deal boldly with life, while well-made and acted and strongly dramatic and colorful its theme precludes its being recommended for a family clientele, even though it teaches a forceful lesson.

Cast

Tony	George O'Brien
Maxine	Alma Rubens
Una	Madge Bellamy
Fothering	Templar Saxe
Pringle	Joan Standing
Mrs. Mayne	Alice Hollister
Evan Carruthers	Freeman Wood
Argentine	Walter McGrail
Bonfilo	Noble Johnson

Based on play by Gerald DuMaurier and Viola Tree.
Scenario by Edmund Goulding.
Directed by Emmett Flynn.
Length, 6,656 feet.

Story

Tony and Una are childhood sweethearts and vow they will marry each other when they grow up. Tony goes away and finally becomes the owner of a saloon and dance hall, and although Maxine, one of the girls, falls in love with him and he is attracted to her, the memory of his childhood sweetheart is always before him and he remains true to her. Una grows up as a devotee of jazz and mad parties and forgets Tony. Her life is one continual round of dancing and champagne and she finally teases her admirer, Evan, until he takes advantage of her. Tony's uncle dies and he inherits his wealth and titles and returns to claim Una. Her aunt persuades her to keep secret and she prepares for the wedding, but when Tony tells how he has remained true and always loved her, she confesses she has fallen. Tony forgives her but she has taken poison and dies. Tony finally wanders back to his old place and finds solace in marrying Maxine.

"Fifth Avenue Models"

Mary Philbin and Norman Kerry in Highly Entertaining Universal Picture

Reviewed by Sumner Smith

Ninety-nine exhibitors out of a hundred can play "Fifty Avenue Models," a Universal White List picture presenting Mary Philbin, Norman Kerry and an excellent supporting cast —and they won't go wrong. The attraction is entitled to be called a good box office picture, for it has a gripping story, rising and well-knit action, excellent acting and strikingly artistic backgrounds.

The opening scenes are of a flat in Greenwich Village. Then a Fifth Avenue modiste's shop and salon is shown. Prison scenes follow, and highly effective scenes of a novel cabaret. The last locale is an art salon.

Sven Gade, the director, has not only put the players through their paces with sympathetic understanding of characterization and dramatic values, but he has seen to it that the by now conventional environments in which the action takes place are made somewhat different from routine sets and are distinctly pleasing to the eyes.

This picture is about as technically perfect as any we have seen recently. Contrasting action, particularly comedy scenes in the modiste's shop, are very cleverly interwoven. Incidentally, the story, while highly dramatic, possesses some good comedy touches. Rose Dione has a good bit as the modiste and George B. Williams as a middle-aged gentleman favorably inclined toward feminine pulchritude. And there is a corking fight between two girls in the modiste's shop—a struggle both humorous because of the devastation wrought and pathetic because of its tragic consequences.

Mary Philbin as the daughter and Josef Swickard as the artist unquestionably command attention. Their roles require them to awaken the keenest sympathies of their audiences and they do just that. Norman Kerry appears to better advantage than in some previous pictures, getting more sincerity into his characterization, but he is not on a par with Miss Philbin and Swickard. William Conklin and Rosemary Theby effectively supply motivating touches.

The title does not convey an accurate idea of the human interest story perhaps. "Fifth Avenue Models" will bring the crowds, and if it does they will not be sorry they came. But to reach a class of patron not impressed by this hint of the garish, the theatre had better explain that "Fifth Avenue Models" is not a procession of mannequins but a romance rich in human interest. The worst that can be said about it is that it needs a little more cutting.

Cast

Isabel Ludani	Mary Philbin
Francis Doran	Josef Swickard
Abel Von Groot	William Conklin
Tory Serecold	Rosemary Theby
Mme. Suze	Rose Dione
Art salesman	Robert Brower
Van der Frift	George B. Williams
Crook	Jean Hersholt

From Muriel Hine's novel "The Best in Life."
Directed by Sven Gade.
Adapted by Olga Printzlau.
Length, 6,581 feet.

Story

Isoel Ludani, beautiful daughter of a talented but unsuccessful artist, is the breadwinner of the family, working in the shop of a fashionable modiste. One day she is forced to act as a mennequin and gains the attention of Francis Doran, an art dealer. As the result of a remark made by one of the mannequins, Isoel attacks the girl furiously and is discharged. Before she reaches home a man from the modiste's shop tells her her father will be arrested unless she pays $150 for the dress ruined in the fight. The father to save the daughter, goes with some crooks to identify a painting they want to steal and he is arrested and sent to Sing Sing. From then on Isoel is placed in many suspicious situations as secretary for Doran, who knows nothing of her father. Doran loves her, but she believes his attentions mean less than marriage until he stands by her when the disgrace suffered by her father is blazoned to the world at a time when great honor is within his grasp, after he is released from jail, and his masterpiece is acclaimed by the critics

"Bad Company"

Associated Exhibitors Offer First St. Regis Production with Conway Tearle and Madge Kennedy

Reviewed by C. S. Sewell

With Conway Tearle and Madge Kennedy in the leading roles, Associated Exhibitors are offering "Bad Company," adapted from a magazine story, "The Ultimate Good." This is the first of a series produced by a new company, St. Regis Pictures.

The theme concerns the masquerading of an actress as a thief in order to secure papers that she believes will help her in saving her brother from an adventuress. This leads to a romance in which the hero sacrifices himself by claiming he is the common law husband of this woman, thus preventing the marriage. The happy ending is brought about by the heroine forgiving him when she becomes convinced it was only a youthful indiscretion.

The basic idea of this story is a good one

(Continued on page 367)

Fitzpatrick-McElroy Site in Chicago Is Sold for $95,000

The site of the new Fitzpatrick-McElroy Theatre at the north-east corner of Seventy-ninth and Ashland, Chicago, has been conveyed from John Bain to the Highland Building Corporation for an indicated $95,000 clear. An adjoining 48 x 140 foot tract was conveyed from P. S. Hanson for $69,500.

The 800-seat theatre at 3411 W. Roosevelt road, Chicago, has been conveyed from Samuel Gold to Henry Wolf for $85,000.

Robert E. Watson has resigned as manager of the Pauline Theatre to become Cook County representative of the Alexander Film Company of Denver, which is placing industrial trailers in theatres.

J. D. McKeen of Morris, Ill., has purchased the three-story building 50 x 120 feet deep, which he is remodeling. The first floor will be made into a modern 700-seat theatre.

John Dillos, owner of the Regent Theatre on Sheridan Road, Chicago, has added the Home Theatre on the South Side to his circuit. He has appointed John Nickols manager.

J. L. McCurdy, managing director of the Randolph, Chicago, put over a real exploitation campaign for "The Tornado," which was at the house last week, and both lobbies of the house were made over to boost the picture. The policy of the Randolph in the future will be extended runs of big features.

Kaster and Mecker have sold the Bell Theatre on West Madison street, Chicago, to Edward Goldstine.

Koletis & Comdat of the Rivoli, Monmouth, Ill., has leased the Howard at Monmouth.

Lou Reinheimer, proprietor of the Roseland-State Theatre, 110th place and Michigan avenue, Chicago, had John Augartis arrested on the belief he passed a counterfeit $5 bill at the box office two weeks ago.

James Redding and associates have started work on the new Grove Theatre to be erected on Cottage Grove avenue near 76th street, Chicago, from plans by Walter W. Ahlschlager. The new house will seat 1,900 and have a large stage for vaudeville and presentations.

Aaron Jones is in the East booking attractions, and Peter J. Schaefer will leave this month for an extended tour of Europe. Aaron J. Jones, Jr., booker, is in New York.



Harold Lloyd and Mildred Davis in a scene from "Now or Never," released by Pathe.

Judge John S. Lyle held Edward Ryan in $100,000 bonds to the grand jury for the robbery of Manager C. D. Peet of the State Congress Theatre, Chicago, last week.

Fred Grow has been made manager of the American at 8 North Ashland Boulevard, Chicago, succeeding James Brennan, who was transferred to St. Louis as manager of the Grand in that city.

The employes of the Olympic Theatre, Chicago, presented Manager Harry E. Yost, who recently came here from the Capital at Indianapolis, with a fine white gold watch as a token of their good will.

The many friends of Ralph Obenchain, well known attorney and theatre owner of Evanston, Ind., are extending congratulations on his marriage to Miss Mabel Schmitz of Chicago.

Sidney Seelig has finished the job of fixing up the Kozy Theatre on Clark street, Chicago, which he recently leased from John R. Thompson for ten years. He put in new projection room equipment of the latest type.

Edward Hall has leased the theatre in the Orphans Building at Gary for ten years and will install a fine organ.

The Elite Theatre, Waukegan, Ill., has been reopened after extensive improvements including new curtain and booth equipment.

The Ewart Theatre at Greenup, Ill., has temporarily closed while improvements in the house are being made, including a new heating system. It will reopen after the first of the year with an exclusive picture policy.

The Orpheum Circuit has purchased ground at Fifth street and Washington avenue, Springfield, Ill., for a 2,000-seat combination house. It is expected that the house will cost upwards of $500,000. Sam Harris of the Orpheum Circuit, who was in Springfield in connection with the deal, announced that under the new arrangement the Majestic would be used for pictures and some road shows, while the new theatre would play high-class pictures and vaudeville.

W. D. Mann is drawing plans for a two-story, 900-seat movie house for Highland Park, Ill. The house will be built along old English lines.

The steel, brick and roofing of the new Diversey Theatre of Jones, Linick & Schaefer, Chicago, is finished and Aaron Jones says that he hopes to open the house on Easter Sunday.

Balaban & Katz put on a special showing of "Abraham Lincoln" at the Roosevelt Theatre for the Boy Scouts and Morris Katz gave the boys a fine patriotic program for the special showing.



EDNA TICHENOR

Who plays a part in "So This Is Marriage," a Metro-Goldwyn-Mayer picture, directed by Hobart Henley.

Omaha

Among the theatres closed recently, most of them for repairs and renovation, are the Electric, Hillsboro, Ia.; the Garden, Davis City, Ia.; the Strand, Riverside Station, Sioux City, Ia.; the Star, Carroll, Neb.; the Opera House, Farwell, Neb.; the Casino, Richmond, Ia.; the Crystal, Brayton, Ia.

The Grand Theatre at Farmington, Ia., has been sold to Clyde G. Vernon. It was formerly owned by Frank Dawson.

Among the out-of-town exhibitors in Omaha recently were: Miss Mabel Hockenberry, Oakland, Ia.; A. Burrus, Crete, Neb.; Mrs. R. W. Steen, Atlantic, Ia.; W. A. Bowker, Onawa, Ia.; Frank Good, Red Oak, Ia.; Clyde Sullivan, Sargent, Neb.; Mike Essy, New Castle, Neb.

Clyde Sullivan has purchased the Electric Theatre at Sargent, Neb. G. A. Patterson has bought the Strand at Mount Vernon, Ia. L. D. Hendrix was former owner.

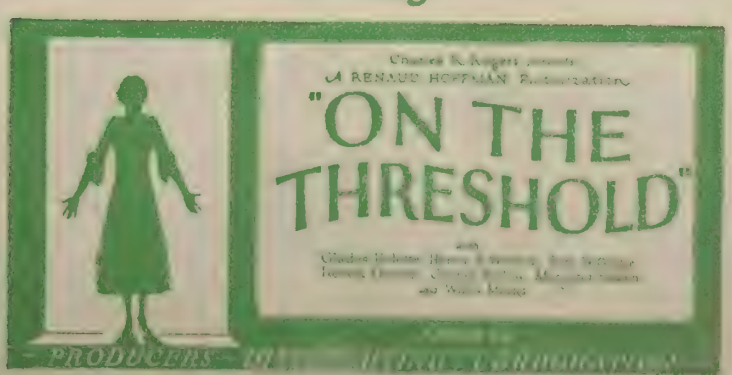
Fred Mehaffey has sold the Lyric at North Bend, Neb., to Robinson & Herman.

G. W. Daniels has bought the I. O. O. F. Hall at Urbana, Ia., from Mr. Wheeler.

The Hostetter Amusement Company has sold the Donelson Theatre at Central City, Neb. The new owner is J. E. Hunter.

V. E. Chamberlain is opening a new theatre at Elkhorn, Neb.

Coming





Scenes from the Will Nigh production, "Fearbound," to be released by Vitagraph.

Kansas City Star Editorial Notes Improvement in Films

In a column editorial the Kansas City Star takes an interesting view of the modern theatrical situation, excerpts of which follow:

"It is the stock-taking season. Why not glance at the theatre and its tendencies? Most of the inland theatres now are devoted to the motion picture, either all or part time, due to the high cost of transportation of legitimate productions of the larger scale. There are both good and bad developments in the theatre recently. One of the encouraging signs is the activity, average intelligence and large degree of success of a goodly number of American producers endeavoring to depict distinctive phases of American life."

Lee D. Balsley, widely known exhibitor in the Kansas City territory, resigned as assistant manager of the Liberty Theatre last week to organize a film company of which he is president, to be known as the Western Pictures Company, with offices at 117 West Seventeenth street, Kansas City. The company will handle only western pictures.

Among the out-of-town exhibitors in the Kansas City market last week were: Joe Egli, Hickory Theatre, St. Joseph, Mo.; F. G. Weary, Farris Theatre, Richmond, Mo.; Glenn Dickinson, Lawrence, Kans.; Charles Sears, Star, Nevada, Mo.; C. M. Pattee, Pattee Theatre, Lawrence, Kans.

Several changes in theatre management in the Kansas City territory occurred in the last week. Jack Gross, formerly manager of the Crane Theatre, Carthage, Mo., has become manager of the Wareham Theatre, Manhattan, Kans. The Colonial Theatre, Horton, Kans., owned by the Hostetter interests, is in the process of being sold, it is said, while the Colonial Theatre, St. Joseph, Mo., owned by the Hostetter-Rencke interests, has been closed but will be reopened soon.

"There is only one reason why there were so few out-of-town exhibitors in town this week," woefully retorted an exchange manager on Kansas City's Movie Row the other day. "You see all that ice on the sidewalks and streets? That's the reason. They're afraid they will 'slip' on something." And he ducked back into his office.

Pittsburgh

H. L. Stahl, who has conducted the Lyric Theatre, Oil City, for nine years, relinquishes this house on April 1, when the theatre will be dismantled and the property improved with a new bank building. Mr. Stahl has purchased the Cameo building in the same town from F. C. McCullough and will take over the business on July 1.

Ray Evans, proprietor of the Grand Theatre, Donora, is a very happy man these days. Mrs. Evans has completely recovered from a long illness and Ray has just purchased a new Packard car. Why shouldn't he be happy?

The Mishler Theatre, Altoona, changed its policy of attractions on January 15. For some time past the policy had been photoplays the first half of the week and burlesque the last half. Now vaudeville and pictures comprise the bills. The show changes twice a week and consists of a feature photoplay and three acts of vaudeville. Mr. Allemon, manager of the Mishler, has booked features from three exchanges for the present—Producers Distributing Corporation, Universal and Vitagraph.

M. Roth, owner of the Merlin Theatre at Duquesne, is branching out and has taken over the two theatres at Swissville, the Colonial and the Washington. Mr. Roth took charge of his newest acquisitions the first of the year.

The bargain hour at the Kearse Theatre in Charleston, W. Va., which permits anyone to enter the theatre between the hours of 1 and 2 p. m. every day for 10 cents, has proven a big draw for the theatre and is credited by showmen as being wise, inasmuch as it insures good crowds for the matinee and makes boosters.

Lester Bush, of the Strand and Grand theatres, Grafton, is planning a new theatre for that town.

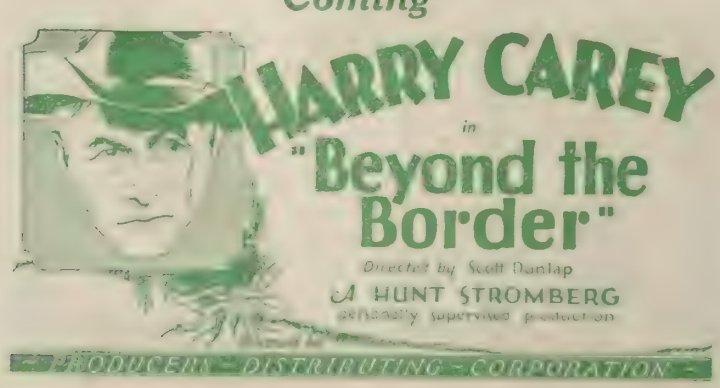
Among the out-of-town exhibitors who visited Film Row recently were: Harry Petz, Youngwood; John Dobbins, Wilson; W. Gearhart, Templeton; J. A. Small, Avonmore; Tom Wright, Brownsville; Mike Manos, Greensburg, and B. W. Redfoot of Windber.

C. C. Klutts, prominent Moore Haven, Florida, exhibitor, has been compelled to remain inactive for three months due to floods in his district—but he has continued to compile information from Straight From the Shoulder and says, "It tells the story." Use and send tips for that dependable department.



FARINA ALL WRAPPED UP IN SPAGHETTI

Farina in "We Big Town," "Our Gang" comedy released by Pathe.





Scenes from Paramount's "Too Many Kisses," in which Richard Dix appears with Frances Howard.

Seattle Exhibitor Supplants Steam Heat with Electricity

During Seattle's recent cold snap when he had boiler trouble and could not use his furnace, Roy C. Czerny of the Kent Theatre, Kent, Wash., hooked up with the electric company to the extent of borrowing six big electric heating stoves, connected with the company's power wire. These he placed in various parts of the house, making the theatre quite livable. In appreciation of the courtesy, Czerny came out in the local paper with a front-page editorial, thanking the electric company for its co-operation.

John T. Spickett of Juneau, owner of Spickett's Palace, arrived in Seattle the first of the week in charge of four prisoners, one a lunatic and three desperate criminals under long term sentences. Exhibiting pictures ought to seem tame now, John. Mr. and Mrs. Spickett plan to come out in the spring for an extended trip through the states, with Texas as their objective.

W. E. Whisnand, owner of the Orpheum, Snohomish, Wash., has tied up with the local high school in a constructive manner. This is the first time Mr. Whisnand has been approached by the schools for assistance and he is going right down the line for them. He has booked "Barbara Frietchie" for a two-day run and has had 2,000 heralds made up for distribution, explaining that the entire proceeds for these two nights are to go to the high school.

A lone robber seeking to play a return engagement of a successful safe robbery on the Weir Theatre, Aberdeen, Wash., three weeks ago, held up P. H. Pike, cashier, in his office on Sunday night. Instead of holding up his hands Pike grappled with the man. The two battled their way out of the office and down a flight of stairs, the robber firing one shot. Freeing himself from Pike's grasp he fled. More than $5,000, representing the Saturday and Sunday receipts from three Aberdeen houses, in the office at the time, was saved. A similar amount was stolen in the other robbery.

D. and M. Constanti plan to open their old house in Puyallup which has been closed for some time, charging a dime admission.

Mr. and Mrs. Ed Frier of the Star Theatre, Portland, have sold out to Kenneth B. Ames and moved to San Francisco, where they will again locate.

One of the highlights of the week's news is the announcement by J. G. Von Herberg, of Greater Theatres, Inc., that he has booked "The Thief of Bagdad" for his entire circuit at which is said to be the highest price ever paid locally for any feature picture. Opening engagements will be day and date at the Seattle Liberty and Portland Majestic, February 6. A tremendous advertising campaign will be launched.

Manager Robert Bender has upper Second avenue all smelled up with incense this week during the showings of "A Cafe in Cairo." His lobby is truly Egyptian in atmosphere, with a huge sphinx, the big incense urn burning at her feet, and an effective arrangement of Oriental draperies, etc. Excellent business is reported.

Manager C. W. McKee of the Heilig Theatre has installed a parking system which is being given much publicity and is working out satisfactorily. Motorists drive into the theatre's commercial zone and leave their machines, being given identification tags by the doorman. Cars are driven one block to a steam heated garage, to be returned to the theatre when the owner has seen the show. Blanket insurance policies covering machines against loss or damage of every nature while in the care of the theatre provide protection that the motorist does not have when machines are left outside. A nominal charge covering this entire service has been effected by the theatre through its contract with a leading garage company.

About $30,000 damage was done to the Vogue Theatre and its equipment by fire that broke out when an oil stove exploded in the Kelso cigar factory in the building. For a time the entire business district was threatened, as the fire spread rapidly through the frame building. About $20,000 insurance was carried.

The Coliseum is making elaborate plans to celebrate its ninth anniversary in Seattle the week of January 10. Publicity through slides and newspaper announcements, giving interesting facts concerning the theatre's developmet and growth, have given widespread publicity.

"Greed" at Capitol

"Greed," Erich von Stroheim's Metro-Goldwyn-Mayer production, will go into the Capitol Theatre, New York, the week of January 18. One week later it will be released nationally.



AILEEN PRINGLE
Who is a member of the Metro-Goldwyn-Mayer Stock Company.





Scenes from Paramount's production of "The Goose Hangs High," in which Constance Bennett, Myrtle Stedman, and others are featured.

San Francisco

The T. & D. Jr. Enterprises, Inc., has set February 22 as the date for opening the California Theatre, formerly the Hill Opera House. About $50,000 has been expended in remodeling this theatre, which seats 1,000.

Max Weiss has introduced an innovation at Sacramento, Cal., by keeping one of his houses open all night.

A. C. Pillsbury, the celebrated photographer of Yosemite Valley, is building a 500-seat house which will be ready for occupancy by the time the spring rush of visitors is on. Simplex Mazda equipment is being installed by Walter G. Preddey of San Francisco.

John Ratto, of Jackson, Cal., is redecorating his theatre and installing a new marquee.

Jack Dinfield, who formerly owned the Star Theatre, Colusa, Cal., has again taken over the management of the house, conducted for a time by H. M. Addie.

Contracts have been awarded by M. Blumenfeld at $82,000 for the construction of a picture theatre in the Thousand Oaks District, Berkeley, Cal. This exhibitor also has houses in course of construction at San Mateo and Suisun.

James Wood of Redding, Cal., has remodeled his house, installed a new organ and made a number of improvements. He is preparing to open a smaller theatre which will have a daily change of program.

A splendid new theatre is being erected at Los Palos, Cal., by Sam DuBois and this will be especially well equipped for the size of the community.

Plans are being prepared for the reconstruction of the theatre building at Watsonville, Cal., partially destroyed by fire last fall. This house was under lease to West Coast Theatres, Inc.

A. Wylie Mather of the New Princess Theatre, Honolulu, T. H., arrived at San Francisco recently from the Islands.

K. Hirata, owner of the Nipon Theatre, Sacramento, Cal., sailed from San Francisco recently for Japan and will be away about six months.



ELEANOR BOARDMAN
Who is one of the featured Metro-Goldwyn-Mayer players.

If you aren't sending tips for Van to use in Straight From the Shoulder, start in as soon as you've finished this news department.

A tip in time saves many a slip-up in booking. Turn to Straight From the Shoulder and grab some information—then send some.

Los Angeles

Fred Miller, former owner of the California and Miller's Main Street theatres, has signed a 99-year lease for a big lot at Figueroa and Santa Barbara where he plans to build a new theatre. The property consists of 136 feet on Figueroa, 145 feet on Santa Barbara and 146 feet on Fortieth. The ground rental for the 99 years is in excess of $1,250,000. Plans call for a magnificent theatre of approximately 2,000 seats, which will be operated by Fred and Roy Miller, with five large stores and sixteen large offices in the building.

Harry Arthur, general manager of West Coast Theatres, has left for a tour of the East to give the presentations of pictures in other cities the "once-over" and to book about 30 or 40 acts for prologues in the West Coast chain. Arthur left after a general conference with the executive heads of the West Coast organization, including Sol Lesser, M. L. Gore and Adolph Ramish.

Ground has been broken for a two-story theatre building at Melrose and Doheny drive. The project is being financed by a group of financiers headed by Fred Steele. Upon completion, the theatre, which will cost approximately $75,000 and seat 1,000, will be leased to the West Coast Theatres.

W. K. Johnson has been named as the new manager of the Forum. He put over "Smouldering Fires" in a showmanlike manner and it is doing the biggest business in the history of the house, which was opened about seven months ago.



VIOLA DANA
In Paramount's "Lord Chumley."

Coming



STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

Associated Exhibitors

(Includes Selznick)

CAUSE FOR DIVORCE. Just a program picture that went over fairly well. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

GOING UP. (5,886 feet). Star, Douglas MacLean. A very entertaining comedy, light, peppy, clean and thrilling. This received more hilarious laughter than any picture. Ran this fall. Universally satisfactory. Tone, fine. Sunday, yes. Town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre (500 seats), Pierre, South Dakota.

GOING UP. (5,886 feet). Star, Douglas MacLean. Was voted very enjoyable entertainment and gave universal satisfaction. Fair puller. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

NEVER SAY DIE. (6 reels). Star, Douglas MacLean. One succession of audience laughs. A remarkably clever comedy with a lot of oiginal laugh getters. Did not have the drawing power the picture deserved as I have not yet shown either "Going Up" or "The Yankee Consul," but it had undoubtedly prepared the way for good business on these features. Tone good. Sunday, yes. Audience appeal eighty-eight per cent. W. J. Powell, Lonet Theatre, Wellington, Ohio.

WOMAN TO WOMAN. (6,994 feet). Star, Betty Compson. Fair picture. We had bought "Heart of Wetona" but couldn't get it because some other company had taken it over. Tone, fair. Sunday, No. Pretty good audience appeal. Small town class and farmers town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

F. B. O.

BELOVED VAGABOND. (6,217 feet). Star cast. A pretty good picture. Very good acting, pleased very well. It doesn't draw very well. Tone, fair. Sunday, yes. Audience appeal, eighty-five per cent. Admission 15-30. R. W. Hines, Hines Theatre, Loyalton, South Dakota.

DESERT SHEIK. Star, Wanda Hawley. This is only a program picture, pretty good scenery, played four nights, bad weather sure is making the business the "bunk." Sunday, yes. Audience appeal, eighty-five per cent. R. W. Hines, Hines Theatre, Loyalton, South Dakota.

NO-GUN MAN. Star, Lefty Flynn. A good action western with lots of good stuff. Flynn is a good actor. Sunday, yes. Good audience. appeal. Working class, city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

STEPPING LIVELY. (5,317 feet). Star, Richard Talmadge. A good action picture full of stunts but not as good as some of his others. Tone, good. Sunday, no. Audience appeal, fifty per cent. Small town class, town of 250. Admission 10-25. Roy E. Cline, Osage Theatre (250 seats), Osage, Oklahoma.

THUNDERING HOOFS. (5,015) feet). Star, Fred Thomson. A fair Thomson. Have had better ones than this one, but they are all good. Tone, good. Sunday, yes. Good audience appeal. Working class, city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats). Piqua, Ohio.

THUNDERING HOOFS. (5,015 feet). Star, Fred Thomson. I sure would like to meet Fred Thomson in person to congratulate him for making some real honest to goodness money making westerns. This one is a knockout. Tone, good. Not suitable for Sunday. Audience appeal, ninety-five per cent. All classes, in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

WEST BOUND LIMITED. (5,100 feet). Star cast. Good picture, rather old now, but pleased all who saw it. Tone, okay. Small town class, town of 3,000. Admission 10-30. Star Theatre, Weiser, Idaho.

YANKEE MADNESS. (5,680 feet). Star cast. Nothing much to this. Same old Central America Revolution plot, some shooting and one dance. Well, hardly right for a Sunday school showing. Tone, not extra. Sunday, no. Poor audience appeal. Small town class and farmers, town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

First National

ASHES OF VENGEANCE. (10 reels). Star, Norma Talmadge. Here is one you can step on and people will talk about it. Historical in a way. It went over big. Don't be afraid of it. It's the goods. Tone, French history. Sunday, yes. Good audience appeal. All classes, town of 2,900. Admission 10-25. A. E. Andrews, Opera House (496 seats), Emporium, Pennsylvania.

BORN RICH. (7,511 feet). Star, Bert Lytell. Felt done out of my money on this one. It is absolutely the limit for nothingness. Good bye Lytell, are you crazy? If not, why on earth did you stand for this thing? This show put it through for matinee one time through, and took it off. Got plenty of it. Worst ever. Can't for my life see what any sensible person would sponsor anything as bad as this. Not so bad if there were any adjustment. But none. Just pay for it anyway. A total loss and no comeback. Best class, city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

BOY OF MINE. (7 reels). Star cast. This is one of the highest examples of what the photoplay should be that the writer has ever seen. It's a gem. Play it and "step on it." Pleased all classes and ages. Tone, fine. Sunday, yes. High audience appeal. All classes, city of 14,000. Admission 10-35. E. W. Collins, Grand and Liberty Theatres (700-500 seats), Jonesboro, Arkansas.

BOY OF MINE. (7 reels). Star, Benny Alexander. Wouldn't want a better picture. Sure pleased our Christmas crowd. Tone, good. Sunday, yes. Very strong audience appeal. Small town class and farmers, town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

CIRCUS DAYS. (6,000 feet). Star, Jackie Coogan. This one sure is good. This is the last Jackie Coogan produced by First National. He is a good bet for us any time. Tone, good. Sunday, yes. Strong audience appeal. Small town class and farmers, town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

CIRCUS DAYS. (6 reels). Star, Jackie Coogan. The grown-ups called it fair, but the kids voted it the best ever. Good box office attraction. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

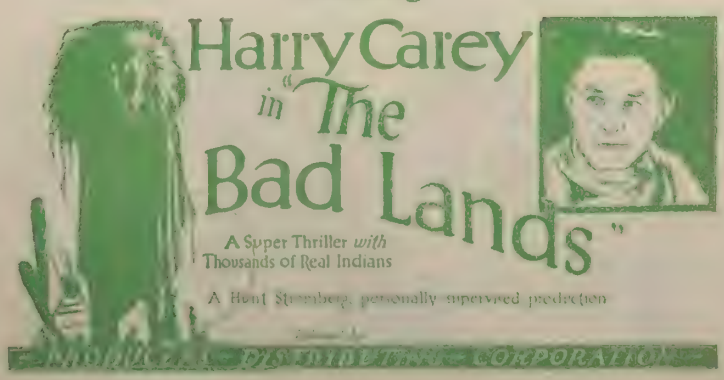
ENCHANTED COTTAGE (7,120 feet), and **CYTHERIA** (7,400 feet). Star cast. here are two lemons, for me, both rotten and did not please. Had them right together and it sure hurt business. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

FIGHTING BLADE. (8,729 feet). Star, Richard Barthelmess. A colorful production that, however, only appealed to the better classes. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

FLIRTING WITH LOVE. (6,926 feet). Star cast. A real good show, many to tell me that it was good. Colleen Moore and Conway Tearle, both good drawing cards. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

FLOWING GOLD. (8,005 feet). Star, Milton Sills. Showed this on Saturday to a small crowd due to the extreme cold weather but it is a real picture, one that you can boost and not fool them. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

FLOWING GOLD. (8,000 feet). Star, Milton Sills. This caused no undue excitement but it's a wonderful picture. We didn't go after it right. Boost it big. Tone, good. Hardly suitable for Sunday. Good audience appeal. Small town class and farmers,



town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

FOOLS FIRST. Star cast. A very good picture of its class. Book it if you don't have to buy an interest in the company to get it. Not suitable for Sunday. Fair audience appeal. Family class, city of 65,000. Admission fifteen cents. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

FOR SALE. (7,840 feet). Star, Claire Windsor. Not much newness to story but made good one day program. Adolphe Menjou good as ever. Tone, fair. Sunday, yes. Fair audience appeal. Family and student class, town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

GALLOPING FISH. (6 reels). Star, Syd Chaplin. A real comedy, that is much different from anything ever made. Cast good. Tone, okay. Sunday, yes. **Audience appeal,** very good. Town and country class, town of 1,000. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

HER TEMPORARY HUSBAND. (6,723 feet). Star cast. Hate to disagree with some of the exhibitors, but this surely is not a good picture. Some of my patrons were disgusted. Tone, fair. Not suitable for Sunday. No audience appeal. Small town class and farmers, town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

SECRETS. (8,345 feet). Star, Norma Talmadge. A flawless production. A perfect cast and a story that just compels attention from start to finish. According to my patrons' comments, it is the most satisfactory domestic drama I have ever shown. Was rather dubious of showing this picture on Christmas day account of matinee, but the children all liked it and receipts showed it to be a box office winner. Excellent tone. Sunday, yes. Audience appeal, one hundred per cent. Mixed class, city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

WANDERING DAUGHTERS. (5,471 feet). Star cast. No excuse for this picture. Just a waste of time and money. Nothing for the star to work on. Miss De La Motte good. Tone, fair. Sunday, no. No audience appeal. Small town class and farmers, town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

WHEN A MAN'S A MAN. (6,190 feet). Star, John Bowers. This is fine. Best drawing card this year for us except the "Covered Wagon." Follows the book pretty well. Tone, good. Sunday, yes. Strong audience appeal. Small town class and farmers, town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

WHITE LILY. Star cast. Poor picture. People went away in poor spirit. Didn't like it. All classes town of 1,200. Admission 25-50. Palace Theatre, Blackwell, Oklahoma.

WHY MEN LEAVE HOME. (8 reels). Star, Lewis Stone. An excellent picture with a good working title. Bad weather kept the regulars away but those who saw the production were loud in their praise. Good acting, good photography, excellent film, made a nice combination. Tone, fair. Possibly suitable for Sunday. Strong audience appeal. General class, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

WITHIN THE LAW. (8,074 feet). Star, Norma Talmadge. Although this picture didn't do much at the box office it was one of the best we ever had. People pleased one hundred per cent. Good tone. Hardly suitable for Sunday. Very good audience appeal. Welty & Son, Mid-Way Theatre, Hill City, Kansas.

WOMAN ON THE JURY. (7,331 feet). Star cast. Pleased about eighty per cent., in my judgment a very good percentage. Tone, okay. Sunday, questionable. Audience appeal, fair to good. Mixed class, town of 3,000. Admission 10-20. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

Between Ourselves

A get-together place where we can talk things over

When you boys don't come in I miss you—not only your reports (though I need all of these you can manage to send, for the benefit of our host of friends), but, also, I miss your friendship and your good will.

It's pretty hard, sitting back at a desk, with only cold type to use, to get across to you how interested I am in you all, personally. But it's a fact, nevertheless, and I always welcome your notes, whether they're letter length or just the scribble on the top or back of the report blank, saying, as J. A. McGill does, "Happy New Year, Van and 'Gang,' and more power to you."

Among many delinquents I have missed Dave Seymour—as you have, unquestionably, because of his fair reports and his deep-seated good will. But now he comes in with an explanation. Read it on another page and we can forgive him.

Same way with Hedberg and Johnson, of whose tips you have had many. Their letter is a "hand across the spaces" and helps the fellowship spirit that underlies this dependable tip department.

Come in, often, fellows.

VAN.

Fox

ARIZONA EXPRESS. (6,516 feet). Star, David Butler. One of those rip-snorting melos that makes the fans sit up straight in their seats and cheer the hero when he meets the villains in 'mortal' combat. This is a thriller of the ninth degree. Played Christmas night but can't say whether the picture drew the crowd or the distribution of free prizes. Tone, fair. Sunday, yes. Good audience appeal. General class, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

BLIZZARD. (5,890 feet). Star cast. Another foreign piece of junk. Lay it off. There is no use to buy foreign pictures they cannot compete with American made productions. All classes, in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

DARWIN WAS RIGHT. (4,982 feet). Star cast. Fox tried to make a novelty comedy special but he made a special lemon novelty. People see monkeys in comedies and that's enough. Worth one quarter what I paid for it. Tone, okay. Hardly suitable for any day. Fifty per cent. walked out. Mixed class, town of 3,000. Admission 10-20. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

DESERT OUTLAW. Star, Buck Jones. Three days to fair busines. Usually play him two days. This one we stretched to three days but did only a two days business. Tone, good. Sunday, yes. Good audience appeal. Mixed classes, city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre, Easton, Pennsylvania.

IF WINTER COMES. (10 reels). Star, Percy Marmont. Film received from another theatre with all wraps loose. Frightful mess and to make matters worse the reel number leaders on three reels were missing and it took over three hours to get the film in shape for night's performance, then, due to faulty patches, torn sprocket holes, etc., we had several interruptions. The picture itself is a wonderful production and Marmont's acting is unsurpassed. Tone, excellent. Sunday, yes. Audience appeal, very strong. General class, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

LAST OF THE DUANES. (6,942 feet). Star, Tom Mix. Four days to big business but patrons kicked because the picture was not like the book. Seems Fox has his own idea of how to produce novels. Tone, good. Sunday, yes. Good audience appeal. Mixed classes, city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre, Easton, Pennsylvania.

ST. ELMO. (6 reels). Star, John Gilbert. Good picture. Not a big feature but above program schedule. Good tone. Sunday, yes. Good audience appeal. Farmers and merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

SHEPHERD KING. (8,500 feet). Star cast. Very elaborate biblical story. Beautiful sets and worth seeing. Tone, good. Sunday, yes. Good audience appeal. Farmers and merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

SOFT BOILED. (7,054 feet). Star, Tom Mix. Good picture above program. A real feature worth seeing. Tone, good. Sunday, yes. Good audience appeal. Farmers and merchants. town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

VAGABOND TRAIL. (4,302 feet). Star, Buck Jones. Not up to the Jones standard. Good for houses that change daily. Tone, good. Sunday, yes. Audience appeal, seventy per cent. All classes, town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

WESTERN LUCK. (5,020 feet). Star, Buck Jones. Good. Jones will always go over if he's Buck and in a western. Tone, good. Sunday, yes. Audience appeal, eighty per cent. Masses, city of 200,000. Admission 10-20. R. M. Kennedy, Royal Theatre (250 seats), Birmingham, Alabama.

Coming



Metro-Goldwyn

BANDOLERO. (6,997 feet). Star, Pedro DeCordoba. While this was new players all but one, it's very good but a little too deep for a good many. Some stopped at the box office for explanations which we furnished. Played Saturday night to about half a crowd less than usual. Tone, fair. Sunday, no. Audience appeal. seventy-five per cent. Business and farming class, town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

DON'T DOUBT YOUR HUSBAND. (5,510 feet). Star, Viola Dana. Right here is one of the best little programs ever put out. People simply raved over it. It was a riot of fun. Tone, good. Hardly suitable for Sunday. Strong audience appeal. Small town class and farmers, town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

GREEN GODDESS. (9,100 feet). Star, George Arliss. A good picture that did not please any large part of our audience. They neither liked it nor came to see it. Tone, fair. Sunday, yes. Audience appeal, not high. All classes, city of 14,000. Admission 10-35. E. W. Collins, Grand and Liberty Theatre (700-500 seats), Jonesboro, Arkansas.

HALF A DOLLAR BILL. (5,700 feet). Star cast. Two days to poor business. Picture is good and all liked it but the title is against it. Tone, fair. Not suitable for Sunday. Fair audience appeal. Mixed class, city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

HEART BANDIT. (4,900 feet). Star, Viola Dana. Here is a dandy little picture for any audience, not so good at the box office on account of running too many Dana pictures so close together. Fair audience appeal. Town and rural class, town of 800. Admission 15-30. C. O. Christ, Opera House (250 seats), Elgin, Iowa.

HEART BANDIT. (4,900 feet). Star, Viola Dana. Only a program picture, but you can face them as they go out. We call it very good and can be bought right. Tone, good. Sunday, yes. Audience appeal, ninety per cent. Farmers and townpeople, town of 800. Admission 10-25. Firkins and Laws, Crystal Theatre (200 seats), Moravia, Iowa.

HIS HOUR. (6,300 feet). Star, Aileen Pringle. It has class, speed and everything. A trifle peppy but you just tell 'em it is what they need. Did well with it and people liked it. This Aileen Pringle woman is the groceries. Tone, fair. Hardly suitable for Sunday. Very good audience appeal. Society class, city of 10,000. Admission 10-30. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

LITTLE ROBINSON CRUSOE. (6,126 feet). Star, Jackie Coogan. The kids will eat this up and two-thirds of the grownups will be pleased with it which means a good attendance on Saturday or Sunday. Should satisfy anywhere anytime. Tone, good. Sunday, yes. Audience appeal, seventy per cent. Mixed class, city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

LONG LIVE THE KING. (9,364 feet). Star, Jackie Coogan. Very good but different and not liked as well as his comedy picture, don't appeal to the audience as the other type does. Very poor attendance, but the picture was all there. If they like costume pictures feed it to 'em. Tone, good. Sunday, no. Fair audience appeal. Business and farming class, town of 2,000. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

MADEMOISELLE MIDNIGHT. (6,778 feet). Star, Mae Murray. The fastest Mae Murray picture ever made. Played four days to good business which was helped by giving a sample of "Vauv" at all matinees. Tone, fair. Sunday, yes. Good audience appeal. Mixed class, city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

MARRIED FLIRTS. (6,765 feet). Star, Pauline Frederick. Mighty good, and everybody said so, not much of a crowd. Tone, fair. Sunday, no. Audience appeal, one hundred per cent. Business and farming class, town of 2,000 . Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

NELLIE THE BEAUTIFUL CLOAK MODEL. (7,000 feet). Star, Claire Windsor. A howling melodrama with a popular star to say nothing of Mae Busch, and Ray Griffith who almost ran away with the picture. The double play was the cleverest we ever saw. Give us more. Tone, good. Sunday, no. Audience appeal, one hundred per cent. Business and farming class, town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

OUR HOSPITALITY. (6,220 feet). Star, Buster Keaton. Print rotten. This makes two rotten prints from Metro this week. Picture not all here. It had no ending but we paid regular price for it just the same. Tone, good. Sunday, yes. Audience appeal, nothing here. All classes, town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

RENO. (7 reels). Star, Helene Chadwick. Not much to this one. Played it on a poor night and so did not disappoint many. The story is too complicated to prove interesting. Tone, okay. Sunday, yes. Fair audience appeal. Mixed class, town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

SCARAMOUCHE. (9,600 feet). Star cast. The intelligent patrons thought it wonderful and were lavish in their praise. The others had only a hazy idea as to what it was all about. Was oversold from a box office standpoint. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

SOCIAL CODE. (5 reels). Star, Viola Dana. Fair but was sent as a substitute. People here like Viola. Edna Flugrath in the picture also. Tone, good. Sunday, no. Audience appeal, pretty fair. Welty & Son, Mid-Way Theatre, Hill City, Kansas.

STRANGERS OF THE NIGHT. (8,000 feet). Star cast. Good but no drawing power and that is what counts. Tone, good. Sunday, yes. No audience appeal. Small town class, town of 250. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

STRANGERS OF THE NIGHT. (8,000 feet). Star, Matt Moore. A very good and interesting picture for grownups but the fourth and eighth reel was rotten. Print I mean. On the second show I could not even run the last reel. Tone, bad. Sunday, no. Audience appeal, eighty per cent. All classes, town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania

SUCCESS. (7,000 feet). Star cast. While quite a few thought this good, the majority didn't rave about it and the result at the box office was below the average. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

THROUGH THE DARK. (7,999 feet). Star, Colleen Moore. Good crook picture but not suitable for Colleen Moore. Sunday, no. Audience appeal seventy-eight per cent. Masses, city of 200,000. Admission 10-20. R. M. Kennedy, Royal Theatre (250 seats), Birmingham, Alabama.

THY NAME IS WOMAN. (9,087 feet). Star, cast. Good. Some were disappointed in the end. Pleased about seventy-five per cent. Admission 10-30. N. Russell, Russell's Theatre, Barnesboro, Pennsylvania.

WOMEN WHO GIVE. (7,500 feet). Star, Renee Adoree. One of the best sea stories I have ever run. Resee Adoree is certainly handsome in this one, at least I thought so. Frank Keenan does some very fine acting. One fine picture. Tone, okay. Sunday, yes. Good audience appeal. Mixed class, town of 3,000. Admission 20-25. T. L. Barnett,

Dave Explains

"It has been no voluntary absence from your department on my part.

"But the manifold duties as manager of this emporium practically make it impossible for me now to make it.

"I will not absent myself permanently, and try to get back some day, but just as things are at present, I wish to make no rash promises.

"In the meantime—all the luck in the world to your department, and best wishes to yourself, and keep up the good work.

"Am not snowed under yet, but we have plenty of the 'feathery stuff'; in fact we average 124 days of real sleighing a year here—that's fairly frigid—yes, sir!" Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

THE WHITE MICE

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Directed by WILLIAM WORTHINGTON

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Finns Theatre (600 seats), Jewett City, Connecticut.

YOUR FRIEND AND MINE. (5,750 feet). Star cast. Rather slow and considered somewhat below the average. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

Paramount

ALASKAN. (6,738 feet). Star, Thomas Meighan. Went over good for us yesterday. Liked by the majority though many preferred Meighan in a dressier part. Tone, okay. Sunday, yes. Good audience appeal. All classes, city of 14,000. Admission 10-35. E. W. Collins, Grand & Liberty Theatres (700-500 seats), Jonesboro, Arkansas.

ALASKAN. (6,738 feet). Star, Tom Meighan. Good author, gorgeous scenery and popular book. Picture, however, drags in spots; could have done in five reels. However, went big for me. Ran it special and got my money back. Tone good. Sunday, yes. Appeal seventy-five per cent. Draw all classes, town of 6,000. Admission 10-20-30. Frank H. Watton, Park Theatre (600 seats), Lebanon, New Hampshire.

A MAN MUST LIVE. (6,116 feet). Star, Richard Dix. Score another for Richard Dix. This is just the type of role Dix is suited for best. Dix has certainly come to the front since "Manhattan," which was exceptionally good. Tone okay. Sunday, yes. Very good audience appeal. Suburban class, town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

ARGENTINE LOVE. (5,970 feet). Star, Bebe Daniels. Adapted from a story by Ibanez with Bebe Daniels and Ricardo Cortez, this makes an excellent production. Should please the most critical audiences. Plenty of action. Tone okay. Sunday, yes. Very good audience appeal. Suburban class, town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

BEDROOM WINDOW. (4,550 feet). This was voted a good and clever picture and held them tight in their seats to the end. But for some reason or other business was off. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

BORDER LEGION. (7,908 feet). Star, Antonio Moreno. Zane Grey's latest romance brought to the screen. This is a very good picture and should go over anywhere where out of doors dramas are liked. Rockliffe Fellowes also in cast. Suburban class, town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

CONFIDENCE MAN. (6,500 feet). Star, Thomas Meighan. Well, Tommy's sure slipping here in this town for us as we did not make expenses with this on nights with favorable weather. Picture is fair program stuff. Good tone, fair appeal; yes for Sunday. Draw better class, town of 4,500. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

COVERED WAGON. (9,407 feet). All-star cast. Ran this two nights with a wonderful business, but film was in poor shape due to using same as a road show and never sending in to the house for repairs until all worn out. On this admission was 25-50, which is too much in a small town. They won't sell you the show; afraid the exhibitor is going to make more money than the house. I have to buy many pictures before I can have "The Covered Wagon." Draw town and rural type, town of 800. Usual admission 15-30. C. O. Christ, Opera House (250 seats), Elgin, Iowa.

The A-Muse-U's Good-Fellowship Greeting

"Happy New Year, Van, and 'Gang'—Johnson and self, of the A-Muse-U, wish to thank you and all OUR GANG for the tips which have, on more than one occasion, saved us from booking some lemon which would have lowered the standard which we have set for GOOD pictures.

"We wish to thank you and the boys for the many tips which have enabled us to hold this high standard and book really WORTHWHILE productions. May the department continue to grow the coming year as it has done in 1924 under your able management and may the combined efforts of OUR GANG in consistently reporting be the means of demonstrating to the producers that GOOD, CLEAN photoplays are always salable."—H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

COVERED WAGON. (9,407 feet). Star cast. Did big business, yet can't say it is such a great picture. Not worth seventy-five cents. Only thing I see great about it is the publicity it has received. There is no doubt about drawing power, yet your patrons will stay away from your theatre because you forced them to pay seventy-five cents to see it. Country and city class, town of 1,800. Admission 10-25, 10-40. G. A. Peterson, Cozy Theatre (502 seats), Hollis, Oklahoma.

FEMALE. (6,167 feet). Star, Betty Compson. This is a better picture than the name would imply. The man who names pictures knows more about it than I do, but he made a mistake in this one. A well read story with a good name and he changes it to something that may mean anything or nothing and as many of them fear it means too much as too little; pa or ma take the family on down to the other house. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

FEMALE. (6,167 feet). Star, Betty Compson. A good picture. Pleased about all of them. Bought it right. Liked it and we are very well contented. Tone, good. Sunday, yes. Good audience appeal. Society class city of 10,000. Admission 10-30. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

GARDEN OF WEEDS. (6,230 feet). Star, Betty Compson. A James Cruze production. Book it without delay; it is a good box office attraction and a coin getter. A large, pleased patronage was at the Capitol Theatre during its four-day stay. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

HER LOVE STORY. (6,736 feet). Star, Gloria Swanson. No good excuse for this one being produced simply the limit. If you live in Catholic community where all of them are Catholic it might go. But the story is light. The cast outside of Gloria and George Fawcett, we have never heard of before and have been showing pictures for many years. I would say don't play it. Sunday, no. Society class city of 10,000. Admission 10-30. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

HOLLYWOOD. (8,100 feet). Star cast. this was about as poor a picture that was rated and sold as a special as I have ever shown. My patrons surely did roast this one. Town and country class town of 900. Admission 10-25-30. Charles L. Nott, Opera House (300 seats). Sutherland, Iowa.

ICEBOUND. (6,471 feet). Star, Richard Dix. A good show but it is not an audience picture. Very poor attendance, in fact nothing bringe them in just now. The title only had 13 inches to it. A poor print. Tone, good. Sunday, yes. Poor audience appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

LILY OF THE DUST. (6,811 feet). Star, Pola Negri. A really big production, although rather heavy for working class. Suitable for large houses in large cities. Tone, doubtful. Hardly suitable for Sunday. Audience appeal, sixty per cent. Mixed class city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

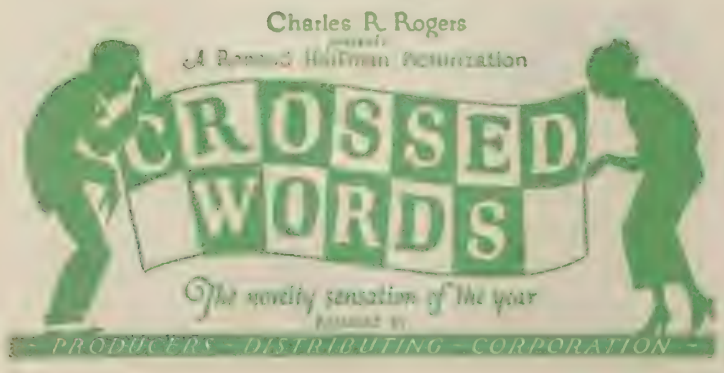
LOCKED DOORS. (6,621 feet). Star, Betty Compson. Had some favorable comments on this. Very good program picture. Pre-holiday business very poor. Length six reels. Probably not suitable for Sunday. Audience appeal generally good. Mixed class, town of 3,000. Admission varies. Capitol Theatre, Asheboro, North Carolina.

MANHATTAN. (6,415 feet). Star, Richard Dix. This, the first starring picture in which Richard Dix has appeared, is fine and here's hoping the rest are as good. Plenty of action. Tone, okay. Sunday, no. Audience appeal, okay. Oil and farm class town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

MAN WHO FIGHTS ALONE. (6,337 feet) Star, William Farnum. An excellent Farnum picture and an excellent picture to book. Star was good in this one and it will surely please your patrons if shown. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

MERTON OF THE MOVIES. (7,655 feet). Star, Glenn Hunter. This picture does not seem to please the many who have not read the book or seen the play. It is hard for them to figure what it is all about. Personally I liked it immensely, as did the more discriminating patrons, but they are not in the majority. City of 18,500. Admission 20-40. Ben L. Morris, Temple and Olympic theatres, Bellaire, Ohio.

MERTON OF THE MOVIES. (7,655 feet). Star, Glenn Hunter. Good picture, but paid



too much money. Tone, okay. Sunday, yes. Fair audience appeal. Small town and country class town of 3,000. Admission 10-30. Star Theatre, Weiser, Idaho.

MONSIEUR BEAUCAIRE. (9,932 feet). Star, Rudolph Valentino. No good picture for small town. All men folks hate Valentino. Picture was okay. Sunday, yes. Small town class town of 3,000. Admission 10-30. Star Theatre, Weiser, Idaho.

NOBODY'S MONEY. (5,587 feet). Star, Jack Holt. Did not draw for me at all. Had the poorest business on this picture of any I have ever run. Tone, okay. Sunday, yes. Fair audience appeal. Town and rural class town of 800. Admission 15-30. C. O. Christ, Opera House (250 seats), Elgin, Iowa.

NORTH OF 36. (7,908 feet). Star cast. Played this three days before Christmas, which was at a disadvantage and under the circumstances did very well; however, despite the fact that it's another "Wagon" it does not have the pull by a long shot. Mixed class. Joe Hewitt, Strand Theatre, Robinson, Illinois.

NORTH OF 36. (7,508 feet). Star, Jack Holt. Most excellent offering. Should please any audience anywhere; in a class with "The Covered Wagon." Tone, good. Sunday, yes. Good audience appeal. Farmers and merchants town of 1,650 Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

NORTH OF 36. (7,908 feet). Star cast. Here's one that got me some real money. To compare with the "Covered Wagon" is not flattering it. I had many patrons say they liked it better. If you don't make money with this picture it's not the picture's fault. Tone, perfect. Sunday, yes. Audience appeal, A-1. All classes city of 91,000. Admission 40-50. Guy O'Kenimer, Arcade Theatre (1,152 seats), Jacksonville, Florida.

OPEN ALL NIGHT. (6,867 feet). Star cast. All right for what it is, but it aint. No entertainment for small town class. A novelty with nothing but a good cast. Tone, fair. Sunday, doubtful. Very little audience appeal. Family and student class town of of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

SAINTED DEVIL. (8,633 feet). Star, Rudolph Valentino. There is nothing to this but the rental price. Just a lot of posing. Tone, okay. Sunday, yes. No audience appeal. Oil and farm class town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

SAINTED DEVIL. (8,633 feet). Star, Rudolph Valentino. I blamed my flop on "Beaucaire" to costume, but now after playing Rudy in his own type of picture I am convinced that he is a dead one with me. Drew very poorly and only satisfied a scant few. Mixed class. Joe Hewitt, Strand Theatre, Robinson, Illinois.

SIDE SHOW OF LIFE. (7,511 feet). Star, Ernest Torrence. Not so good for our town. Torrence did not seem to get the picture over. Tone, okay. Sunday, yes. Small town class town of 3,000. Admission 10-30. Star Theatre, Weiser, Idaho.

SIDE SHOW OF LIFE. (7,511 feet). Star, Ernest Torrence. A clown drama with Torrence miscast. He is wonderful in rough and tumble characters, but as a clown, nix. Tone, fair. Sunday, possible. Audience appeal, sixty per cent. Mixed class city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

SIDE SHOW OF LIFE. (7,511 feet). Star, Ernest Torrence. Although very good, still I think that they would rather see Torrence in roles similar to the one he played in "The Covered Wagon." Personally I thought it dragged just a bit. Tone okay. Sunday, yes. Good audience appeal. Mixed class, town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

SINNERS IN HEAVEN. (6,881 feet). Star, Richard Dix. Terrible. Terrible. Sure got a razzing on this. And they ask why movies don't pull any more! Tone poor. Sunday, no. Poor audience appeal. Family and student class, town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

Our good friend C. E. Robinson, of Carmel, Maine, has dropped out of the game for a while. We shall miss his tips.

So shall we miss the good help of H. S. Stansel, Ruleville Theatre, Ruleville, Mississippi. He says he has too little time to make it worth while trying to keep up his good string of tips.

Who's going to volunteer to step into the breach made by the loss of these two good scouts?

Dependable tips are a truly unselfish contribution.

YOU CAN SUPPLY THEM.

SOCIETY SCANDAL. (6,433 feet). Star, Gloria Swanson. Very good is my opinion of this one, although it does not begin to compare with "The Humming Bird." If Gloria is a favorite in your town, play this one up big, because it will please. Tone okay. Sunday, yes. Fine audience appeal. Mixed class, town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

TIGER LOVE. (5,325 feet). Star, Estelle Taylor. Just a good program picture. Good tone, fair appeal; Sunday, yes. Draw farmers and merchants, town of 1,650, widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

TO THE LAST MAN. (6,965 feet). Star cast. I stood them out on this one, Zane Grey. I was surprised the way they flocked in. Tone fine. Sunday, yes. Audience appeal one hundred per cent. Country and city class, town of 1,800. Admission 10-25, 10-40. G. A. Peterson, Cozy Theatre (502 seats), Hollis, Oklahoma.

UNGUARDED WOMEN. (6,051 feet). Star, Bebe Daniels. I don't think that this picture will set the world on fire. Not as good as I thought it would be. Don't get the opinion that it is a poor picture, but, considering the cast, it might have been much better. Tone okay. Sunday, yes. Average audience appeal. Mixed class, town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

WAGES OF VIRTUE. (7,083 feet). Star, Gloria Swanson. A well acted story, with Gloria doing most of the acting. Not enough dress-up stuff to please the ladies. Men in the story are rough, and, as one lady remarked, "who cares to see a lot of 'wops'?" Not so good as most of the former Swansons, but a better drawing card than "Her Love Story." She needs a real story to put her right again, and "Madame Sans Gene" will not be one. City of 18,500. Admission 20-40. Ben L. Morris, Temple and Olympic Theatres, Bellaire, Ohio.

WAGES OF VIRTUE. (7,083 feet). Star, Gloria Swanson. This is absolutely Gloria's worst picture; in my opinion she is entirely out of place in the role. Paramount may have tried to make another "Humming Bird," and if they did they certainly fell short of the mark. Tone questionable. Sunday, no. No audience appeal. Oil field class and farmers, town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

WANDERER OF THE WASTELAND. (6,700 feet). Star cast. While a number of people thought it a good picture, a still larger number did not like the colored photography and the picture didn't do what it should. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

WANDERER OF THE WASTELAND. (6,700 feet). Star, Jack Holt. A wonderful picture. Magnificent scenery, good story, and the natural color photography gives it, for me, a good exploitation angle. We packed them with this one. All Zane Grey's stories make good specials. Good tone, yes for Sunday, and appeal one hundred per cent. Draw all classes, town of 6,000. Admission 10-20-30. Frank H. Watton, Park Theatre (600 seats), Lebanon, New Hampshire.

Pathe

BATTLING ORIOLES. Star cast. A few more like this one our batting average would be size of a hat and we would be on bench. Stay off, please. Tone, rotten. Not suitable for Sunday. Pleased nobody. Middle and working class town of 26,000. Admission 10-25. Ed C. Curtis, Bijou Theatre (365 seats), Greenville, South Carolina.

CHRONICLES OF AMERICA. I have shown six of the first series of these and will say that before you play them you had better run a series of season tickets or they may not go over, as they did not go over. They are all right but no action in them, so will not please a small town audience. Electric Theatre, Lowry City, Missouri.

GIRL SHY. (7,457 feet). Star, Harold Lloyd. As good a comedy as I ever saw. Fair business; zero weather kept a lot home. This is the best Lloyd yet, and his comedy is clean and original. Book this one if you get it right. I paid plenty for it and will just survive. Fine tone and appeal; yes for Sunday. Draw all classes, town of 6,000. Admission 10-20-30. Frank H. Watton, Park Theatre (600 seats), Lebanon, New Hampshire.

HOT WATER. (5,000 feet). Star, Harold Lloyd. Lloyd's comedies are all good but some are better than others. This happens to be one of his poor ones. Tone okay. Sunday, yes. Fair audience appeal. Oil field class and farmers, town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

WHY WORRY? (6 reels). Star, Harold Lloyd. If you want a good comedy to make them laugh, play this one. The tramp is a great drawing card in this picture. Fair moral tone, but not for Sunday. Electric Theatre, Lowry City, Missouri.

Principal

DARING YOUTH. Star, Bebe Daniels. Very good light entertainment. Pleased all who saw it. Poor attendance. Tone, good. Sunday, no. Fair audience appeal. Business and farming class town of 2,200. Admission 10-



25. A. F. Jenkins, Community Theatre, David City, Nebraska.

MINE WITH THE IRON DOOR. (7,800 feet). Star cast. A wonderful western with magnificent scenic effects. Customers liked it immensely. We did a good business on it. However, it did not gross as much as Wright's "When a Man's a Man," which played another theatre here about a year ago. "Mine With Iron Door" is a picture that should please any audience, with possible exception of flappers and jelly beans. Tone fine. Sunday, yes. Audience appeal great. City of 250,000. Admission 10-25, 40. Jean Darnell, Capitol Theatre (1,044 seats), Dallas, Texas.

Producers' Dist. Corp.

FLAMING FORTIES. (5,770 feet). Star, Harry Carey. A very good picture of its type. Carey always draws good but had cold spell against me. Tone, okay. Sunday, yes. Good audience apealp. Mixed class town of 3,000. Admission 10-20. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

HIS DARKER SELF. (5 reels). Star, Lloyd Hamilton. Fairly good only. Tone, fair. Audience appeal, seventy-five per cent. Middle and working class town of 26,000. Admission 10-25. Ed C. Curdts, Bijou Theatre (365 seats), Greenville, South Carolina.

TIGER THOMPSON. (5,700 feet). Star, Harry Carey. This star getting better and better with each new picture; this has lots of action, comedy and thrills. Book and boost it for houses catering to western trade. Tone, okay. Sunday, no. Audience appeal, eighty-five per cent. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

TIGER THOMPSON. (5,700 feet). Star cast. This is a very good picture, plenty of comedy and action. E. C. Dettman, Imperial Theatre, Imperial, Nebraska.

WELCOME STRANGER. (6,618 feet). Star cast. Good entertainment and a fair puller here. It was clean. Let's have more like it. Tone, okay. Sunday, yes. Good audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

WISE VIRGIN. (5,981 feet). Star cast. The picture was enjoyed by all who saw it. You can step on it if you want to, 'twill stand it. John G. Golden, Virginia Theatre, Brightmoor, Michigan.

United Artists

AMERICA. (11 reels). Star cast. A great picture. Worked surrounding towns sixty miles square as I am first to run "America" in this part of state. Used twelve twenty-four sheets, 479 one sheets, 16 11x14, 8,000 heralds. Tied up with American Legion. Had schools turn out for special matinee. Matinee charged fifty cents; nights, seventy-five cents and one dollar, and will say I never worked so hard with a picture in my life, and I felt it well spent. Every man, woman



LILLIAN RICH

As she appears in a scene from "The Golden Bed," a Paramount release.

and child should see "America." It's great. I feel I can run it back second run and make money. "Covered Wagon" not in class with "America." I find United Artists fair and square and right with their prices and all prints are in A-1 shape. All exhibitors should book "America." You owe it to your patrons. Sold reserved seats for "America" in advance. Had special orchestra and it helped pull it over in great shape. G. A. Peterson, Cozy Theatre, Hollis, Oklahoma.

ORPHANS OF THE STORM. (12,400 feet). Stars, Gish sisters. Pleased them all. If you have not played this one, do so. You owe it to your patrons. Tone fine. Sunday, yes. Audience appeal one hundred per cent. Country and city class, town of 1,800. Admission 10-25, 10-40. G. A. Peterson, Cozy Theatre (502 seats), Hollis, Oklahoma.

Universal

BEHIND THE CURTAIN. (4,875 feet). Star, Herbert Rawlinson. A good little mystery drama that fared well at the hands of the public. Nothing big but fairly pleasing. Tone, okay. Sunday, yes. Good audience appeal. All classes city of 14,000. Admission 10-35. E. W. Collins, Grand and Liberty Theatres (700-500 seats), Jonesboro, Arkansas.

BREATHLESS MOMENT. (5,556 feet). Star, William Desmond. A dandy comedy-drama with every member of the cast doing excellent work. Tone, good. Sunday, yes. Audience appeal, one hundred per cent. Small town class town of 2,517. Admission 10-25. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

DARLING OF NEW YORK. (6,260 feet). Star, Baby Peggy. Very very good. This little star is a great drawing card after your audience have once seen her. Tone, good. Sunday, yes. Very strong audience appeal. Small town class and farmers town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

EXCITEMENT. (4,912 feet). Star, Laura La Plante. Miss La Plante is simply fine. She is so cute and pretty. One simply can't resist her smile. Picture very entertaining. Tone, good. Sunday, yes. Very good audience appeal. Welty & Son, Mid-Way Theatre, Hill City, Kansas.

SPORTING YOUTH. (6,712 feet). Star, Reginad Denny. Can only repeat what others have said—fine. One hundred per cent entertainment, if there ever was such a thing. Good tone. Sunday, yes. Wonderful audience appeal. Small town class and farmers town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

STORM. (7,400 feet). Star, House Peters. This is fine feature. Liked by all classes of trade. A money getter. Tone, okay. Sunday, okay. Family appeal. City of 300,000. Jack H. Roth, Liberty Theatre, Kansas City, Missouri.

SUNSET TRAIL. Star, William Desmond. Good talent and acting wasted. Why not put Desmond in western and forget the tramp? Tone, fair. Sunday, no. Audience appeal, seventy-five per cent. R. M. Kennedy, Capitol Theatre, Birmingham, Alabama.

THRILL CHASER. (5,796 feet). Star, Hoot Gibson. A very poor picture. It killed Hoot Gibson here. The title does not suit the picture. Tone, poor. Sunday, no. Rotten audience appeal. Farmers town of 800. Admission 10-25. E. F. Gick, Pastime Theatre (250 seats), Moundridge, Kansas.

THUNDERING DAWN. (6,600 feet). Star, J. Warren Kerrigan. Fair picture, rather draggy in places. The finish was exciting but hard to follow just what it was all about and the hero shows up as rather a weak sister. Small town class and farmers town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

THUNDERING DAWN. (6,600 feet. Star, J. Warren Kerrigan. Very good as a whole; a little too much preliminary before any action. Print in fair shape for Universal. Sunday, no. Good audience appeal. Family class city of 65,000. Admission fifteen cents. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

TORNADO. (6,375 feet). Star, House Peters. Just tell the world that it is a world beater and you will have it. Biggest, best, most thrilling and altogether pleasing picture we have ever shown. Our people were unanimus in declaring it to be the best picture of the year. It was simply wonderful. Tone, good. Sunday, yes. Appeals to every one. Best class city of 10,000. Admission 10-25. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

TURMOIL. (7 reels). Star cast. Very good. It holds up interest to the very end. Played to a fair crowd which seemed to enjoy the picture. Tone, okay. Sunday, yes. Average audience appeal. Mixed class town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

TURMOIL. (7 reels). Star cast. Very fine picture that failed to draw on a Friday and Saturday. Acting and cast good. Wonderful story. Tone, good. Good audience appeal. Town and rural class town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

WESTERN WALLOP. Star, Jack Hoxie. A good Hoxie but have had a lot better than this one. But Hoxie is a real drawing card. Sunday, yes. Good audience appeal. Working class city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

WHISPERED NAME. (5,196 feet). Star cast. A good program picture that will please



most any audience. Play it. Tone, fair. Sunday, no. Country and town class. Admission 10-20. W. F. Denny, Electric Theatre (250 seats), Lowry City, Missouri.

WHISPERED NAME. (5,196 feet). Star, Herbert Rawlingson. Another good one from Carl, for all Carl's bull his picture came nearer to being one hundred per cent than any. If he would only let alone the big supers like "Hunchback." Tone, good. Sunday, yes. Audience appeal, ninety per cent. Small town class town of 2,157. Admission 10-25. A. L. Middleton, Grand Theatre (500 sears), DeQueen, Arkansas.

WHITE TIGER. (7,177 feet). Star, Priscilla Dean. A good crook drama that ought to please most any kind of an audience. Good audience appeal. Working class city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

Vitagraph

BEHOLD THIS WOMAN. (6,425 feet). Star cast. Excellent cast, splendidly costumed and staged, but why can't they get away from the eternal triangle? This story is positively too bold in a place or two. Tone, rotten. Hardly suitable for Sunday. Audience appeal, seventy-five per cent. Small town class town of 2,157. Admission 10-25. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

BELOVED BRUTE. (6,719 feet). Star cast. Plenty of action in this one, and the picture as a whole is a good one. Tone, good. Conservatory class city of 22,000. Admission twenty-five cents. S. J. Adams, Auditorium Theatre (1,100 seats), Concord, New Hampshire.

CAPTAIN BLOOD. (10,600 feet). Star, J. Warren Kerrigan. Played two days to fair business at increased admissions. It is a good costume production, but ti did not draw or please any too well in this town. Tone, good. Audience appeal, fair. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

CAPTAIN BLOOD. (10,6 0 feet). Star, W. Kerrigan. Extra good. Pleased everybody who saw it. Tone, great. Sunday, yes. Audience appeal, one hundred per cent. Middle and working class town of 26,000. Admission 10-25. Ed. C. Curtis, Bijou Theatre (365 seats), Greenville, South Carolina.

CODE OF THE WILDERNESS. (6 reels). Star cast. A real good entertainment picture of the type that nearly all picture patrons like. Give us more like it. Tone, good. Sunday, yes. Audience appeal, one hundred per cent. Small town class town of 2,517. Admisison 10-25. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

ON THE BANKS OF THE WABASH. (7,156 feet). Star cast. This is a real one for small towns. It is worth buying and boosting. Tone, good. Sunday, yes. Strong audience appeal. Small town class and farmers town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

SILENT VOW. Star, William Duncan. A nice little program picture. "Smashing Barriers" and "Man of Might" suited our audience lots better. Small town class and farmers town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

Warner Bros.

BEAU BRUMMEL. (10 reels). Star, John Barrymore. Small town ltt this alone. It is sheer cruelty to let a small exhibitor have this. No appeal at all, but a good picture at that. Tone, pretty good. Welty & Son, Mid-Way Theatre, Hill City, Kansas.

BEAUTIFUL AND DAMNED. Star, Marie Prevost. Good picture, above program standard. Tone, good. Sunday, yes. Good audience appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

BEING RESPECTABLE. (7,500 feet). Star, Monte Blue. Nice little program picture. Admission 10-30. N. Russell, Russell's Theatre, Barnesboro, Pennsylvania.

BRASS. Star, Marie Prevost. This is a very good audience picture. Pretty good box office bet. Tone, fair. Sunday, yes. Strong audience appeal. Small town class and farmers town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.



GEORGE BEBAN
in Encore's "The Greatest Love of All" released through Associated Exhibitors.

CONDUCTOR 1492. (6,500 feet). Star, Johnny Hines. An excellent comedy type feature that pleased everybody. Our first Warner in two years, and must say that this one was okay, but it did not draw extra good. Tone, good. Good audience appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Jennsylvania.

COUNTRY KID. (6,300 feet). Star, Wesley Barry. Not so worse. Some of the boys panned this one, but our patrons were very well pleased with this Warner Classic. Wesley is getting large, but he surely delivered the goods in this one. Played as a Saturday night program picture and pleased one hundred per cent. What more can be desired? Tone, good. Sunday, yes. Strong audience appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

FIND YOUR MAN. (7,300 feet). Star, Rin Tin Tin (dog). A wonderful dog featured in a wonderful picture with scenes laid in rough lumber country mixing thrills and romance. Get the fans in and they'll tell you its good entertainment. Tone, good. Sunday, yes. Audience appeal, ninety per cent. Mixed class city of 500,000. Admision 10-20. William T. Meeks, Sillman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

GOLD DIGGERS. (6,500 feet). Star cast. A humdinger of a comedy, only too long. Nine reels is too long for a comedy. In fact there is considerable straining of situations in their effort to make it long. Tone, fair. Sunday, possible. Audience appeal, ninety per cent. Small town class twon of 2,517. Admission 10-25. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

HOW TO EDUCATE A WIFE. (6 reels). Star, Marie Prevost. Played two days after "Why Men Leave Home," and all those who had seen the first picture were on hand, with many more. This is an excellent picture that has good exploitation possibilities. Tone, fair. Sunday, yes. Strong audience appeal. General class twon of 1,000. Admission 10-25, 15-35. H. H. Heldberg, Amuse-U Theatre, Melville, Louisiana.

HOW TO EDUCATE A WIFE. (6 rels). Star, Monte Blue. Very light entertainment. Nothing more than a fair program picture. Slow and draggy. Tone, fair. Possibly suitable for Sunday. Fair audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

LITTLE JOHNNY JONES. (6 reels). Star, Johnny Hines. Didn't seem a bad picture and had some favorable comments on it, but in pulling power didn't compare to "Conductor 1492." Admisison 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

LOVERS' LANE. (5,100 feet). Star cast. A mighty fine little program picture that was appreciated by all. Fine tone. Suitable for Sunday. Fine audience appeal. Oil and farm class town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

WHERE THE NORTH BEGINS. (6,200 feet). Star, Rin Tin Tin. Best thing we ever had from Warner's. Sure brought them all in, and that's what counts. Tone, good. Hardly suitable for Sunday. Audience appeal, very strong. Small town class and farmers town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

Comedies

ALONE AT LAST. (Universal). A one-reel comedy that is really funny and fits perfectly on any program. Tone, okay. Sunday, okay. City of 300,000. Jack H. Roth, Liberty Theatre, Kansas City, Missouri.

CALIFORNIA OR BUST. (Pathe). A very



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Coming



entertaining comedy with enough truth in it to make it interesting and enough slap stick stuff to please your biggest kid. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

MIND THE BABY. (Universal). Star, Pal the dog. A good comedy with the dog fighting an alligator to save baby that really creates a desire to jump up and yell. This scene almost creates a panic. Advertise it. Tone, good. Sunday, yes. Audience appeal, one hundred per cent. Small town class town of 2,517. Admission 10-25. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

MISFIT. (Educational). Star, Clyde Cook. Do you want your audience to have a good laugh, then don't fail to book this one. Lots of hokum, but, oh boy, what a laugh producer. Two reels. Sunday, yes. All classes town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

MISFIT. (Educational). Star, Clyde Cook. Just a dandy comedy with more laughs than in ten ordinary comedies. It would make a rattling good show even if you have no feature to run with it. We are strong for this fellow. Best class city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklhaoma.

MONKS A LA MODE. (Fox). It is wonderful the way these monkeys are trained. This type of comedy will please in any house, and they sure talk about them. Print fair. Sunday, yes. Audience appeal, eighty-five per cent. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

OFF HIS TROLLEY. (Pathe). Star, Charles Chase. Mighty good. Business and farming class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

OH, MIN. (Universal). Just a fair comedy. Somehow these comedies do not please as they should. Print new. Tone, okay. Sunday, yes. Audience appeal, seventy per cent. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

PICKING PEACHES. (Pathe). Star, Harry Langdon. Surely fine. This star is great. Smile Please is good also. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

SHANGHIED LOVERS. (Pathe). Pretty good. Small town class and farmers town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

SPAT FAMILY. (Pathe). Very good comedy. Everyone seems to enjoy these comedies. Tone, good. Sunday, yes. Audience appeal, pretty good. Small town class and farmers town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

THREE STRIKES. (Eductional.) Star, Lige Conley. This is a real comedy that kept them laughing continuously. Conley as a ball player is plenty good. Tone, okay. Sunday, yes. Audience appeal, good. Town and country class town of 1,000. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

UNCENSORED MOVIES. (Pathe). Star, Will Rogers. This is a pretty good comedy, although Rogers don't mean much to us. Tone, good. Sunday, no. Audience appeal, not much. Small town class and farmers town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

Nobody knows better than you, who use them, the value of these dependable tips.

Do your part toward making the department bigger and even better.

SEND IN SOME TIPS ON PICTURES.

WATCH YOUR PEP. (Educational). A fairly good Cameo comedy. Keep your eyes peeled for a look at Virginia when she goes in the water. An excellent print on this one. Tone, good. Good audience appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

WHAT'S THE USE. (Universal). A very old plot which has been done time and time again, but there are a few new stunts which as a whole should plase the average comedy fans. Sunday, yes. Good audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

WIDE OPEN. (Educational). Star, Lige Conley. We played this New Year's night and, say, I wish all the rest of the comedies would be like this one for the rest of 1925. A dandy comedy. Tone, good. Fine audience appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

Short Subjects

AESOPS FABLES. (Pathe). Best cartoon on market today. Ran them for three years. Admission 10-30. N. Russell, Russell's Theatre, Barnesboro, Pennsylvania.

FIGHT AND WIN. (Universal). Star, Jack Dempsey. Steer clear of these. If Dempsey's an actor, I'm a good butcher. Masses city of 200,000. Admission 10-20. R. M. Kennedy, Royal Theatre (250 seats), Birmingham, Alabama.

KINOGRAMS. (Educational). A good news reel for us, and I believe that seventy-five per cent. of our audience enjoy it. Quite a few men think it the best part of our shows. Tone, good. Good audience appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

OUR DEFENDERS. (Pathe). This is a picture shpwing the work done at West Point and Annapolis, and is very entertaining and would work in nicely with a defense day or patriotic holiday. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

TELEPHONE GIRL. (F. B. O.) Star, Alberta Vaughn. These are pretty good for comedy. Tone, fair. Not suitable for Sunday. Pretty good audience appeal. Welty & Son, Mid-Way Theatre, Hill City, Kansas.

TRIP TO THE POLE. (Pathe). One of the cleverest little single reel comedies on the market. This one was particularly good. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

Independents

BAREFOOT BOY. (C. B. C.). Star cast. Had very favorable comments on this picture, and it showed up very well in all houses. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

CAUGHT BLUFFING. (Art Specialty). Star, Leo Maloney. This is a coming star. He draws well here. He is good looking, which suits the ladies fine for us small town fellers. Tone, none; no for Sunday; appeal eighty-five per cent. Admission 10-25. S. A. Hendrix, Princess Theatre (330 seats), Cotton Plant, Arkansas.

DARING LOVE. (Trunrt). Star, Elaine Hammerstein. A good love story with all good acting. And a real cast. Sunday, good. Good audienec appeal. Working class city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

DESPERATE ADVENTURE. (Goldberg). Star, Franklyn Farnum. A very good western story; should please all western fans who look for a lot of action. Print new. Tone, okay. Sunday, no. Good audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

FIRE PATROL. (Chadwick Pictures). Star cast. (6,000 feet). Played this to very good business considering bad weather elements; seemed to satisfy okay. St. Louis exchange gave fine advertising aids, and price was right, which makes playing "Fire Patrol" a pleasure even if we did not clean up with it. Mixed class. Joe Hewitt, Strand Theatre, Robinson, Illinois.

FLAPPER WIVES. (Associated Producers). Star cast. Only supposed to be a program picture but seemed to please. Has what many big ones lack—a good story. Tone okay. Sunday, yes. Good audience appeal. Family and student class, town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

RIDING ROUGH. (State Right). Star, Leo Maloney. The best picture of this type. Maloney is very good. Admission 10-30. N. Russell, Russell's Theatre, Barnesboro, Pennsylvania.

SMILIN' ON. (State Right). Star, Pete Morrison. An old but pleasant western picture. Print fair. Tone, none. Sunday, no. Audience appeal, eighty per cent. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

RARIN' TO GO. (Artclass). (5,000 feet). Star, Buffalo Bill, Jr. Boys, here is another A-1 western star. New star but he sure did please a capacity house. Take good advice and buy this star's pictures. Tone good, Sunday, no. Appeal ninety per cent. Draw all classes, big city. Always get ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

SPEED SPOOK. (C. C. Burr). Star, Johnny Hines. (6,000 feet). Here's a thriller mixed with a continuous strain of original comedy that should satisfy the majority. Exploitation opportunities unlimited. Tone, good. Sunday, yes. Audience appeal, ninety per cent. Mixed class city of 500,000. Admission 10-20. William T. Meks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

SPEED SPOOK. (C. C. Burr). Star, Johnny Hines. Seven reels, and I say real entertainment. Johnnie Hines in "Speed Spook" is a real one. If you want seven reels of real entertainment buy "Speed Spook.". Johnny Hines' latest. Tone, good. Sunday, yes. Audience appeal, one hundred per cent. Country and city class of 1,800. Admission 10-25, 10-40. G. A. Peterson, Cozy Theatre (502 seats), Hollis, Oklahoma.

SPEED SPOOK. (C. C. Burr). Star, Johnny Hines. Sixty miles of thrills to the minute. A program combination to make you hold to your seat. A picture well worth while seeing. William Noble, Empress Theatre, Oklahoma City, Oklahoma.



"Bad Company"

(Continued from page 550)

but not very much skill has been shown in either the development or the direction. With the exception of the opening scene and the climax there is very little drama and the ending seems rather weak. The picture seems more of narrative than drama and the story is drawn out and lacking in action, although an attempt has been made to strengthen its appeal by a jazz party which includes a risque situation in which a supposedly nude woman dances behind a lighted screen.

The cast is composed of players who are well known, including Madge Kennedy, Bigelow Cooper, Conway Tearle, Lucille Lee Stewart and Charles Emmett Mack, but they appear to be suffering from lack of forceful direction and do not put much pep into their roles. The chorus girls from Earl Carroll's Vanities appear in an attractive scene from that revue.

Altogether, "Bad Company" impresses us as a mediocre program picture.

Cast

Gloria Waring.....Madge Kennedy
Peter Ewing.....Bigelow Cooper
James Hamilton.....Conway Tearle
Teddy Lamont.....Lucille Lee Stewart
Rick Reynolds.....Charles Emmett Mack
From magazine story, "The Ultimate Good," by J. C. Brownell.
Continuity by Arthur Hoerl.
Directed by E. H. Griffith.
Length, 5,551 feet.

Story

James Hamilton and his friend, Judge Ewing, aid a poorly dressed girl who apparently faints from exhaustion and are surprised when she holds them up and robs the safe. At a reception one of the guests is Gloria Waring, a musical comedy star, and Hamilton, struck by her likeness to the girl who robbed them, finds part of her costume in her auto and confronts her. She confesses that she adopted this method to obtain her father's will in a desperate effort to prevent the fortune left to her brother from falling into the hands of an adventuress, Teddy. Hamilton, who has fallen in love with Gloria, offers to help her and discovers Teddy is a girl with whom he has had an affair. Just as Teddy and the brother are about to be married, Hamilton prevents it by claiming Teddy is his common law wife. Gloria turns him down and Hamilton starts to go to Europe. Judge Ewing discloses that the fortune has been left to Gloria and explains that Hamilton has sacrificed himself for her sake and that the affair was only a youthful indiscretion. Gloria and Hamilton are reconciled.

"Flashing Spurs"

Custer's Second for F. B. O. is Conventional Type of Out-Door Melodrama With Plenty of Action

Reviewed by C. S. Sewell

As the second of the series of western melodramas produced by Jesse Goldburg starring Bob Custer as a sergeant in the Texas Rangers, F. B. O. is offering "Flashing Spurs," a story dealing with the attempt of a band of criminals to effect a robbery by substituting a girl member of the gang for her twin sister, and the thwarting of this plot through the activity of the hero.

The story follows along familiar melodramatic lines with the villain as the trusted superintendent of the man, a mine owner, who is to be robbed and there is the usual amount of villainous plotting and action including a number of fights, attempts to kill the hero, and an attack on the heroine which is frustrated by the timely arrival of the hero.

The star is given ample opportunities for displaying his prowess as a fighter and there is a thrill scene where he is tied at the base of a cliff which is to be destroyed by dynamite, the explosion occurs but it proves a dud and the hero is saved. The main point of audience appeal is in the abundance of physical action and it will probably prove a fair program offering for audiences who like productions of this kind and are willing to overlook the weakness of the story.

Bob Custer is satisfactory in a regular heman role and Marguerite Clayton appears in the dual roles of the good and bad sister. These two characters are not sharply defined and as a consequence there is confusion as to which is which. Edward Coxen seems lacking in force as the villain.

Cast

Sergeant Stuart.....Bob Custer
Steve Clammert.....Edward Coxen
Ruth Holden } Rena Holden }.....Marguerite Clayton
Butch Frazier.....Joe Bennett
Scarbee.....Bill Hayes
John Holden.....William Milan
Flynn.....Andy Waldron
Story and scenario by William Lester.
Directed by Reeves Eason.
Length, 5,068 feet.

Story

While following a clue, Sergeant Stuart of the Rangers goes to the city and has a fight with two thugs, Frazier and Scarbee, and is overpowered. He makes a getaway by crawling into the window of Rena Holden's room, and is impressed by her. Returning later he finds she has gone and a letter indicates that she is a crook; a member of Clammert's gang, which is planning to rob a miner, John Holden. Stuart goes to the mine, sees Ruth, and believing her to be Rena, denounces her. Clammert's gang captures him and prepare to kill him when the side of a hill is blown up, but the explosion misses fire. Holden and Rena, who is masquerading as Ruth, rescue him and Rena, and Rena, who is Ruth's twin sister, confesses the plot. They arrive at Clammert's shack in time to rescue Ruth from an attack by Clammert, but in the fight Rena is injured. Holden forgives Rena, and when she recovers she agrees to become Mrs. Stuart.

"If I Marry Again"

Good Drama and Heart Interest With Fine Acting and Direction

Reviewed by C. S. Sewell

With a cast of well known players including Anna Q. Nilsson, Hobart Bosworth, Doris Kenyon, Lloyd Hughes, Frank Mayo and Myrtle Steadman, First National is offering "If I Marry Again" based on a story by Gilbert Frankau and directed by John Francis Dillon.

The backbone of the theme is the bitter opposition of a proud and stern father to the wife of his son, a woman whose name is associated with that of a questionable resort. This brings about a number of situations that are strongly dramatic for they are built on the groundwork of true drama, conflict of wills.

The acting of the players is high-class and Mr. Dillon has directed this picture so as to bring out the dramatic values strongly. He has also provided lavish sets in the scenes representing homes and private offices of the wealthy and colorful and effective atmosphere representing the dismal rainy fever-invested tropics. The lighting of the interiors is especially well done.

The theme is interestingly developed but so intense is the sympathy for the girl who turns out to be true blue that the spectator is liable to become impatient with the prolonged unbending attitude of the father-in-law. There are also scenes which could be shortened to advantage especially the long close-ups at the death of the husband.

There is an unusual shifting of sympathy from the young husband who dies, to the father's right-hand man who until the end of the picture has a distinctly subordinate role, and only the suggestion of romance between him and the young widow, though it is this character who furnishes the title. The dominating figures naturally are the father and the son's wife. Hobart Bosworth is sufficiently stern and forceful while Doris Kenyon gives an excellent performance, probably the best of her career in a role requiring not only sincerity, charm and appeal, but considerable emotional work. Frank Mayo is capable as the other chap and Lloyd Hughes is effective as the husband. Anna Nilsson registers strongly in the one scene in which she appears.

With good heart interest, strong drama, excellent acting and direction, this picture should provide a good entertainment for the majority.

Cast

Jocelyn Margot.....Doris Kenyon
Charlie Jordon.....Lloyd Hughes
Jeffrey Wingate.....Frank Mayo
John Jordon.....Hobart Bosworth
Alicia Wingate.....Anna Q. Nilsson
Madama Margot.....Myrtle Stedman
Sonny.....Dorothy Brock
Story by Gilbert Frankau.
Directed by John Francis Dillon.
Length, 7,401 feet.

Story

Stern, wealthy and jealous of his family name, John Jordon instructs his confidential manager, Jeffrey Wingate, to proceed at once to plantations in the tropics. Jordon's idea is to get his son Charles away from an affair with a woman from Margot's, a place with a shady reputation. Charles marries the girl, however, and old Jordon is furious. During four years stay during which the girl, Jocelyn proves to be true blue, and a son is born Unrelenting, Jordon sends Wingate to bring Charles back but Charles dies of fever. Jocelyn determined to get advantages for her son, returns but Jordon will have nothing to do with her despite the fact she has completely won Wingate over. Accused as a blackmailer, she determines to reopen her mother's place under the name of Jordon, but breaks down and can not go through with it. Wingate who was neglected his wife for business to the extent that she was killed by a fall when she fainted after a stormy interview declares if he marries again it will be a woman whom he makes a part of his life, sharing his joys and sorrows. He finally convinced Jordon that Jocelyn is true blue and he takes her and the boy into his home.

"Locked Doors"

William DeMille's Newest for Paramount Is Dramatic Story of a Wife Who Loves Another Man

Reviewed by C. S. Sewell

For his newest production for Paramount, "Locked Doors," William DeMille has used an original story by Clara Beranger which deals with the plight of a young woman who marries a man several years her senior to provide a comfortable home for her invalid father and then feels the call of youth and falls desperately in love with a young man.

With Miss Beranger's skill as a scenarist and Mr. DeMille's undoubted ability as a director, the result is a story that is strong in human interest, with well-developed sympathy for the young wife, and there are several situations that are strongly dramatic and will hold the interest tensely. Particularly absorbing is the climax where the hero rashly goes to the heroine's room to bid her goodbye and the house catches on fire. Unable to escape without compromising the wife,

both remain until the husband breaks in and finds them together. The denouement has been handled without melodrama, for the husband agrees to arrange to give way for his young rival.

While it holds the interest, due to expert craftsmanship and fine acting of the players, somehow this story seems more artificial and built for effect than the usual William De Mille production, as shown in the fire which conveniently starts at the proper moment to bring about the climax, and the broad stretching of coincidence in having the heroine away off in the mountains fall in love with an unknown man who turns out to be a chap who has secured employment in her own husband's office. This, however, provides an extremely effective situation where hero and heroine are thrown together under the watchful eyes of the husband and his sister and endeavor to hide their love.

Neither the role of the hero nor heroine is intensely sympathetic, for she deliberately starts the flirtation with the strange man and allows love to sweep her on where loyalty and honor would have caused her to halt, and certainly the hero shows neither of these characteristics in his pursuit of the man who has always befriended and aided him. This serves, however, to strengthen the idea of the intensity of their love and certainly theirs is pictured as an unusually ardent romance, stronger because of the necessity for attempts at repression. The most sympathetic character in the picture is the husband. One feels that he deserves better than the fate that befalls him, also that his self-sacrifice is more in line with providing the desired romantic ending than as would probably happen in real life.

Betty Compson gives a capable performance as the heroine and Robert Edeson gives an excellent characterization of the husband. Theodore Roberts, who returns to the screen after several months' absence, provides considerable comedy and human interest and the invalid who cheats himself at solitaire and is always trying to get a drink. Theodore Von Eltz seems to be lacking in force as the hero and at times his acting seems forced. Kathlyn Williams is effective in a minor role, while little Elmo Billings supplies some effective human touches as a freckle-faced boy.

While we do not consider this as quite as good as William DeMille's usual productions, we believe that it will provide satisfactory entertainment for a large class of patrons.

Cast

Mary Carter	Betty Compson
Mr. Reid	Theodore Roberts
Laura Carter	Kathlyn Williams
John Talbot	Theodore Von Eltz
Norman Carter	Robert Edeson
Mickey	Elmo Billings

Story and scenario by Clara Beranger.
Photographed by L. Guy Wilky.
Directed by William C. DeMille.
Length, 6,221 feet.

Story

Mary, married to an architect, Norman Carter, many years her senior, respects him but does not love him, although he is intensely in love with her. While visiting friends at a lodge in the mountains she strikes up an acquaintance with John Talbot and they fall madly in love with each other. Carter gives Talbot a job in his office and, finding he is in love with a married woman, invites him to his home to give him a chance to forget her. Mary and Talbot pretend they have never met and try to hide their love but it grows mroe intense, until Carter discovers the truth and prepares to send Talbot to Italy. Talbot recklessly goes to Mary's room and while there the house catches on fire. Talbot cannot get out without compromising Mary and she refuses to leave him there. Carter finally breaks into the room and rescues Mary, while Talbot manages to get back to his own room. The next day, realizing he can never win Mary's love, Carter informs them that while Talbot is in Italy he will arrange so that Mary can get her divorce so they will be happy.

"Ports of Call"

Forceful Story of the Regeneration of a Coward Through Love is Edmund Lowe's Latest for Fox

Reviewed by C. S. Sewell

Edmund Lowe's latest starring vehicle for Fox is the story of a chap who after being cast out by his father sinks to the depths of life in the Orient, meets a woman who has also tasted the bitter dregs of life and together they work out their own regeneration.

To this extent it resembles another Fox picture "The Man Who Came Back"; however here the similarity ends, for unlike the hero of that picture who had himself to blame for his downfall through fast living, the hero of "Ports of Call" is cast out because he proves a coward but strong sympathy is developed for him when it is revealed that this is due to pre-natal influence.

While melodramatic, and with the main situation depending on a rather far-fetched coincidence, the story of this picture is entertaining throughout and holds the interest, and there is an especially strong human interest angle in the character of the girl who is willing to sacrifice her own love for the hero when she believes that he still loves a former sweetheart. So strong is the sympathy developed for this woman, despite her checkered past, that there is intense satisfaction when she wins out, although the earlier part of the picture would lead you to believe that it is the other woman who will finally triumph in the romance.

The settings of this picture are colorful and there is good melodrama in the situation where the house in the Philippines is attacked by natives and set on fire, and the natives are finally frightened away when a drunken roustabout in a moment of inspiration blows the charge to make them think the soldiers are coming.

Edmund Lowe has a congenial role and handles it well, and Hazel Keener is satisfactory as his first sweetheart, but the best work in the picture is done by Lilyan Tashman as the woman who brings about the hero's regeneration. She really gives a remarkable portrayal, strong with sincerity and realism, and effectively handling the scenes of restrained emotion.

There is an unusually interesting and well handled poker sequence at the opening which accurately reveals the hero's character when he allows himself to be bluffed out although holding four of a kind. Right after this there is a good fire scene where the hero proves himself a coward in refusing to rescue a little girl. There are also a couple of good fights against odds which are more dramatic for the fact that you know they mean that the hero is finding himself at last.

The title of the picture is hardly representative and gives no idea of the story, simply referring to the places in the Orient to which the hero drifted.

Altogether, this picture has many strong points of box office appeal and we believe will prove a satisfactory attraction for the majority of theatres.

Cast

Kirk Rainsford	Edmund Lowe
Marjorie Vail	Hazel Keener
Randolph Sherman	William Davidson
Archer Rainsford	William Conklin
Bill Sly	Bobby Mack
Lily	Lilyan Tashman
Mrs. Rainsford	Alice Ward
Peggy	Mary McLean

Story by Garrett E. Fort.
Directed by Denison Clift.
Length, 5,500 feet.

Story

Kirk Rainsford and Randolph Sherman are rivals for Marjorie Vail and when a fire occurs at the Vail home, Kirk proves a coward by refusing to rescue Marjorie's little sister. Kirk's father disowns him and he becomes a derelict finally landing in Manila. In a saloon brawl he aids one of the women Lily and they become friends. She believes in him and when he is attacked by thugs encourages him so he fights them. He suggests they go to a friend in the country who will give them work. It develops that the farm has changed hands and is owned by Sherman who married Marjorie. Lily discovers Marjorie's identity. There is an uprising of the natives, Kirk aids Marjorie. Sherman is killed. Lily regenerated leaves, but Kirk realizing he loves her follows and they find happiness togetehr.

"Capital Punishment"

George Hackathorne Scores in Highly Dramatic and Human Preferred Picture

Reviewed by Sumner Smith

B. P. Schulberg's Preferred picture, "Capital Punishment," is a highly dramatic and human picture. Remarkable entertainment values drive home the opposition to the infliction of the death penalty with unmistakeable emphasis. When he wrote the story, Mr. Schulberg realized the need for strong drama and gripping human interest as well as clear illustration of the idea, and injected these very necessary ingredients in liberal measure. So deftly are the dramatic events handled by Director James P. Hogan and so fine is the acting of George Hackathorne, the leading player, that "Capital Punishment" develops a terrific kick which will set audiences thinking and talking about the death penalty.

The drama of the picture is enhanced in vividness by the device of a prologue. This briefly shows how a youth, wrongly convicted of murder, goes to his death in the electric chair while a governor frantically tries to get a telephone connection with the prison and reprieve him. These scenes are delicately handled, with only a distant view of the death chair, the final effect being attained by showing the electric switch pulled down and the current turned on.

Then the real story gets under way. The prologue has hinted forthcoming events and heavy drama is promised. Right here is where Schulberg and Hogan showed their showmanship. What in other hands might have developed morbidity, in their hands becomes light drama. The prologue had cast its shadow over the characters and that was enough for the present. The task was to

(Continued on page 370)

A Correction

Moving Picture World erred last week in its review of Universal's "Ridin' Pretty" by crediting Slim Cole instead of Frank Rice with carrying most delightfully the comedy burden of the picture. Cole's work was good, but it was Rice who was given most of the opportunities and who made the big hit. The mistake occurred because the character's name on the screen differed from that on the cast supplied by Universal.



GEORGE O'BRIEN
Appearing in William Fox photoplays.

Florence Vidor Signed

Florence Vidor has returned to the familiar scenes of her first triumphs on the screen. Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation, in charge of production, confirmed rumors that he had signed Miss Vidor to a long-term contract to play featured leads in Paramount pictures.

Miss Vidor's first Paramount picture under her new contract will be "Are Parents People?" by Alice Duer Miller, in which she will play opposite Betty Bronson.

John T. Murray Engaged

John T. Murray, star of "Maytime" on the stage, who recently made his motion picture debut in "Madonna of the Streets," has been engaged for the chief comedian role in Al Christie's next production, "Stop Flirting," released by Producers' Distributing Corp. The new feature will start in production about January 15.

Charlie Ray's "Percy"

Charles Ray's latest production for Pathe, "Percy," adapted from "The Desert Fiddler," by J. G. Hawks, was highly praised at a recent review of the production at the Larchmont Theatre, in Los Angeles. This is tentatively scheduled for release by Pathe on March 1.

Entire "White List" to Be Shown Over U. B. O. Circuit

ARRANGEMENTS have been completed between W. C. Herrmann, general manager of the Big "U" Exchange, Universal's New York City distribution center, and A. G. Whyte, motion picture manager for the Universal Booking Offices, which includes the Keith, Moss and Proctor theatres in and around New York City, for the showing of the entire White List, Universal's group of twenty-one feature pictures scheduled for the first six months of 1925.

This is the first time on record that the entire Universal release schedule has been tied up for definite release in New York City as a block. Previously the U. B. O. circuit or other circuits have groups of Universal pictures, but due to prior first-run bookings have not taken them as a block.

The U. B. O., for instance, has played practically all of the big Universal pictures of the last half of 1924. "Butterfly" is now being shown to very good business in the various U. B. O. houses. In a week or so "The Tornado," which recently had its New York premiere in the new Piccadilly Theatre, also will be routed over the Moss, Keith and Proctor circuits.

The good results had by U. B. O. with Universal's 1924 Jewels was the deciding factor in causing Whyte to sign up for The White List, he reports. With hardly an exception, the Universal Jewels, from "The Signal Tower" down to "Butterfly," have exceeded expectations. A strong factor in the success of these pictures has been their exploitation value. Following Universal's summer announcements that its fall Jewels would be pictures with high exploitation value, the U. B. O. house managers have taken advantage of this angle to their Universal bookings. Unusual lobby displays, presentations and, in the case of the outlying houses, attention-getting stunts were used.

The U. B. O. houses which will show The White List in New York this winter and spring are Keith's 81st Street, Keith's Twin State, Union Hill; Keith's Columbia, Far Rockaway; Keith's Prospect, Brooklyn; Keith's Fordham, New York; Keith's Rivera, Brooklyn; Keith's State, Jersey City; Proctor's 23rd Street, Proctor's 58th Street, Proctor's 125th Street, Proctor's Yonkers, Proctor's Mount Vernon, Proctor's Greenpoint, B. S. Moss' Flatbush, Moss' Franklin, Moss' Regent, Moss' Coliseum, Moss' Jefferson and Moss' Hamilton, New York City. In addition, many of the pictures will be shown in Moss' Broadway.

Tom Mix in "Dick Turpin"

D'Artagnan and his famous henchmen, immortal wielder of the long thin blade, will pass into oblivion in the minds of many theatre patrons when they see the Fox film version of "Dick Turpin," recently finished by Director J. G. Blystone with Tom Mix in the title role. In making the picture, part of each day's work away from the camera was devoted to the instruction of the actors by a professional swordsman. Tom Mix is supported by Kathleen Meyers, Alan Hale, Lucille Hutton, Philo McCullough, James Marcus, Sid Jordan and Bull Montana.

Barbara LaMarr Souvenir

Associated Pictures Corporation has issued a handsome booklet in colors of Barbara LaMarr's latest Sawyer-Lubin production, "Sandra," released by First National Pictures. It contains twelve different portraits of Miss LaMarr in private life and as she appears in the role of Sandra in the picture. The portraits are in color in black frames surrounded by green, with a smaller black frame at the outer edge. The booklet has been sent to exhibitors and is an excellent souvenir book for use in connection with showings of "Sandra."

New Milwaukee Manager

A. G. Smith, formerly Paramount branch manager in Winnipeg, has been made branch manager of the Paramount Milwaukee exchange, succeeding O. J. Wooden.



Scenes from the Pathecomedy, "The Wages of Tin," featuring Glenn Tryon. This is a Hal Roach production.

Exploiting "Peter Pan"

NOW it can be told—

How the Division of Exploitation of Famous Players-Lasky Corporation conjured up its Grand Slam on "Peter Pan."

Months will elapse before all of the details are gathered, but the outstanding, overshadowing high spots are "in hand."

Claud Saunders, at the head of Paramount's exploitation, set his office staff to work long in advance of the now famous "December 28 opening." Leon J. Bamberger, Mr. Saunders' assistant, had actually perfected half a dozen national "tie-ups" three months before release, and the exploitation forces in the field had ample time to make connections throughout the United States for each of these tie-ups with the 250 houses that shared the honors of the first run.

Exhibitor reports on the valuable assistance of the field exploitation staff are contained in many telegrams and letters, some of which appeared in Moving Picture World's special "Peter Pan" section in last week's issue.

The newspaper size press sheet on "Peter Pan" is replete with helpful matter for the showmen, but among the most important suggestions were the tie-ups, "Bamberger's Battery," including Kid Clothes, Books, Song, Dresses, Cravats and Pens. To these the exploiteers added individual touches in their respective territories, and the theatre owners cooperated at every turn.



CLAUDE SAUNDERS

Exploitation Director of Famous Players-Lasky Corporation

The Field Forces

The Saunders aides in the exchange centers, who share honors in the big demonstration, are:

John Callahan, New Haven; William Danziger, Milwaukee; Curtis Dunham, Dallas; Harry C. Eagles, Seattle and Portland; George Eshenfelder, Jacksonville and Charlotte (N. C.); George Gambrill, St. Louis; Thomas Gavin, Kansas City, Mo.; Ernest Geyer, Atlanta; Jack Hellman, Minneapolis and Sioux Falls; Oscar Kantner, San Francisco; John McConville, Boston and Portland (Me.); William Mendelssohn, Cleveland; Russell B. Moon, Chicago; Kenneth O. Renaud, Detroit; Rick Ricketson, Denver and Salt Lake City; Maurice Ridge, Cincinnati; William Robson, Pittsburgh; Corbin Shield, New York and Albany; Harry Swift, Los Angeles; W. A. Taylor, Oklahoma City; P. A. Thomajan, Peoria, Ill.; Edward J. Wall, Washington, D. C.; Charles E. Wagner, Columbus, Ohio; Irvin A. Waterstreet, Indianapolis and Louisville; Leslie F. Whelan, Philadelphia, and James M. Wiest, Omaha and Des Moines.

McVickers', Chicago, Records Smashed

The visit of Betty Bronson to Chicago, a week prior to the showing of the picture, "Peter Pan," at McVickers Theatre, was developed by Ed Olmstead and Russell Moon, Paramount Exploitation Experts into one of the outstanding important elements of the advance campaign for the picture.

Every Chicago daily newspaper heralded the arrival for days in advance, and even though zero weather prevailed, a gigantic public reception was held at the station, where a host of photographers and reporters waited five hours for her train which was five hours late.

Both Pathe and International News Reels made motion pictures of this reception. During her stay in Chicago, Miss Bronson attended a reception given for her by The Junior League, Chicago's foremost society organization; broadcasted over Radio Stations WLS and WGN; made five personal appearances at McVickers Theatre. Special writers and photographers were assigned to the entire visit both by The Chicago Herald and Examiner and The Chicago Tribune. Pictures of the various events dominated Chicago papers during the two days of the visit.

The Chicago Tribune in connection with McVickers, staged the season's biggest Christmas party at the Coliseum on Tuesday, Dec. 23rd. Over 11,000 orphans and crippled children were entertained with "Peter Pan" shown on a 30′ screen as the major attraction. "Peter Pan" buttons were presented to each child and The Tribune carried story after story about the picture and the event winding up with a front page article on Christmas day in which "Peter Pan" was called the wonder picture. It is of note that this is the first time that The Chicago Tribune has been identified with the showing of any motion picture.

The Chicago Daily News entertained 1,500 of its carriers and newsboys at McVickers on Tuesday, December 30th. Extensive publicity accompanied this unusual event and pictures showing the crowds at McVickers were used on page 3 of the main news section.

Among the campaign tie-ups for "Peter Pan" were 280 bookstore locations with window displays; six of the larger book stores in the Loop district; Peter Pan face powder advertised in conjunction with the showing of the picture; Peter Pan face powder advertisements in opposition theatre programs; Peter Pan cravats advertised in the windows of over 300 dealers; Peter Pan kid clothes extensively advertised by Mandel Brothers' Department Store and neighborhood dealers; Peter Pan fountain pen advertised by counter and window displays in over 750 drug stores; 150,000 samples Peter Pan biscuits with herald describing picture distributed in Chicago and 40 miles radius. Peter Pan dresses, featured by Mandel Brothers in connection with showing of picture at McVickers.

300 twenty-four sheet posters dominated the bulletin boards in Chicago for two weeks prior to the showing at McVickers.

In the outplying districts where Peter Pan is showing in 12 theatres tie ups have been executed with dealers in Peter Pan kid clothes, Peter Pan pens, Peter Pan dresses, the book and song. In practically every instance the dealer is carrying advertising space in the papers mentioning the picture and distributing roto sections and Heralds in packages through his store. The outlying districts received the benefit of publicity appearing in all local papers on the broadcasting of Peter Pan, many of these papers carrying headlines. The Rockford Star of Rockford, Ill., sent a boy reporter to interview Miss Bronson on her arrivel in Chicago This received a four column break on the front page. A like story was run when a boy reporter from the Kankakee Republican interviewed Miss Bronson the same day.

So tremendous has been the business at McVickers Theatre, that additional morning performances were found necessary, stores adjacent to McVickers complained about the crowds blocking their entrances All box office records at McVickers have been smashed, and the indications are that the new figure established can never be duplicated.

Washington, D. C. and Richmond, Va., Tie-Ups

FAMOUS PLAYERS-LASKY CORPORATION
Paramount Pictures
1101 North Capitol Ave., Washington, D. C.
Jan. 3, 1925.

Mr. Robert E. Welsh,
Editor Motion Picture World,
Dear Mr. Welsh:

Responding to your suggestion of the 30th ultimo for information relative to the exploitation of Peter Pan in Washington, be advised as follows:

Peter Pan was a huge success in Washington. It played for the week at Loew's Columbia, during one of the stormiest weeks of the year. It rained the early part of the week and snowed the latter part. In spite of this every matinee had the SRO sign. The evening business was up to the usual standard.

Through arrangement with WRC the story in serial form was broadcast by Miss Peggy Albion, famous children's story teller, for three days, commencing Xmas day. Advance notices of this were sent to every newspaper in Washington, Virginia and Maryland, so this feature covered the entire district included in the Washington exchange.

Through arrangement with the Washington Evening Star, 1,500 orphans and newsboys saw the picture, over a period of five days. Each day the Star carried a big story with photograph of the group attending the picture. The enthusiasm was always at the highest pitch.

Special showing to British Ambassador at British Embassy, from which exceptional testimonial was received.

Distribution of 10,000 rotogravures by Milton R. Ney, exclusive Peter Pan Dress dealer, with a contest for Peter Pan dresses. Distribution of 5,000 Heralds by Louis & Co., music dealers. Playing of Peter Pan on radio by orchestra.

Window tie-ups with leading stores, showing books, Peter Pan cravats, kid clothes, Peter Pan dresses, Peter Pan fountain pens and Peter Pan hats.

Every orphan attending the performance was given a box of candy by the Loew management and a toy airship by the Chapin-Sacks Ice Cream Co. Sixty sets of twins, members of an Uncle Pal club of the Washington News guests of theatre.

Newspaper ads, etc.

"Peter Pan" played an entire week at the Colonial Theatre, Richmond, Va., (Harry Bernstein, mgr.)

Through arrangement with the News-Leader, Richmond's leading newspaper, 1,000 orphans were guests of the theatre over a period of five days. Transported in worst weather of the year by Traction Company in big busses.

Radio story from Washington (WRC) for three days, by Miss Peggy Albion, telling story of Peter Pan.

Exceptional window tie-ups for Peter Pan kid clothes, Peter Pan dress, books and cravats.

Lobby display of dresses given away in contest. Excited unusual attention and interest.

1,000 Peter Pan buttons.

Extra heavy display of paper, including twenty-four sheets, rotos and photographs.

Exceptionally fine reviews, with daily story and photographs of orphan parties.

Critic in News-Leader in review advised everybody in Richmond to see the picture.

Business throughout the week was exceptional.

Yours very truly,
EDWARD J. WALL,
Exploitation Representative.

"Tongue Twisters" Are Aids in Ohio

In the Cincinnati territory, Bill Danziger, Paramounter, visited Cincinnati, Dayton, Hamilton, Middletown, Springfield, Lima, Findlay, Portsmouth and Chillicothe—these comprising the principal simultaneous release points on "Peter Pan."

Danziger followed one standardized campaign very closely. In almost every town—Lima, Portsmouth, Dayton, Springfield, Findlay and Middletown—he planned a Peter Pan tongue twister contest in the local paper. The stunt was to have readers write tongue twisters based on the two words, "Peter Pan." In the Springfield News contest alone there were 1,500 entries.

A feature of these contests was that the exhibitor paid very little—often as low as $10 and only once as high as $25 for scads of publicity. For second, third, fourth, fifth prizes Danziger got Peter Pan merchants in each town to donate Peter Pan dresses, kid clothes, cravats and books as prizes. These merchants, yanked into the newspaper editorial columns, were at once willing to provide window displays.

Another angle employed by Danziger in Findlay, Dayton, Middletown, Portsmouth, and Springfield was to sell the back page on the "Peter Pan" roto to some local advertiser. In these instances the advertiser paid for the cost of the roto. All that the theatre had to pay was the cost of imprinting.

In Cincinnati, in conjunction with Bill Clark of the Capitol Theatre, Danziger arranged with the Times-Star to give showings of "Peter Pan" to all orphanges. This netted a story each day for nine days prior to the opening with a total of 2,800 lines of free publicity. Besides this, Danziger and Clark obtained window displays from Dow Drug, McAlpin's Department Store and the Alms and Doepke Co.—three choice spots. The latter store distributed 10,000 imprinted Peter Pan rotos with bundles leaving their store.

In Cincinnati, "Peter Pan" broke the Capitol's house record.

Betty's Chicago Radio Heard in Oklahoma

SOUTHERN ENTERPRISES, INC.
514 W. Grand Ave.
Oklahoma City, Okla.
January 3, 1925.

Mr. Robert E. Welsh,
Editor Motion Picture World,
516 Fifth Ave.,
New York City.
Dear Mr. Welsh:

Your letter of December 30 just received and contents noted. Was indeed glad to hear from you. Following is a partial list of my activities in the Oklahoma territory on Peter Pan:

Four prints were booked to start on December 28:

Seven days at Criterion Theatre, Oklahoma City.

Seven days at Majestic Theatre, Tulsa.

Four days at Palace Theatre, Muskogee.

Four days at Cozy Theatre, Okmulgee.

I personally made each town, and tied up 7 windows at Oklahoma City, 15 at Tulsa, 6 at Muckogee, and 6 at Okmulgee. Newspaper page was sold at Oklahoma City, also at Okmulgee. All shows opened to capacity business; hundreds being turned away. The picture is conceded to be the biggest production seen in years; equally delightful and entertaining to the grown folks as well as the little ones. It has and will get nation-wide publicity.

The story was broadcasted by Miss Bronson from the Sherman Station, Chicago, on December 20 at 9.00 P. M. and was distinctly heard by a great many radio fans in the city of Tulsa, where I arranged for this stunt. Also the tie-ups arranged by Mr. Leon J. Bamberger, Asst. Mgr. Division of Exploitation, Famous-Players Lasky Corp., New York City, are the biggest, most varied and best that have ever been tied-up with any motion picture production.

The whole state of Oklahoma is talking about Peter Pan, and I predict that it gets away and maintains "record-breaking business everywhere."

With kind personal regards and best wishes, I am

Yours very truly,
W. A. TAYLOR,
Exploitation Representative,
Famous Players-Lasky Corp. of Oklahoma City, Okla.

"Kisses From Betty Bronson"

Harry Koch, manager of the Ohio Theatre, Indianapolis, and "Irv" Waterstreet, Paramount Exploiteer, last week gave the office help in Indianapolis a treat with "Kisses from Betty Bronson."

These were given out in many of the office buildings in the form of a candy kiss placed in a tissue bag labeled "A Kiss from Betty Bronson," coming to the Ohio Theatre in "Peter Pan," etc.

Something like 3,000 of these were distributed in this manner, and besides being a novelty, it proved a good advertising feature never before used there.

"Peter Pan" Sundaes in Terre Haute

"Peter Pan Sundaes" in drug stores and at soda fountains in Terre Haute, Ind., were part of the campaign. This was in the form of a new dish specially prepared by "Irv" Waterstreet, Paramount Exploiteer. Other special feature tie-ups were effected by Maurice A. Fox, manager of the American Theatre, and Waterstreet, which included two double page tie-ups with newspapers, feature windows with jewelry, department and music stores, were in abundance.

Exhibitor comment on "Peter Pan" was published exclusively in last week's issue of the Moving Picture World.

"So This Is Marriage" is Well Received by New York Critics

"SO THIS IS MARRIAGE" has been received at the Capitol Theatre, New York, without one dissenting voice among the Gotham critics as an absorbing and blithely entertaining comedy of married life. Hobart Henley directed this picture from the story by Carey Wilson, adapted to the screen by John Lynch and Alice D. G. Miller. Frederick and Fanny Hatton wrote the titles. Henley's direction and the performances of Eleanor Boardman, Conrad Nagel and Lew Cody have particularly pleased the critics in this film.

"Those clever three," writes Regina Cannon in the New York Graphic, "Eleanor Boardman, Conrad Nagel and Lew Cody, are responsible for the delightful bits of acting in the production. It is a blithe, entertaining and bright with plenty of laughs thrown in for good measure. A Biblical sequence in colors is very effective. Don't miss this picture. It is utterly delightful."

"Hobart Henley has done an excellent job," testifies George Gerhard in the New York Evening World. "The Metro-Goldwyn-Mayer director has handled the story with a deftness and a tempo that carry it evenly and logically to a perfectly convincing conclusion."

The New York Evening Post remarks—"Its getting to be so that when we see 'story by Carey Wilson' we can count on a plot which has some sense to it and which is pretty well within the range of the average person's own experience. This story is about married life, about kisses, tears and quarrels. It is chock full of honest laughter, due to the fact that Hobart Henley, who directed, evidently has a keen sense of humor which he allowed to percolate through every foot of the film. The picture is very adroitly handled from every angle. Eleanor Boardman and Conrad Nagel, as the married pair who battle every first of the month are delightful. Lew Cody is his usual good self in his usual home-wrecking part."

"Such an affably satirical photoplay as 'So This Is Marriage'," observes the New York Telegram and Mail, "is liable to make any wrangling couple laugh a little guiltily at their overwrought but inane bickering and drop all thought of consulting attorneys. Henley and the author of this story, Carey Wilson, have added to one's store of sophisticated wisdom because they both have a sense of unspoiled humor. It is never stereotyped. There is no maudlin, sentimental finish to flatten out this saucy production. To say that the acting is quite worthy of the story is to say that now and then an author's dream comes true. As the wife, Eleanor Boardman gives a charming portrait."

"The Boomerang" Cast

Many of the most important scenes in B. P. Schulberg's special production, "The Boomerang," from the David Belasco play, have already been completed by Gasnier who is directing this Preferred Picture. J. G. Bachmann, vice-president and general manager of distribution, has named March first as the release date. Telegraphic word came from the coast today that Mary McAllister has replaced Ruth Dwyer, previously announced to play one of the important roles. The complete cast now consists of Anita Stewart and Bert Lytell as the leads, supported by Arthur Edmund Carewe, Philo McCullough, Winter Hall, Francis Feeney and Mary McAllister.

"Woman-Handled"

Milton Sills will have the featured role in First National's production of "Woman-Handled," from Gerald Beaumont's new novel, "The Making of O'Malley." This will be his second picture in which he has appared at the company's New York studio, the first being "I Want My Man," from Struthers Burt's novel, "The Interpreter's House," in which Sills and Doris Kenyon production has been completed.

"Brummel" Heads List

The current issue of "The Check Up," a box-office guide to pictures made up from reports received from exhibitors all over the country, shows that ten productions have attained ratings of 90 per cent. or more during the year. The list is headed by Warner Bros. "Beau Brummel."



A WARNER "FIND"

Seventeen-year-old Caroline Deas, destined for a chance at stardom after Warner Brothers picked her from Hawaii's beauties, reaches the Hollywood studios and is seen with H. M. Warner (right) and Jack Warner (left).

"The Talkers" Rork's Next

Sam Rork's next production for First National release will be a screen version of Marion Fairfax's play, "The Talkers," produced some years ago with conspicuous success with Tully Marshall in the leading role.

The two leading players have been selected —Anna Q. Nilsson and Lewis Stone.

Warner Bros. Picture Captures a Record

Warner Bros. received this week the following telegram from the Franklin Film Co., Boston distributors:

"Haverhill, Mass., Jan. 3, 1925.

"Franklin Film Co.,

"36 Piedmont St., Boston.

"Congratulations. 'Lighthouse by the Sea' establishes new record for business in Haverhill.

"EDWARD M. FOLEY."



Some of the action in "Fighting Mad," one of "The Battling Cowboy" series featuring Billy Sullivan and released through Universal.



Scenes from "Never the Twain Shall Meet," a Cosmopolitan production released by Metro.

Scott on Selling Trip

Head of Pathe Features Department Leaves For Southern Tour

Harry Scott, Feature Sales Manager for Pathe, leaves this week for an extended trip through the Southern States to supervise the sales of Pathe's most recent feature-length productions which include "White Sheep," "Battling Orioles" and Harold Lloyd's "Hot Water."

Mr. Scott recently returned from a similar trip through the Middle West. Most of the biggest circuits in this section have been contracted on the Lloyd comedy. In the Chicago territory, Lubliner and Trinz with their fifteen theatres have contracted for "Hot Water," while Ascher Brothers (17 theatres), the Fitzpatrick and McElroy Circuit (10 theatres) and the Midwest Theatres Circuit (15 theatres) have also signed for the latest Lloyd comedy to play their showhouses.

In the East the most recent circuit contracts to be signed on the Lloyd picture are the Wilmer and Vincent Circuit of Pennsylvania and the Gordon Circuit of Boston.

"After Six Days" at Tudor

Big Campaign Planned for Weiss Brothers' Feature in New Orleans

J. Eugene Pearce, owner of the Tudor Theatre, New Orleans, one of the leading first run houses in the Gulf City, is conducting an intensive exploitation campaign on "After Six Days," Weiss Brothers' Artclass Pictures Corporation's super-feature of the Old Testament, which begins an indefinite run at that house on January 11.

Mr. Pearce made a special trip to New York just before the holidays to book this attraction and to consult with Weiss Brothers as to the best ways and means to put the feature over in New Orleans in the biggest possible manner.

In addition to big advance display space and a teaser campaign in the local newspapers, Mr. Pearce is billing New Orleans as it has never been billed before, over two hundred twenty-four sheets alone having been put up in advance of the initial showing, every available stand in the city and suburbs being leased for the purpose.

Great interest has also been aroused by the Bible question contests, inaugurated by Mr. Pearce among the Sunday Schools and church-going public, and the advance sale on the picture, he reports, already has outdistanced all previous records at the Tudor.

Los Angeles-Washington Hail "Dante's Inferno" a Film Classic

THE ever growing list of important first run cities to endorse in sensational terms the Fox Film Corporation screen version of "Dante's Inferno" add Los Angeles and Washington, D. C.

Harold Horne, managing director of the Criterion Theatre of Los Angeles in a telegram to local Fox exchange makes this attestation of the literary classic's drawing power when he says:

"Notwithstanding usual pre-Christmas decline "Dante's Inferno" still playing to capacity crowds. First Sunday holds record for attendance. Look forward to most effective run in history of house."

When it opened at the Rialto Theatre, in Washington, D. C., managed by that popular and capable showman Charlie Raymond, it elicited the following praise from the critics:

The Herald: "It is massive, spectacular, and moving—a picture that may well be compared to 'The Ten Commandments.' Indeed, it is 'The Ten Commandments' that Dante's Inferno' recalls more vividly than any other screen predecessors. Like that great spectacle, a modern story forms the thread of the continuity, and in both the theme of the modern story is the retribution, swift and terrible, that follows the breaking of Divine laws. The basis of the 'Inferno' is rather stronger than that of 'The Ten Commandments,' if anything, and the spectacular scenes are no less amazing."

The Star: "Spectacular, awe-inspiring and sometimes breath-taking is 'Dante's Inferno,' the Fox Film Co.'s version of the Italian poet's classic, which the Rialto Theatre is serving this week as the piece de resistance of its New York bill. The picture, as a whole, is a masterpiece of cinema photography."

The Post: "Seriously, 'Inferno' is one of the best things Fox has done since 'Monte Cristo.' The sets constructed for the infernal sequences are marvels of realistic and futuristic horror."

The Times: "The transcriptions of the Gustav Dore paintings of the Plutonian regions are excellent. Photographically the film version of the Dante masterpiece is a remarkable series of pictures in which a searing, literal realism is not attempted. The woes of the damned are eloquently given in composition based upon the work of Dore. The usual movie insistence upon detail is gratefully absent."

Willard Louis' Role

Two-fifths of all the Warner Bros. feature players have been cast in "The Man Without a Conscience" just completed at the Hollywood studio. The company boasts the services of Irene Rich, Willard Louis, June Marlowe and John Patrick. This is the first time so many contract stars have played in one picture.

"The Golden Cocoon"

Ruth Cross, author of "The Golden Cocoon," one of the season's best sellers, which Warner Bros. will produce next season, has gone to Texas where several scenes of her new novel to be published by Harpers early in 1925, are located. The author is putting the final touch to her book.



Battling over the details of a new contract just signed by Reed Howes with Harry J. Brown for a second series of Howes' releases. Seconding Howes is Dwight C. Leefer, and as second to Harry Brown is W. Ray Johnston, president of Rayart.



WALTER McGRAIL
Playing featured roles in two Fox productions, "Gerald Cranston's Lady" and the late release, "The Dancers."

"Crossed Words" Substituted

A change in the program for the coming season is announced by Producers Distributing Corporation in the substitution of "Crossed Words" for "The Unknown Soldier" as Renaud Hoffman's second production, to be released in April. It is Hoffman's intention to produce "The Unknown Soldier" later in the year. "Crossed Words" was written by George Patullo for the Saturday Evening Post.

Teachers See "Abraham Lincoln"

As a direct result of the showing of First National's Al and Ray Rockett production of "Abraham Lincoln" before the Louisiana State Teachers' Association in convention at Shreveport, La., that picture has been booked in Sherevport and two other towns. Salesman S. J. Stockard of the New Orleans branch arranged for the showing and made the booking.

"The Desert Flower"

First National Pictures has assigned "The Desert Flower," the current Broadway stage success, written by Don Mullally, the screen rights to which it recently bought, to Colleen Moore as her third starring vehicle for the corporation, "So Big" having been the first and "Sally," now in production, the second. The continuity is now being prepared and the art department will soon begin work for production. Director Alfred E. Green is making excellent progress on "Sally" and "The Desert Flower" will go into production soon after the completion of the picture being made from the musical comedy production.

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Paramount Seeks World's Most Beautiful Girls for New Film

ONCE again Hollywood is searching throughout the world for beautiful girls. The belief that loveliness is a drug on the market in the film capital was given a rude jolt when Jesse L. Lasky, First Vice-President of the Famous Players-Lasky Corporation, announced that Paramount had sent out a call for twelve girls declared the most beautiful in the world of beauty courts of 1924.

America, Europe and the Orient are to be combed for perfection of feminine beauty, declared the film executive. Famous artists have been invited to nominate their choice. Beauty contests from Atlantic City to Paris have been watched and the search will not be ended until twelve beauties, considered to be the most perfect in the two hemispheres, have been found and brought to Hollywood.

"The chosen dozen will cast as mannequins, offering the most lavish display of beauty and fashion which has never been screened," stated Mr. Lasky.

The production is "The Dressmaker from Paris," which Paul Bern will direct and in which Leatrice Joy will return to the screen after an absence of almost a year. Ernest Torrence will appear in one of the most important roles.

The twelve mannequins will have important roles, will receive screen credit and will be featured in all the advertising of the picture, so that those finally chosen will be established on the road to screen fame.

Every country will be given the opportunity to compete for position in array of beautiful women who will appear in this picture. Hollywood girls are not barred but they must compete with representative beauties from all over the world.

By special arrangements, Travis Banton, one of the foremost designers of the French capital, will create for the mannequins the most elaborate array of gowns and costumes ever designed for a single picture. Many of these designs were actually prepared for release next spring in Parisian shops, when Mr. Banton was secured by Paramount.

Big Tom Mix Picture Listed

"Dick Turpin" Most Ambitious of Actor's Productions to be Released by Fox January 18

Fox release for the week of January 18 will be featured by the special production "Dick Turpin," the picturization of the thrilling life of the celebrated English highwayman, with none other than Tom Mix himself in the title role.

"Dick Turpin" is the most expensive production in which Tox Mix has ever appeared and it will be given a Broadway presentation by Fox at the Central Theatre, where it will follow "The Dancers" on January 22. This is another important milestone in the life of Tom Mix marking as it does the first time he ever starred in a production to be honored with a New York premiere.

"Corsica, the Beautiful," an Educational short subject, and "Rough and Ready," a William Farnum re-issue, are the only other Fox releases for the week of January 18.

"Nothing to Wear"

Samuel Shipman has completed an original screen story for Metro-Goldwyn, titled "Nothing to Wear." Shipman's stage success, "Cheaper to Marry," has been made into a picture by Metro-Goldwyn.



Lew Cody and Eleanor Boardman in a scene from the Hobart Henley production, "So This Is Marriage," released by Metro-Goldwyn-Mayer.

"Honeymoon Hardships" From Pathe on January 25 List

THE Pathe releasing program for the week of January 25 provides considerable diversity of screen entertainment. Heading the list are a Hal Roach and a Mack Sennett comedy and the sixth chapter of the Patheserial "Galloping Hoofs," the race track serial featuring Johnnie Walker and Allene Ray.

The title of the Mack Sennett comedy is "Honeymoon Hardships," seventh release of the third series of this brand of screen humor. The story, by Tay Garnett and Jefferson Moffitt, directed by Ralph Cedar, is that of a newly married couple who spend their honeymoon on the farm. The hardships of farming and farm life, coupled with the antics of an unruly automobile, give the young couple enough thrills on their honeymoon to last a lifetime. Alice Day as the bride barely survives the honeymoon, while her brand new husband, Raymond McKee, is not quite decided which is the most dangerous—war, or a wedding. Billy Bevan and Sunshine Hart as the farmers do everything in their power to make the honeymoon a success—from an insurance agent's point of view.

In the Hal Roach comedy, "Laugh That Off," the famous "Spat Family" start on a cross country tour in a specially designed automobile equipped with all the comforts of home. Frank Butler, Sidney D'Albrook and Laura Roessing finally reach their destination, but only after undergoing every trial and tribulation the road can exact from weary tourists. Jay A. Howe handled the direction of this production, seventh release of the third series of "Spats" pictures made by Hal Roach.

"Raging Waters" is the title of the sixth chapter of the Patheserial "Galloping Hoofs." This is one of the most thrilling chapters in the entire serial. The mysterious box has disappeared, and Johnnie Walker, one of the featured players, is leading a frantic search for it. The breaking of a giant dam is the climax of this chapter.

The Grantland Rice Sportlight scheduled for the week, "Brain and Brawn," is based on the method of military institutions in building up a youth's body at the same time that they are developing his brain.

Pathe Review No. 4 carries the final installment of the "Keep Fit" series of scientific setups. It shows how to apply the "Keep Fit" exercises to your daily life. Another interesting subject dealt with in this issue of the Pathe Review is "Kiri Clogs." It shows how the Japanese make wooden slippers. "Visiting Our Own America," a unique Pathecolor series on American cities, shows Pittsburgh.

"Hold That Thought" is the title of the Aesop's Film Fables for the week. "Topics of the Day" No. 4 and Pathe News Nos. 10 and 11 complete the program for the week.

Hot Water Closes Big Run

Harold Lloyd in "Hot Water" closed a five weeks' run at the B. F. Moss' Cameo Theatre last week following a three-week engagement at the Mark Strand Theatre on Broadway.

De Mille to Produce Father's Play

There is sentiment behind William DeMille's production of "Men and Women" for Paramount.

The original play from which the film adaptation was made was written by the producer-director's father, Henry C. DeMille, and David Belasco.

That was back in 1890 when William was in his 'teens and when he and his younger brother, Cecil B., used to play about the old Belasco offices or in the Twenty-third Street Theatre in New York during the rehearsals of the play.

Clara Beranger adapted the play to the screen.

For the cast the producer-director has assembled Claire Adams, Neil Hamilton, Flora Finch and Henry Stephenson to support Richard Dix.

Fox to Do Evans' Novel

"Once to Every Man," Larry Evans' popular novel, will be picturized by Fox as part of its 1925-26 program, according to an official announcement by that company. John Ford will direct the filming of the Evans story. George O'Brien will have the leading role. Production will be started shortly. The selection of the remainder of the cast is now progressing.

Hope Hampton in "Fifty-fifty"

Hope Hampton returns to the screen in "Fifty-Fifty" for Associated Exhibitors, work on which will be started next week. She is to be co-starred with Lionel Barrymore. This is the first screen production which she has made since she starred in "The Price of a Party" for the same releasing corporation.

Recently she appeared in the title role of the Charles Dillingham-Martin Beck stage production, "Madame Pompadour," in Philadelphia and was universally praised by the critics there. She did not, however, play this part in New York City though she had received since its opening at the Martin Beck Theatre several offers to return to the title role.

Diament Berger will direct "Fifty-Fifty." He is the most famous of all French directors, having made many productions abroad, including "Three Musketeers." "Fifty-Fifty" is his first production made in America.

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Officials See Big Picture

Great Enthusiasm Aroused by "Charley's Aunt" Screening

The first print of "Charley's Aunt," Al Christie's big special comedy was received by Producers Distributing Corporation and according to the unanimous opinion of everyone in the releasing company present at its initial private screening the production is a "knock-out."

After the screening, F. C. Munroe, president of Producers Distributing Corporation sent a brief telegram to Al. Christie. It contained just ten words but they spoke volumes. The telegram read: "'Charley's Aunt' is the funniest farce in forty years. Ovations."—Signed, F. C. Munroe.

Paul Mooney, vice president in charge of distribution, Producers Distributing Corporation, says that he is willing to wager that there is not a critic on any newspaper, magazine or trade journal who will not laud this production to the skies when it is presented on the screen.

"Charley's Aunt" will be the first "big plum" on the coming season's schedule of releases through Producers Distributing Corporation and will be available on February 2.

Active in the East

First National to Start Three New Productions at Its Eastern Studios

Following the completion of "I Want My Man," from Struthers Burt's novel, "The Interpreter's House," featuring Milton Sills and Doris Kenyon, and "One Way Street," with Anna Q. Nilsson and Ben Lyon, First National will put three new productions into work at its Eastern studios. Photography will start within a week or ten days.

The three pictures are:

"Uriah's Son," from Stephen Vincent Benet's story, with Ben Lyon in the leading role. John Francis Dillon will direct. A new title will be given to this production.

"Chickie," Elenore Meherin's newspaper serial which has received wide publicity through its publication in the Hearst string of newspapers. Dorothy Mackaill has been selected for the role of Chickie. The director has not yet been decided upon.

"Womanhandled," from Gerald Beaumont's story, "The Making of O'Malley," with Lambert Hillyer directing and with Milton Sills in the leading role.

First National's Leader Group Productions Off to Fine Start

THREE of First National's Leader group of pictures for the new year have been completed and several others are well along in production, so that the distribution department has something substantial in the way of assurance to prospective customers that the Leader group will exceed in quality, the best of First National's past performances for the exhibitors of the country.

"A Thief in Paradise," Samuel Goldwyn and George Fitzmaurice's production based upon Leonard Merrick's novel, "The Worldlings," was completed a few weeks ago and is so compact of drama, novelty, picturesqueness and real human nature that the end of the year will surely find it standing high in the list of the best pictures of 1925. It easily ranks as the best of the series of Goldwyn-Fitzmaurice productions which First National has released.

Richard Barthelmess has also finished his next First National release, "New Toys," from the play by Oscar Hammerstein II and Edwin Milton Gropper. The star's wife, Mary May, is his leading woman.

Colleen Moore will be represented in the Leader group by "Sally," now far along in production under the direction of Alfred E. Green. June Mathis prepared the continuity for this picture from Guy Bolton's musical comedy success produced on the stage by Florenz Ziegfeld, with Marilyn Miller and Leon Errol. The latter has his original role in the film version with Miss Moore.

Corinne Griffith will be an early entrant in the Leader group with Zoe Akins' greatest stage success, "Declasse," in the Ethel Barrymore role. Robert G. Vignola is directing.

Milton Sills and Doris Kenyon are also First National players who will figure early in the list of Leader pictures. They co-featured in "I Want My Man," from Struthers' novel, "The Interpreter's House," now being edited and titled. Lambert Hillyer directed under the supervision of Earl Hudson.

"One Way Street" is also nearing completion at the company's Eastern studios, under the direction of John Francis Dillon. Anna Q. Nilsson and Ben Lyon are featured.

These are early releases in the Leader group and each holds such great promise for the exhibitor showing them that the distribution department finds itself closing contracts for the entire group of pictures at a faster rate than ever before in the history of the company.

Marie Prevost's Contract

Warner Brothers Are Expected to Renew Their Agreement With Screen Beauty

Every indication points to a renewal of the contract of Marie Prevost by the Warner Brothers. The actress' agreement with the firm expires soon and an option has been taken on the talented player's services.

Miss Prevost has done exceptionally fine work under Warner Brothers' banner and has come in for lavish praise from the public and critics. She stood out particularly well in "The Dark Swan" and it was on the occasion of its presentation in New York that the critics said Miss Prevost left her bathing girl days behind her and had emerged as an actress of talent.

Since Miss Prevost has come into her own under the Warner Brothers' management, it was indicated at the firm's office recently that the contract would be renewed.

Cortez Begins "The Spaniard"

With Ricardo Cortez in the title role, production has started on "The Spaniard" at Famous Players-Lasky's Hollywood Studio. This Paramount picture will give Cortez his big chance on the screen. Jetta Goudal arrived from New York a few days ago to play the featured feminine lead. Noah Beery is portraying an important characterization. Raoul Walsh is the producer.

Jack Pickford in "My Son"

With the addition of Jack Pickford as a featured actor to the cast of "My Son," Edwin Carewe announces that the player roster for this First National picture has been filled. Nazimova is the star and such artists as Hobart Bosworth, Ian Keith, Charley Murray, Mary Akin, Constance Bennett and Dot Farley enact the principal supporting roles.



Betty Compson in scenes from the Paramount production, "New Lives For Old," in which she appears with Wallace MacDonald.

Colleen Moore Wins Critics In 1st National's "So Big"

WITH her impersonation of Selina Peake, the heroine of Edna Ferber's best-seller novel, "So Big," which First National has made into a picture under the skilful direction of Charles Brabin, Colleen Moore has won new artistic standing as a screen player. The picture had its New York premiere at the Strand Theatre last Sunday, and picture and star came in for high praise.

Morduant Hall in the New York Times wrote: "Colleen Moore, the young actress who has attained no mean success by her portrayal of flapper roles, delivers an astonishingly fine performance as Selina Peake DeJong. In the initial sequence Miss Moore is sympathetic, but she rises to eloquent histrionic heights in her characterization of the browbeaten wife of Pervus DeJong. Charles Brabin directed 'So Big.' His work is resourceful and imaginative. Wallace Beery plays the role of Klaas Pool. If any screen actor appeared to live a part, he does."

Harriette Underhill in the New York Tribune: "Miss Moore, we think, gives a remarkable performance. The styles of twenty-five years ago are strictly adhered to. Stars abound in the picture."

Mildred Spain in the Daily News: "If Colleen Moore doesn't get a huge slice of the movie melon for her Selina Peake, then there isn't any justice—that's all."

Joseph R. Fleisler in the Morning Telegraph: "Miss Moore's fans will be surprised and delighted at their idol's remarkable characterization. She reveals a depth and understanding of character that stamps her performance as certainly the finest of her career, and places her high among the screen's best actresses."

Dorothy Herzog in the New York Mirror: "Colleen Moore gives an interesting performance in the stages of youth, middle-age and old age. An excellent supporting cast flashed through sections of the feature."

Rose Pelswick in the New York Journal: "Colleen Moore is excellent. She shows remarkable dramatic ability. Colleen deserves a great deal of credit for the way in which she handled her part."

George Gerhard in the New York Evening World: "Colleen Moore does a wonderful job in 'So Big.'"

The Moviegoer in the New York Sun: "'So Big' at the Strand is raised to the stars by the beauty and the truth of the performance of Colleen Moore. There is no motion picture performance within the memory of the writer which is quite as excellent as the one that Miss Moore is giving."

Four Lloyd Pictures for First National

Frank Lloyd, independent producer and director, has just signed a contract to release four big productions through First National Pictures, Inc., during 1925. Announcement of the consummation of the new contract was made by Richard A. Rowland, general manager in charge of production for First National, who recently returned from Europe.

The new Lloyd pictures will feature casts of several internationally famous players rather than merely one or two stars, it is announced, and each release will be of a decidedly different nature. Mr. Lloyd states that he has read and analyzed more than one hundred stories, books and plays before making his selection for new picture plays.

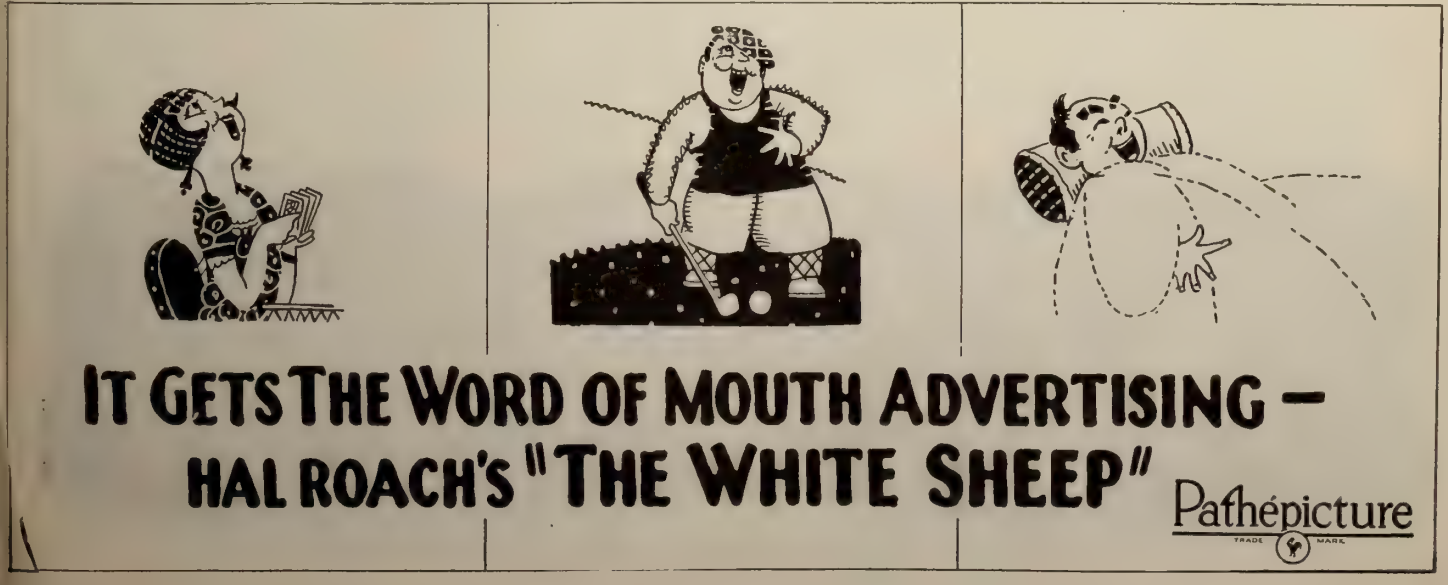
Exhibitors Pleased with Four Star Series Plan of Century

THERE has been a decided response on the part of exhibitors in the United States and Canada to the recently announced policy of making four series of two-reel comedies with the four popular Century stars, Wanda Wiley, Edna Marian, Al Alt and Eddie Gordon, it is reported by Abe Stern, vice-president of the Century Film Corporation.

The new star series plan, made public by Stern several weeks ago, had a decided effect on sales, as confirmed by H. M. Herbel, sales manager of the Century corporation. Many of the exhibitors plainly stated that the outlook for a steady supply of comedies during the coming months, featuring the four stars, had much to do with their decision to sign up for the Century product.

One of the most outstanding examples of this swing to Century Comedies was on the part of the Saenger Amusement Company, the big theatre chain of the New Orleans territory, which has just made arrangements to show Century Comedies in ten of the theatres of that chain during 1925. The first picture to be shown under this arrangement will be "Looking Down," the Wanda Wiley two-reeler released January 7.

Among other theatres which have made arrangements during the last week or so for a 1925 presentation of Century Comedies, Herbel, names Proctor's Theatre in Albany. This theatre will show every Century Comedy released during the coming year. A similar arrangement also has been made with the Stratford Theatre, one of Chicago's high class houses.





Scenes from "The Greatest Love of All," an Encore picture starring George Beban, released through Associated Exhibitors.

Special Sales Staff to Handle Seven First National Pictures

THE new First National product to be marketed through E. A. Eschmann's special sales staff, consisting of his assistant, A. W. Smith, Jr., Stanley Hand, C. W. Bunn and A. Hickox, will include seven productions.

The pictures in this group are "The Lost World," "Quo Vadis," Norma Talmadge's two new pictures, now completed, "The Only Woman" and "The Lady," "Viennese Medley," "United States Flavor" and a new Frank Lloyd production.

"The Lost World" is having the finishing touches given to its editing and titling at First National's New York studios, under the supervision of Earl Hudson. Its world premiere will take place in Boston on February 2 at the Tremont Temple.

"Quo Vadis," the American and Australian rights to which were purchased by R. A. Rowland for First National on his recent trip to Europe, from the Unione Cinematographica Italiana, will have an early showing in New York City.

Frank Lloyd is now in New York, having completed "Her Husband's Secret," to confer with Mr. Rowland on his next picture, which will be a big production.

"Viennese Medley" will be a June Mathis production and "United States Flavor" an Earl Hudson special, in which Milton Sills and Doris Kenyon will be featured.

Mr. Smith and his staff of special salesmen will market these seven productions along lines similar to those used in handling the company's 1924 specials.

The staff of experienced exploitation men gathered by Allan S. Glenn, supervisor of exploitation, will be assigned to the key city showing of these productions and will give each of them extensive campaigns.

Begin on "Men and Women"

William De Mille is producing at the Long Island Studio for Paramount one of the big Belasco stage successes, "Men and Women," with a star cast headed by Richard Dix, Claire Adams, Neil Hamilton, Robert Edeson, Flora Finch and Henry Stephenson.

The original stage play, which was adapted to the screen by Clara Beranger, is one of the great group of dramas written by David Belasco and Henry C. De Mille, father of the Paramount producer, and shown in New York in 1890 at the time when Belasco was coming to the fore as a leading factor in stage production.

James P. Hogan Is Directing "Mansion of Aching Hearts"

WORKING well in advance of his schedule for the current season, B. P. Schulberg began production this week upon "The Mansion of Aching Hearts," listed for release in the early spring as a Preferred Picture.

James P. Hogan has been selected by Mr. Schulberg to handle the direction of this drama which carries a heart interest theme comparable to that in Hogan's productions "Where Is My Wandering Boy Tonight" or "Capital Punishment," a Preferred release which he recently completed for the Schulberg organization. "The Mansion of Aching Hearts" is the first of a series of pictures Hogan will direct for Preferred under a two-year contract which he signed following the completion of "Capital Punishment."

The leading role in "The Mansion of Aching Hearts" will be given to Clara Bow whose performance in a number of recent releases has placed her foremost among the young screen talent. A strong supporting cast is now being assembled and will be announced in the course of a few days.

The theme of one of the most popular songs ever written is woven into the entertaining story of "The Mansion of Aching Hearts." The ballad by that name composed by Harry Von Tilzer and Arthur J. Lamb, ran into an edition of millions and the tale of "the beautiful belle of the ball," of the young man who loved her, and of the secret of her life, will shape into a picture of strong box-office appeal. It is a cleverly constructed drama with strong emotional situations calling for lavish settings. It is built for a broad popular appeal.



Scenes from "Nero" of the Hysterical History comedies now being released by Universal.



Wesley Barry and Molly Malone in the Encore Pictures production, "Battling Bunyan," an Associated Producers release.

Metro-Goldwyn Box-Office Results for 1924 Compiled

ACCORDING to a summary based on a week-by-week box-office estimate of business done in first-run houses in leading cities, 1924 records in the largest number of theatres were made by Metro-Goldwyn pictures, according to a statement from the latter company.

New York, Chicago, Philadelphia, Los Angeles, San Francisco and Washington are the six cities represented in the summary, which numbers a total of 54 first-run theatres, including several "Broadway presentation" houses.

Eleven of those theatres, the largest number to have their high-water mark in a single week's receipts achieved by the product of one company, did their greatest business during the year with Metro-Goldwyn pictures.

These theatres, with the Metro-Goldwyn films that did the largest business in a single week during the year, and the amounts, are:

The Capitol, New York, with "He Who Gets Slapped" ($70,468); the Cosmopolitan, New York, with "The Great White Way" ($19,700); the Aldine, Philadelphia, with "Janice Meredith," ($16,000); the Arcadia, Philadelphia, with "The White Sister" ($7,000); the Stanley, Philadelphia, with "Fashion Row" ($30,000); the Stanton, Philadelphia, with "Little Old New York" ($14,000); the California, Los Angeles, with "Three Weeks" ($21,500); the Mission, Los Angeles, with "The White Sister" ($12,200); the California, San Francisco, with "The Shooting of Dan McGrew" ($23,000); the Strand, San Francisco, with "Three Weeks" ($14,300); and the Palace, Washington, with "His Hour" ($22,000).

At only two of these theatres, the Stanley and the Stanton in Philadelphia, were the amounts tied by Harold Lloyd and Valentino respectively, says a Metro-Goldwyn statement. No other company surpassed box office records in more theatres than these eleven.

An interesting feature of this summary is that Lillian Gish's "The White Sister" achieved the year's record business for theatres in Philadelphia and Los Angeles, while Eleanor Glyn's box-office value is established beyond question, with three Glyn productions among the high eleven. "Three Weeks" did the stunt in Los Angeles and San Francisco, and "His Hour" set the top pace in Washington.

Mrs. Glyn is now producing "Man and Maid" for Metro-Goldwyn-Mayer, while Lillian Gish, at present starring in Henry King's Inspiration production of "Romola," which features Dorothy Gish, is to star for Metro-Goldwyn in a special series presented by Charles H. Duell, Jr.

Marion Davies was the other Metro-Goldwyn star represented twice by "Janice Meredith" in Philadelphia and "Little Old New York," both in Philadelphia, but at different theatres.

Vitagraph Lists "Fear-Bound"

January 18 has been set as the official release date of "Fear-Bound," the thrilling Nigh-Smith production in which Marjorie Daw and Will Nigh have leading roles, an announcement from the Vitagraph executive offices says.

"Back to Life"

Associated Exhibitors to Release Whitman Bennett Special Based on War Story

The novel "Back from the Dead," written by Andrew Sartou, which has enjoyed tremendous popularity, has been screened under the title "Back to Life," and will be released by Associated Exhibitors on February 22.

"Back to Life" is a Whitman Bennett special production, made under the banner of H. Clay Miner. Patsy Ruth Miller is presented in the featured role. The theme of the picture revolves in part around the post-war period. The plot reveals a dramatic story of a case of mistaken identity, which takes its rise from the progress made in the field of facial surgery during and following the great World War.

Whitman Bennett, who handled the direction of "Back to Life," has surrounded Patsy Ruth Miller with David Powell, Lawford Davidson, Mary Thurman, George Stewart, Frederick Burton and Frankie Evans.

Edwards Joins Warner Staff

Warner Bros. announce another important addition to their studio staff this week in the appointment of Henry Edwards, for many years in charge of production of the Christy Comedies. According to word brought from the coast by H. M. Warner, Mr. Edwards is to be in charge of production during the approaching season.

O'Toole Heads Minneapolis

J. T. O'Toole has been appointed branch manager of Minneapolis exchange of Producers' Distributing Corporation, effective January 5, succeeding C. H. Feldman, who has taken charge of the Seattle branch.

Mr. O'Toole is one of the best known film men in the Northwest territory. Prior to his affiliation with Producers he had served for many years as branch manager for Selznick and Select organizations and is thoroughly in touch with the exhibitors' needs.



Scenes from "Sleeping Sickness," a Universal comedy.



THE CAVEMAN'S COFFEE

Conway Tearle seems quite tame when served his coffee by Alice Terry. From "The Great Divide," the Reginald Barker production for Metro-Goldwyn-Mayer.

Pulitzer Prize Play of 1924 Bought by Warner Brothers

WARNER BROS. made another important buy this week, and what they regard as their biggest so far for next season, when they concluded negotiations pending for some time and purchased "Hell Bent for Heaven," the Pulitzer Prize Play that had a long run on Broadway in two houses and later met with considerable success on the road.

This play was put on under the direction of Marc Klaw and staged by Augustine Duncan, who also played the leading role. Mr. Klaw gave it several matinee performances in the Frazee Theatre at first to try it out. It was found to strike popular fancy sufficient to warrant him putting it into his own theatre late in 1923, where it enjoyed a six months' run into the spring of 1924, attracting considerable attention from the press and theatre goers.

It is an unusual play of the Blue Ridge Mountains, striking a blow at religious hypocrits, and contains none of the old mountain story hokum. In fact it is strong stuff, full of drama, and its most melodramatic parts are sincere and convincing.

After the New York engagement, which lasted about six months, the production was taken into several principal cities, and while on tour was adjudged the best play of 1924 by the men to whom is entrusted the duty of awarding the annual Pulitzer prize for the best play by an American playwright.

First of Harold Lloyd Reissues, "Now or Never"

ASSOCIATED Exhibitors announce this week the release of the first of the Harold Lloyd "Popular Demand Editions." This will be the comedy titled "Now or Never."

This was one of the most popular pictures made by the bespectacled star. An entire new line of paper, advertising and accessories, as well as a new campaign book, have been prepared in conjunction with the release.

The line-up of the producing staff is a collection of well-known film men who are responsible for the present success of Harold Lloyd. Hal Roach and Fred Newmeyer directed the picture. Sam Taylor and Harly M. Walker wrote the story and titles. Mildred Davis (the present Mrs. Harold Lloyd) is seen in the principal supporting role.

"Now or Never" is in three reels and carries the advertising paper generally carried by a feature-length production. A new line of paper consisting of a twenty-four sheet, two styles of one sheets, a six and a three sheet will be supplied the exhibitor.

Cross-Word Puzzle Films

Educational to Release One Brain Teaser Every Two Weeks—Each Will Be 500 Feet in Length

The crossword puzzle fad is due to hit the screen in a series of novelty reels to be released by Educational Film Exchanges. The new series will be known as "Judge's Crossword Puzzles" and will be produced by the Crossword Film Company in collaboration with "Judge," the famous magazine of humor. The reel will be edited by Norman C. Anthony, editor of "Judge" and the humor and novelty ideas incorporated in the reels will be originated by Judge's extensive staff of humorists.

The reels are distinctly humorous both in construction and in titling and in the action of the animation, which is from the pen of the well known cartoonist and animator, John C. Terry.

Prints of the subject are to be in all of the Educational Exchanges within a week or two and will be available for first run bookings immediately. Each subject will be about five hundred feet long and each will deal with one "puzzle." The subjects will be released at the rate of one each two weeks.

Extensive publicity plans are already under way and the greatest efforts will be made on the part of both the distributor and the producer to take the utmost advantage of the cross-puzzle fad which is sweeping the country.

"Black Caesar's Clan"

Seitz Pathe Serial Will Have Allene Ray in Leading Role

The selection of a featured player for the new Pathe serial, "Black Caesar's Clan," has been made in the person of Allene Ray. The company, headed by Director George B. Seitz, left New York for Florida Saturday, January 10, to begin production.

The story, in ten chapters, is laid in the Florida Everglades. In addition to Allene Ray the cast includes Walter Miller, Frank Lackteen, Ivan Linow and Charlie Fang. Horace G. Plimpton is in charge of the cameramen, under the direction of Spencer G. Bennett, assistant director.

Frank Leon Smith adapted the story from the Albert Payson Terhune book. Allene Ray and Frank Lackteen went from California to Florida.

C. A. P. Enters Field

Cinema Arts Will Feature Vera Gordon in "The Door Between"

Thelma Nurenberg, of the National Board of Review of Motion Pictures, has written a story, "The Door Between," the screen rights to which have been acquired by the Cinema Arts Productions, Inc., of 158 West 45th street, New York City.

C. A. P. further announces that Vera Gordon will be one of the featured players, and Charles Ascott, stage and screen comedian, will have a character role. Ascott was starred in a screen version of "Handy Andy," soon to be released.

The Cinema Arts Productions will, it is stated, screen Jennie Eddy's "Gateways of Life," a three-act drama based on the recent psychic theories of Sir Arthur Conan Doyle and Sir Oliver Lodge.

This company also has the screen rights to Edward O. Towne's "Too Rich to Marry," a sparkling comedy.

"Don Q" Fairbanks' Next

Work on New Production to Begin Soon—Will Be Ready in Early Spring

With the dawning of the New York, Douglas Fairbanks set the wheels of industry in motion at the Pickford-Fairbanks Studios by announcing that his next production will be "Don Q" built against a background of old Spain and serving as a sequel to "The Mark of Zorro," acclaimed by many as the most poplar picture ever filmed.

Donald Crisp has been engaged to direct Doug's new feature, and Jack Cunningham is rapidly bringing the scenario to completion.

Among others who have been added to the executive staff are Ted Reed, as production manager, and Francesco Cugat, celebrated Spanish artist, and Edward M. Langley, to the art staff.

"The art department is now working on designs," said Director Crisp, "and as soon as Douglas approves these we will begin building sets. From the appearance of things now I should judge we will be shooting by the middle of January."

Although casting is now under way for "Don Q" no one has yet been definitely engaged. Many of the best known players in the industry, however, are under consideration. At the present moment three very popular young women are being thought of to play opposite Doug, but it will probably not be decided for a week yet who the new leading lady is to be.

It is expected that "Don Q" will be ready for release in the early spring.

"The Crowded Hour"

Bebe Daniels in Her Third Starring Vehicle Directed by Hopper

Bebe Daniels started recently on "The Crowded Hour," the Selwyn-Pollock stage hit which is to be her third Paramount starring picture. This dramatic play, in which Jane Cowl appeared a few seasons ago, is being directed by E. Mason Hopper from a screen adaptation by John Russell.

The principal roles will be enacted by Kenneth Harlan, T. Roy Barnes, Frank Morgan and Helen Lee Worthing. The picture is being filmed at the Paramount Long Island studio.

"The Crowded Hour" tells a vital story, tracing the development of Peggy Laurence, a selfish girl in love with another woman's husband, whose character undergoes a great transformation through sacrifice and the warmest human sympathy and understanding.

The backgrounds for the story include the glittering activities of an exclusive night club in New York, and stirring scenes back of the lines in France during the World War.

The chief cameraman is J. Roy Hunt, assisted by George Hinners. George Cline is the director's assistant.

Foreign Sales by Wilson

Ten features, six two-reel comedies and twelve Red Head cartoon comedies, done in color, were sold to foreign markets by Sering D. Wilson & Company last week. These include five Westerns featuring Jack Perrin for England, three featuring Bill Patten for England and Scandinavia, "Ace of the Law" for Scandinavia, "The Lure of the Yukon" for England, six two-reel Lightning Comedies for Great Britain and all of Europe and twelve Red Head comedies, in color, for England and Holland.

Sering D. Wilson & Company maintains offices in London, Paris and Berlin.



Scene from the "Our Gang" comedy, "In New York," released by Pathe.

Independent Market Now Gets Best Acting Talent

IMPORTANT steps toward the improvement of quality in the independent picture have been taken by B. P. Schulberg in the casts he has assembled this season for his Preferred releases.

Not only has Schulberg supplied the independent market with stories of the calibre of David Belasco's play, "The Boomerang," but he has secured for the first time players whose names have never before appeared in independent releases.

Mae Busch, Alice Joyce, Anita Stewart, Bert Lytell and Ethel Clayton are five players whom Schulberg has introduced to the independent field this season.

Miss Busch, featured in his Gasnier production, "The Triflers," has heretofore appeared exclusively for Metro, Universal and First National.

Alice Joyce, who returned to the screen in Schulberg's "White Man," came to him with fame built from her earlier starring contracts and has now signed starring arrangements with Metro.

Anita Stewart and Bert Lytell, both appearing in the Schulberg special, "The Boomerang," have likewise played only for national organizations in the past.

Ethel Clayton, former Paramount star, is now working on the Schulberg lot in "The Mansion of Aching Hearts," in which she will make her reappearance on the screen after two years of retirement.

"These facts," says Mr. Schulberg, "are significant to the whole industry in general and to the independent field in particular. They prove that the independent producer no longer gets the leftovers which the national organizations do not want, but is now able to secure the best acting talent and the cream of box-office names that are big in every city of the country.

"The best in stores, the best in directors, the best in cast, the best in pictures can be the independent market's rightful claim in 1925."

Next Buck Jones Picture

"Timber Wolf," an original story by Jackson Gregory, will be Buck Jones' next starring vehicle for Fox Film Corporation. The story was written especially for the big Fox Western star and production on it will be started immediately after Jones completes "Wild Ridin'," his curren production, now reaching the finishing stages at the Fox West Coast Studios.

Unique Camera Effects

Pathe Cameraman Gives the Fans Something Novel to Marvel At

With the release of Pathe Review Nos. 1 and 7 are introduced a new form of motion picture photography. The work is the result of the "process camera," invented by Alvin V. Knechtel, a Pathe cameraman on the Coast. In the first release of this novelty, "The Phantom Ballet," the camera takes a dancing subject and makes her appear three times on the screen. In order to make it little more intricate, the camera then has the three figures dance in a different tempo. The camera then halts the figures in mid air and reverses their actions.

Pathe Review No. 7 takes a group of trained dogs as the subject of its camera innovation and puts the canine actors through tricks in which the laws of space and gravity are defied with mystifying effects.

Picking "The Five Best"

Metro-Goldwyn's "Greed" and "He Who Gets Slapped," are included by the critic of the New York Sun as among the five worthiest pictures of 1924.

Niblo Hopes to Complete Metro's "Ben-Hur" in Spring

FRED NIBLO cabled Marcus Loew this week that "Ben Hur" is progressing more than satisfactorily to its production staff, although it is not possible to state definitely at this time when the picture will be completed. Director Niblo, it is understood, has hopes of completing the production in the Spring.

Ramon Novarro, May McAvoy, Francis X. Bushman, Carmel Myers, Kathleen Key, Frank Currier, Anders Randolf, Nigel de Brulier and others are in the cast of Metro-Goldwyn-Mayer's screen version of Lew Wallace's novel and play, filmed by arrangement with A. L. Erlanger.

Niblo's cable stated that he was preparing to film the chariot race sequence, perhaps the most spectacular high-light in a production that already has what is said to be the most thrilling sea battle ever screened, in addition to other episodes of a spectacular nature.

It has not been possible to film the chariot race sequence before since it required more than six months to build the colossal structure of the Circus Maximus. The Circus is more than 1,000 feet in length. Three circuits of the track equal a mile. The track, 102 feet wide, is laid with a four-inch gravel foundation, drained by a system of piping and gratings at the side.

Fully 150,000 persons can be seated in the bleachers which form the sides of the great horseshoe. This capacity of seating is a record equalled only by that of the original Circus Maximus in Antioch, of which the "Ben Hur" set is a replica.

Crown Prince a Visitor

Umberto, Crown Prince of Italy, was the guest recently of the "Ben Hur" players in Rome. The Prince was escorted on a tour of inspection by Director Fred Niblo, accompanied by the members of the cast. When the Prince saw the colossal structure of the Circus Maximus he gasped in amazement and said:

"The 'Ben Hur' sets are the largest and most remarkable I have ever seen. They will serve as an added stimulus to the film industry of Italy. You Americans are thorough in your picture making, and I doubt if the Italian industry can ever offer the world such a masterpiece as 'Ben Hur.'"

Equal enthusiasm was expressed by the Prince on viewing the immense reproduction of the Joppa Gate in Jerusalem, used in several important sequences of the film. The privileged visitor was allowed glimpses of the film in the laboratory, and was fascinated by the pretentious naval battle scenes taken off Leghorn, Italy.

D'Annunzio's Keen Interest

The villa of Gabriel D'Annunzio, poet-warrior of Italy, has been turned over to the Metro-Goldwyn-Mayer organization for the filming of a number of scenes in "Ben Hur."

In the famous gardens are cypress trees several hundreds of years old. Fountains and rare statues adorn the open spaces, and the pathways and garden effects are beautiful. It was in these gardens that Ramon Novarro as "Ben Hun" was presented with the wreath of honor from the emperor after his success in the thrilling chariot races. Here "Ben Hur" was crowned with the laurel, the greatest distinction of the ages, amid a setting that cannot possibly be found elsewhere in Italy or probably in all the world.

D'Annunzio's gardens are famous throughout the European continent for their exceptional beauty. Far up on the slopes of the Alban range, in the favorite suburb of Rome, Frascati, the villa commands an incomparable view of the surrounding country and the Eternal City itself. The villa and gardens were a gift to D'Annunzio by the people of Italy as an appreciation for his remarkable and valiant services at Trieste during the late war.

Gabriellino D'Annunzio, son of the poet-warrior, is a member of the "Ben Hur" company, and is one of the assistants being used in the handling of the thousands of Italian men, women and children in the Jerusalem, Joppa Gate and street scenes.



ALAN HALE

In Tom Mix's "Dick Turpin," the last screen appearance Alan will make before becoming a director for Wm. Fox.

New Ernst Lubitsch Production Started With Blue and Prevost

ACTUAL work on the new Warner Bros. production directed by Ernst Lubitsch got under way at the Hollywood studio of the company after several weeks of careful preparation on the part of the director and his staff.

It is announced as an original story by Mr. Lubitsch and Hans Kraely, who asisted in the preparation of the script of "The Marriage Circle," and many other of the Lubitsch stories. It will mark the director's fifth production in the United States and his third under his Warner Bros. contract.

No title has been selected for the picture, and it probably will not be named until its completion. The only information forthcoming from Lubitsch concerning the story is that it is written around a big theme with which everyone is familiar, and it will be given a big production.

Monte Blue and Marie Prevost have been assigned to two of the principal roles. They were picked for this important picture because of their excellent work in "The Marriage Circle" under Lubitsch, and subsequent pictures in the Warner Bros. program.

"Dance Madness"

S. Jay Kaufman's "Dance Madness," an original screen story, has been purchased by Metro-Goldwyn.



Scenes from Harold Bell Wright's "The Re-Creation of Brian Kent," a Sol Lesser production and a Principal Pictures release.



KATHERINE MacDONALD
Who is returning to the screen in "The Mansion of Aching Hearts," a Preferred picture presented by B. P. Schulberg.

Leases Paragon Studios

Wilson-Wetherald Inc., has leased the Paragon Studios in Fort Lee and will begin production next week of "The White Mice" by Richard Harding Davis. This production will be the first feature length picture made in color with the Kelley Color Process.

E. H. Griffith, formerly with Cosmopolitan, will direct. Sering D. Wilson, president and Clayton B. Davis, production manager, leave New York shortly for Havana where they will arrange for locations. All of the exteriors will be made in Cuba. The story is a romance of Central America and the tropical backgrounds will provide splendid opportunity to reveal the exceptional colored photography that is possible with the Kelley Process.

Wilson Films in Key Cities

Sering D. Wilson & Company have placed their three short color features, Red Head Comedies, Karlo Kolor Komico and The Wonder Book in 60 per cent of the key cities. Independent exchanges are handling these exquisite color features which are one reel in length. G. Lang Cobb covered the key cities for Sering D. Wilson & Company.

Exhibitors Write, Praising New Vitagraph Production

"SOMETHING for Vitagraph to crow about, and crow hard," is the opinion of an Ohio exhibitor respecting Vitagraph's "The Beloved Brute," a J. Stauart Blackton production which is growing strong in every section of the country. "We must compliment Vitagraph on this picture. We predict a great run for it," says an Illinois manager.

The point is that these exhibitors voluntarily wrote letters of praise and appreciation to two of the Vitagraph branch managers, and the missives were forwarded to the company's executive offices, arriving there almost simultaneously. The letters were appreciated the more because they were entirely unsolicited, it being contrary to Vitagraph policy to seek commendations from exhibitors.

Writing to J. E. Beck, branch manager in Cleveland, E. E. Bair, resident manager of the State Theatre, Uhrichsville, O., said:

"It is very seldom, if ever, that I wrote to an exchange, setting forth my opinions on pictures, either pro or con, but I'm here to tell you this, that in my estimation you are to be highly complimented for your subject, 'The Beloved Brute'—one of the finest pictures I've ever shown. Its title isn't so much for 'pulling power,' but when word of mouth advertising pulls 'em you know you've got something. Vitagraph has something to crow about, and crow hard. I trust the rest will be in a class with 'The Beloved Brute.'"

To J. A. Steinson, Vitagraph branch manager in Chicago, William A. Clark, head of the Clark Enterprises, owner of the Castle Theatre, Havana, Illinois, wrote:

"We have completed the run of 'The Beloved Brute' and must compliment your company on this picture. When a house caters to a trade that likes action this picture fills the bill, and at the same time pleases the softer sex. Victor McLaglen, if kept in pictures for a while, will prove a card. And we must pass a few flowers to J. Stuart Blackton. His direction is perfectly smooth and continuity very good. We had to buck Tom Mix in 'The Lone Star Ranger' Saturday night and yet did a good business.

"We push the Vitagraph product with all our force and enjoy doing business with the Chicago exchange. The Castle Theatre can recommend 'The Beloved Brute' to any show house that does not cater to sex pictures, and we predict a great run for this picture.

All Season's Pictures Now In Work at Warner Studios

IN getting under way the final pictures of this season's program at Warner Bros.' Hollywood studio this week, a number of players were assigned to new roles and several engagements are announced. All pictures for the current season are now in production.

The most important was the assignment of Monte Blue and Marie Prevost to play the leads in the new Lubitsch production, as yet unnamed, which started on Monday.

This was followed by the engagement of William (Buster) Collier, Helene Chadwick and Clive Brook to appear in "The Easiest Road," an adaptation of "The Eleventh Virgin," by Dorothy Day, adapted for the screen by Hope Loring and Louis Lighton.

Roy Del Ruth, recently put under contract by Warner Bros., has been assigned to direct "Eve's Lover," the novel by Mrs. W. K. Clifford, and Bert Lytell has been engaged to play the lead. The adaptation is by Darryl Francis Zanuck.

Mal St. Clair has started work on "My Wife and I," the Harriet Beecher Stowe novel, and John Harron, after three days' work in the production, made such an impression that he was signed for an important role in "Eve's Lover."



Scenes from the Warner Brothers picture, "A Lost Lady," starring Irene Rich.

Ludwig Erb, Pioneer, Always Insists On Big, Clean Dramas

AMONG the motion picture celebrities now on the West Coast, who will return East early in January, is Ludwig G. B. Erb, who for the past seven months has been supervising productions for Associated Arts Corporation at the Hollywood Studios. In addition to his activities in producing, Mr. Erb has other large business interests.

Avoiding publicity, he is, nevertheless, one of the big men in the industry today, and is known to his many business friends and intimates as "The Wizard of the Film Industry." Mr. Erb is a man who has done big, worth-while things in film matters, and is one of the few in the business at its inception who has remained in the front ranks during the last twenty-five years. He has always been just a few thoughts ahead in all matters pertaining to laboratory work.

When motion pictures were in their infancy, Mr. Erb, who is a chemist, decided that he would devote the major part of his time to this technical department of the business. He founded what today is known as the Erbograph Laboratories located in New York City. In this position he was constantly in touch with every development in the entire industry. Under his skillful management, the Erbograph expanded, and when, a few months ago, it was merged into the Consolidated Laboratories, it was regarded as one of the best and most perfectly equipped laboratories in the world. The Erbograph has scores of inventions to its credit, most of them conceived by Mr. Erb, while others were fostered and brought to perfection under him and in many instances backed by him financially.

It was Mr. Erb's broad vision that brought about his success. He retained the utmost faith in motion pictures despite the heartbreaking changes encountered by the pioneers.

In the early days when one-reelers were the only pictures being made, Mr. Erb produced them, and since then has kept pace with the rapid changes as the industry developed. He maintained studios in connection with his laboratories and in this way his finger was always on the production pulse, as well as on the technical end of business.

He has stood from the outset, consistently for the clean picture, and has never deviated from this point. The first Associated Arts production that he supervised on the Coast, "On the Stroke of Three," proves that he still adheres to the same standards.

This picture is a high type of drama, with a clean healthy story, a flash of small town and a dash of big city, with pathos, love, interest and humor, all blended to the proper point. The New York critics were unanimous in acclaiming this, a picture above the average and just about what the public will want. In the cast are Kenneth Harlan, Mary Carr and Madge Bellamy.

Mr. Erb has the second picture for Associated Arts Corporation practically finished, and will have the third one underway by the time he leaves New York. The second picture is "Druscilla with a Million." It is a good, wholesome interesting story and the cast includes Kenneth Harlan, Mary Carr and Priscilla Bonner.

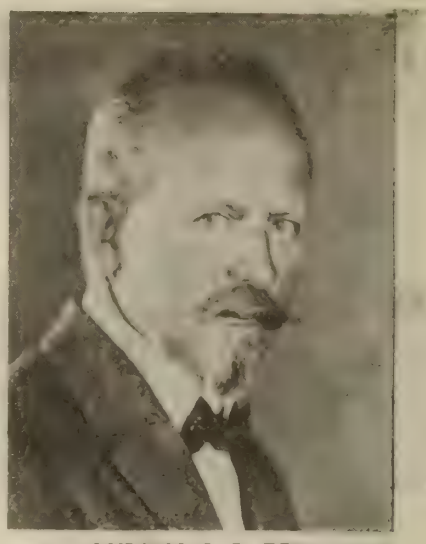
Praises "Captain Blood"

"Greatest spectacle ever shown here!" declared C. A. Hartman, managing director, of Vitagraph's "Captain Blood," which had just started a run at his new Airdome Theatre, St. Petersburg, Fla. Despite stormy weather, this David Smith production stood 'em up and then some, and Mr. Hartman was so enthusiastic he wired as follows to Ira P. Stone, Vitagraph's branch manager at Atlanta:

"Opened last night to capacity business. Although weather was stormy to-night we turned them away. Every one says 'Captain Blood' is the greatest spectacle ever shown here."

Buys Rights to Big Novel

Fox has just purchased the screen rights of the novel "Sisters of Jezebel," by Harold P. Montonye, for release under the title "Tainted Souls," according to an announcement by that company. Preparation of the continuity is now being rushed by the scenario department and a set is being put in readiness at the Fox West Coast Studios to begin immediate production when it is finished. Emmett Flynn will direct. An all star cast will be featured in the picture. "Sisters of Jezebel" was first published as a serial in "Reel Life."



LUDWIG G. B. ERB

Special Casts in Two Pictures

"The Man Without a Conscience," by the European playwright, Max Kretzer, directed by James Flood, has been finished at the Warner Bros. Hollywood studio. It features Willard Louis and Irene Rich. Supporting them are Helen Dunbar, June Marlowe, John Patrick, Robert Agnew, William Orlamond, Kate Price, Charles McHugh and Sally Long.

The complete cast of "On Thin Ice," an adaptation of "The Dear Pretender," which will be released this month by Warner Bros., includes Tom Moore, Edith Roberts, William Russell, Theo. von Eltz, Wilfred North, Gertrude Robinson, Jimmie Quinn and Herbert Spencer Griswold. Mal St. Clair directed the picture.

Opens Milwaukee Branch

A new exchange has been opened by Producers' Distributing Corporation at Milwaukee, Wis., with C. R. Lundgren as branch manager.

Mr. Lundgren took charge January 5, and his promotion is in keeping with the policy of the company to fill the higher offices of the company from the ranks.

Pollard Signed by "U"

Universal has just signed a long term contract with Harry Pollard, well known director of high class screen comedy dramas, it was announced this week at the home office of Universal. Pollard has been with Universal several years. The new contract assures at least two years more of Harry Pollard productions on the Universal program.



Scenes from one of the Hysterical History comedies, "Olympic Games," a new series of Universal comedies.

CURRENT and ADVANCE FILM RELEASES

Containing in compact, comprehensive form, the title, star, kind of picture, date of review in Moving Picture World, and footage on past, present and future releases

ALLIED PRODUCERS AND DISTRIBUTORS

	Kind of Picture	Review.	Feet
Loving Lies (Monte Blue)	Drama	Feb. 2..	6,526
No More Women (Moore-Bellamy)	Comedy-drama	Feb. 2..	6,186
Hill Billy (Jack Pickford)	Drama	Mar. 22..	5,734
End of the World (J. Pickford)	Comedy-drama		6,500

ARROW

Western Fate (Hatton-Gerber)			
Whirlwind Ranger (Hatton-Gerber)			
Notch No. One (Ben Wilson)	Western drama		4,746
Models and Artists (B. Dunn)			
Oh, Billy (West)			
Come On, Cowboys (Hatton)	Western drama	May 24..	4,700
Mysteries of Mah Jong	Novelty	May 24..	2,000
Two After One (West)	Comedy	May 24..	2,000
Western Feuds	Western drama	July 26..	4,908
Riders of the Plains	Western serial		
Lash of the Whip (Dearholt)	Stunt drama		4,820
Cowboy Prince (Dearholt)	Stunt drama		4,410
Diamond Bandit (Dearholt)	Stunt drama		4,698
Lash of Pinto Pete (Dearholt)	Stunt drama		4.437
Two Fisted Sheriff (Canutt)	Western drama	Dec. 6..	4,625
Sell 'em Cowboy (Hatton)	Western drama		4.821
Ridin' Mad (Canutt)	Western drama		4.927
Desert Hawk	Western drama		4,828
Horse Sense (Hatton)	Western drama		4.648
His Majesty the Outlaw (Wilson)	Western drama		4,069
Romance and Rustlers (Canutt)	Western drama	Nov. 15..	4,939
Rip Snorter (Hatton)	Western	Nov. 22..	4,998
The Fugitive (Ben Wilson)	Western dr.	Nov. 29..	4.920
Lost Chord (Powell-Lake-Binney)	Heart interest dr.	Dec. 20..	6,300

ASSOCIATED EXHIBITORS

Yankee Consul (MacLean)	Feature comedy	Feb. 23..	6,148
When A Girl Loves (all-star)	Modern drama	May 3..	5,876
Lone Wolf (Holt-Dalton)	Crook drama	May 10..	6,000
Cheechahcos (all-star)	Northern epic	May 17..	7,000
Spitfire (all-star)	Modern drama	July 5..	6,109
Racing Luck (Monty Banks)	Comedy-drama	July 26..	6,000
Never Say Die (MacLean)	Comedy of thrills	Sep. 13..	5,803
East of Broadway (O. Moore)	Police drama	Nov. 22..	5,785
Price of a Party (H. Ford)	Modern drama	Oct. 18..	5,315
Barriers Burned Away	Spectacle	Dec. 27..	6,236
Is Love Everything?	Sex melo.	Nov. 15..	6,000
Adventurous Sex (C. Bow)	Flapper drama		
Children of the Whirlwind			
Great Air Mail Robbery			
Battling Bunyan (Barry)	Comedy-dr.	Dec. 27..	4,718
Greatest Love of All (Beban)	Drama	Jan. 17..	6,486
Bad Company (Tearle)	Society drama		
Introduce Me (Douglas MacLean)	Comedy thrills		
Sky Raider (Logan)	Drama		
Back to Life (Patsy Ruth Miller)	Drama		

EDUCATIONAL FILM CORP.

The New Sheriff	Tuxedo comedy	Mar. 8..	2,000
Under Orders	Clyde Cook	Mar. 15..	2,000
Midnight Blues	Lige Conley	Mar. 22..	2,000
Family Life	Jack White prod.	Mar. 29..	2,000
Bargain Day	Sid Smith	Mar. 29..	1,000
Barnum Jr.	Juvenile comedy	Mar. 29..	2,000
The Fly	Scientific	Apr. 5..	1,000
Killing Time	Lloyd Hamilton	Apr. 5..	2,000
Dusty Dollars	Cameo comedy	Apr. 5..	1,000
Dandy Lions	Neal Burns	Apr. 12..	2,000
Safe and Sane	Jimmie Adams	Apr. 12..	2,000
There He Goes	Mermaid comedy	Apr. 19..	2,000
Heart Throbs	"Sing Them Again"	Apr. 19..	1,000
Realm of Sport	Hodge-Podge	Apr. 19..	1,000
Fold Up	Cameo comedy	Apr. 19..	1,000
Going East	Lloyd Hamilton	Apr. 26..	2,000
The Fun Shop	Humor reel	Apr. 26..	1,000

How to Use This Chart

First—Booking! Get accurate footage and look up date review appeared in Moving Picture World. Then you can decide if the picture will suit your audience.

Second—Play date! When you set your play date, consult this Chart to set the picture on a date that will not conflict with preceding and following pictures; avoid a sequence of similar type of story; space out your specials.

Third—Laying Out Program! This chart shows star and kind of story as well as accurate length; you can lay out a balanced program easily, avoid over—and under-length program.

Fourth—Exploitation! Through this chart find the review in Moving Picture World; this will give a good synopsis, the all-important cast and a fine line on exploitation possibilities as well as the things you'll want to soft-pedal.

Always! Turn to this Chart when you want accurate information in simple form and easy to get at a glance. AND—

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Many exhibitors tell us that Moving Picture World Guide to Releases is the most accurate available to them. We know it is the most complete in that it is the only chart containing names of stars, type of picture, and all necessary information to the exhibitor.

We want it to be absolutely accurate—Moving Picture World recognizes the importance of accurate footage information, etc.

If you notice an error in FEATURE footage, or any other major error, we will pay you $1 for the effort on your part of writing us a letter telling us the correct facts.

In many territories local censorship cuts alter the footage to a minor extent. Don't write to tell us of these unimportant variations. But in any case where you feel that our figures will work a real hardship on the exhibitor following them—shoot us the word and we will shoot the dollar for your trouble.

Moving Picture World is willing to back up its complete confidence in the accuracy of its chart with its money.

We can't do more. No one else does as much. We thank you.

	Kind of Picture	Review.	Feet
The Trader Keeps Moving	Bruce scenic	Apr. 26..	1,000
The Lady-Bird	Instructive	Apr. 26..	1,000
Cornfed	Bobby Vernon	May 3..	2,000
Out Bound	Cliff Bowes	May 3..	1,000
The Fun Shop	Humor reel	May 3..	1,000
Powder Marks	Cliff Bowes	May 3..	1,000
Lost Chords	"Sing Them Again"	May 3..	1,000
The Junior Partner	Juvenile comedy	May 10..	2,000
The Bonehead	Tuxedo comedy	May 10..	2,000
Flowers of Hate	Wilderness Tale	May 17..	1,000
Nerve Tonic	Christie comedy	May 17..	2,000
Tiny Tour of U. S. A.	Hodge-Podge	May 17..	1,000
Air Pockets	Mermaid comedy	May 17..	2,000
Lunch Brigade	Cliff Bowes	May 24..	1,000
Dizzy Daisy	Mermaid comedy	May 24..	2,000
Good Morning	Lloyd Hamilton	May 24..	2,000
Tootsie-Wootsie	Christie comedy	May 31..	2,000
Just Waiting	Robert Bruce series	May 31..	1,000
Echoes of Youth	"Sing Them Again"	May 31..	1,000
Hot Air	Lee Moran	June 7..	2,000
In a Drop of Water	"Secrets of Life"	June 14..	1,000
Grandpa's Girl	Kathleen Clifford	June 21..	2,000
The Chase	Alps Novelty	June 21..	2,000
Snapshots of the Universe	Hodge-Podge	June 21..	1,000
The Farewell	Bruce Scenic	June 21..	1,000
Wedding Showers	Jack White prod.	June 28..	2,000
The Ex-Bartender Retires	Bruce scenic	June 28..	1,000
Family Fits	Cameo comedy	June 28..	1,000
His First Car	Tuxedo comedy	July 5..	2,000
Pardon Us	Cameo comedy	July 5..	1,000
Melodious Moments	"Sing Them Again"	July 5..	1,000
Pigskin	Mermaid comedy	July 12..	2,000
Heads On	Cliff Bowes	July 12..	1,000
Jumble in the Jungle	Hodge-Podge	July 12..	1,000
Never Again	Tuxedo comedy	Aug. 2..	2,000
Turn About	Cameo comedy	Aug. 2..	1,000
Frozen Water	Novelty	Aug. 9..	1,000
Savage Love	Jimmie Adams	Aug. 9..	2,000
Good News	Cliff Bowes	Aug. 9..	1,000
Oh, Teacher	Juvenile comedy	Aug. 23..	2,000
Boneyard Blues	Earl Hurd cartoon	Aug. 23..	1,000
Drenched	Cliff Bowes	Aug. 23..	1,000
Wild Game	Mermaid comedy	Aug. 30..	2,000
Don't Fail	Cameo comedy	Aug. 30..	1,000
Jonah Jones	Lloyd Hamilton	Sep. 6..	2,000
Hazardous Hunting	Hodge-Podge	Sep. 6..	1,000
Rough and Ready	Lige Conley	Sep. 13..	2,000
Cheer Up	Cliff Bowes	Sep. 13..	1,000
Stupid but Brave	Al St. John	Sep. 20..	2,000
Dirty Hands	Juvenile comedy	Sep. 20..	2,000
Short Change	Hiers comedy	Sep. 27..	2,000
Bright Lights	Vernon comedy	Sep. 27..	2,000
Her Boy Friend	Larry Semon	Sep. 27..	2,000
Court Plaster	Neal Burns	Oct. 4..	2,000
The Hoboken Nightingale	Hurd cartoon	Oct. 4..	1,000
Crazy-Quilt of Travel	Hodge Podge	Oct. 4..	1,000
Fast and Furious (Conley)	Comedy	Oct. 11..	2,000
No Foolin' (Bowes)	Comedy	Oct. 11..	1,000
Sawmill Four	Hurd cartoon	Oct. 18..	1,000
Why Hurry? (Adams)	Comedy	Oct. 18..	2,000
Kid Speed (L. Semon)	Comedy	Oct. 25..	2,000
Crushed (L. Hamilton)	Comedy	Oct. 25..	2,000
Empty Heads (Bowes)	Comedy	Oct. 25..	1,000
High Gear (Vernon)	Comedy	Nov. 1..	2,000
The Mosquito	Instructive	Nov. 1..	1,000
Artist's Model	Hurd cartoon	Nov. 15..	1,000
Poor Butterfly	Mermaid comedy	Nov. 15..	2,000
Watch Your Pep (Bowes)	Cameo comedy	Nov. 15..	1,000
Easy Pickin's	Christie com.	Nov. 22..	2,000
Cut Loose (Dynham-Vance)	Cameo comedy	Nov. 22..	1,000
A Fat Chance (W. Hiers)	Comedy	Nov. 29..	1,000
Go Easy (Bowes)	Cameo com.	Nov. 29..	1,000

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Low Tide (J. White prod.)	Comedy	Dec. 6	2,000
Little People of the Garden	Instructive	Dec. 6	1,000
Earth's Oddities	Hodge-Podge	Dec. 13	1,000
Goat Getters	Juvenile com.	Dec. 13	2,000
French Pastry (Vernon)	Christie com.	Dec. 20	2,000
Broadcasting	Hurd cartoon	Dec. 20	1,000
Lovemania (St. John)	Tuxedo comedy	Dec. 27	2,000
Mad Rush (Bowes)	Cameo comedy	Dec. 27	1,000
Step Lightly (Lige Conley)	Mermaid com.	Jan. 3	2,000
Hi-Fliers	Hodge-Podge	Jan. 3	1,000
Hooked (Hamilton)	Comedy	Jan. 17	2,000
Weak Knees (Bowes)	Cameo Com.	Jan. 17	1,000
Have A Heart (Ruth Hiatt)	Cameo Com.	Jan. 17	1,000

FILM BOOKING OFFICES OF AMERICA

Week-end Husbands (Rubens)	Society drama	Feb. 9	6,700
White Sin (Bellamy)	Rural drama	Feb. 23	6,237
Telephone Girl (Vaughn)	Series	Feb. 23	2,000
Damaged Hearts (all-star)	Florida drama	Mar. 3	6,154
When Knighthood Was in Tower (Vaughn)	Tel. Girl	Mar. 8	2,000
North of Nevada (F. Thomson)	Western	Mar. 15	5,000
Galloping Gallagher (F. Thomson)	Western	Mar. 22	4,700
Money to Burns	Tel. Girl	Mar. 29	2,000
Sherlock's Home	Tel. Girl	Mar. 29	2,000
Yankee Madness (all-star)	Thrill-com.-dr.	Apr. 5	4,680
His Forgotten Wife (all-star)	Drama	Apr. 12	6,500
Silent Stranger (Fred Thomson)	Western	Apr. 19	5,000
Beloved Vagabond (Blackwell)	Romantic drama	Apr. 26	6,217
William Tells	Tel. Girl	May 3	2,000
Girl of the Limberlost (Grey)	Rural drama	May 10	6,000
Untamed Youth (Lewis)	Gypsy drama	May 10	5,000
For the Love of Mike	Tel. Girl	May 17	2,000
Danger Line (Hayakawa)	Japan drama	May 24	5,000
Spirit of the U. S. A. (Johnson prod.)	Patriotic drama	May 31	8,312
Dangerous Coward (F. Thomson)	Western	May 31	6,000
Napoleon and Josephine (all-star)	Hist. romance	June 7	6,591
Fighting Sap (F. Thomson)	Western	June 14	5,138
There's Millions In It (all-star)	Romantic thriller	June 28	6,000
Bee's Knees	Tel. Girl	June 28	2,000
Swords and the Woman (DeCordoba)	Romantic drama	July 12	6,000
Fools in the Dark (Patsy R. Miller)	Melo. farce	July 26	7,002
Neglected Women (Seena Owen)	Society drama	Aug. 9	6,265
Messalina	Italian spectacle	Sep. 6	8,473
American Manners (R. Talmadge)	Thrill-com.-dr.	Sep. 6	5,200
Desert Sheik (Hawley)	Sheik picture	Sep. 20	5,044
Vanity's Price (A. Q. Nilsson)	Society drama	Sep. 20	6,124
Woman Who Sinned (Busch)	Society drama		6,102
Thundering Hoofs (F. Thomson)	Western	Dec. 6	5,033
Stepping Lively (R. Talmadge)	Comedy drama		5,317
Life's Greatest Game (J. Walker)	Baseball epic	Oct. 11	7,010
Millionaire Cowboy (M. B. Flynn)	Western		4,841
Broken Laws (Mrs. W. Reid)	Drama		
Quemado (F. Thomson)	Western		
Cheap Kisses (all-star)	Jazz-drama	Nov. 15	6,538
Go-Getters Series	Thrill comedy	Oct. 18	2,000
Dangerous Flirt (Evelyn Brent)	Drama	Dec. 6	5,297
Miss in the Dark (Vaughn)	Go-getters	Dec. 6	2,000
On The Stroke of Three (Harlan)	Drama	Dec. 13	6,767
Trigger Fingers (Bob Custer)	Tex. Ranger	Dec. 13	4,775
Going of Cumming	Go-Getters	Dec. 13	2,000
Laughing at Danger (R. Talmadge)	Thrill drama	Dec. 20	5,442
Air Hawk (Al Wilson)	Airplane dr.	Dec. 20	5,000
Who's Hooligan?	Go-getters	Dec. 20	2,000
Heebie Jeebies (Aubrey)	Comedy	Dec. 27	2,000
Silk Stocking Sal (Brent)	Underworld dr.	Jan. 3	5,367
West of Hot Dog (Stan Laurel)	Comedy	Jan. 3	2,000
No-Gun Man (Lefty Flynn)	Outdoor melo.	Jan. 17	4,522

FIRST NATIONAL

Song of Love (N. Talmadge)	Drama	Jan. 19	8,000
Love Master (Strongheart)	Drama	Jan. 19	6,779
Painted People (C. Moore)	Comedy	Feb. 9	5,700
When a Man's a Man (J. Bowers)	Drama	Feb. 12	6,910
Flowing Gold (all-star)	Drama	Mar. 1	8,005
Lilies of the Field (C. Griffith)	Drama	Mar. 22	8,510
Galloping Fish (Ince prod.)	Comedy	Mar. 22	6,000
Secrets (N. Talmadge)	Drama	Apr. 5	8,345
Enchanted Cottage (R. Barthelmess)	Drama	Apr 19	7,120
Abraham Lincoln (G. A. Billings)	Drama	Feb. 2	9,759
Cytherea (all-star)	Society drama	May 21	7,603
Why Men Leave Home (J. M. Stahl prod.)	Comedy-drama	May 3	7,400
Woman on the Jury (all-star)	Drama	May 17	7,145
Son of the Sahara (all-star)	Melodrama	May 24	7,990
Sea Hawk (all-star)	Romantic drama	June 14	12,045
Marriage Cheat (all-star)	Drama	June 14	6,622
Those Who Dance (Ince prod.)	Drama	June 21	7,312
White Moth (LaMarr)	Drama	June 21	6,571
Perfect Flapper (C. Moore)	Comedy	June 28	7,000
Self-Made Failure (B. Alexander)	Comedy	June 28	7,345
For Sale (all-star)	Drama	July 5	7,840
Born Rich (C. Windsor)	Society drama	Dec. 20	
Single Wives (C. Griffith)	Society drama	Aug. 9	7,526
Girl in the Limousine (Semon)	Farce comedy	Aug. 30	5,630
Flirting With Love (C. Moore)	Comedy	Sep. 6	6,920
In Hollywood With Potash and Perlmutter (all-star)	Comedy	Sep. 2	6,700
Husbands and Lovers (all-star)	Dom. drama	Nov. 8	7,882
Madonna of the Streets (Nazimova)	Drama	Oct. 25	7,507
Tarnish (all-star)	Comedy-drama		6,907
Her Night of Romance (C. Talmadge)	Comedy	Dec. 6	7,211
In Every Woman's Life (all-star)	Drama	Nov. 15	6,298
Sandra (LaMarr)	Drama	Dec. 6	7,794
Classmates (R. Barthelmess)	Drama	Nov. 29	6,983
Christine of the Hungry Heart (Vidor)	Drama	Nov. 1	7,500
Silent Watcher (Glenn Hunter)	Drama	Oct. 18	7,576
Love's Wilderness (Griffith)	Drama	Dec. 20	6,900
So Big (C. Moore)	Drama	Jan. 17	8,501
If I Marry Again (Doris Kenyon)	Drama		
Idle Tongues (Marmont)	Comedy-drama	Dec. 27	5,300
Sundown (all-star)	Western epic	Oct. 25	9,000
The Only Woman (N. Tadmadge)	Domestic dr.	Nov. 8	6,770
Inez from Hollywood (Nilsson-Stone-Astor)	Heart interest	Dec. 13	6,910
Frivolous Sal (O'Brien-Busch-Alexander)	Western melo.	Jan. 17	7,307

FOX FILM CORP.

	Kind of Picture	Review.	Feet
Just Off Broadway (Gilbert)	Drama	Feb. 2	5,444
Not a Drum Was Heard (Jones)	Drama	Feb. 9	4,323
The Net (Castleton)	Drama	Feb. 9	6,000
Shadow of the East (all-star)	Drama	Feb. 16	5,874
Ladies to Board (Mix)	Comedy-drama	Feb. 23	6,112
Blizzard (all-star)	Northern drama	Mar. 1	5,800
Frogland	Novelty	Mar. 1	1,000
Love Letters (Mason)	Comedy-drama	Mar. 8	4,749
Wolf Man (Gilbert)	Drama	Mar. 15	5,145
Vagabond Trail (Jones)	Drama	Mar. 22	4,562
Arizona Express (D. Butler)	Railroad drama	Mar. 29	6,316
Plunderer (Mayo)	Drama	Apr. 5	5,000
A Man's Mate (Gilbert)	Drama	Apr. 5	5,812
New England Farm	Instructive	Apr. 12	1,000
Circus Cowboy (Jones)	Western drama	May 3	6,400
Slippery Decks	Card expose	May 3	1,000
Trouble Shooter (Mix)	Western drama	May 17	5,702
He's My Pal	Imperial comedy	May 17	2,000
Lone Chance (Gilbert)	Western drama	May 24	4,385
When Wise Ducks Meet	Comedy	May 24	2,000
Western Luck (Jones)	Comedy-drama	June 28	5,000
Magic Needle	"Etching"	June 28	1,000
Romance Ranch (Gilbert)	Comedy-drama	July 12	4,471
Heart Buster (Mix)	Comedy-drama	July 19	4,500
Beaten Gold	Educational	July 19	1,000
Against All Odds (Jones)	Comedy-drama	Aug. 9	4,899
Pain as You Enter (Moran)	Comedy	Aug. 9	2,000
That French Lady (Mason)	Comedy-drama	Aug. 16	5,470
Man Who Came Back (special)	Drama	Sep. 6	8,273
Desert Outlaw (Jones)	Drama		
Wolves of the Night (W. Farnum)	Drama		
It Is the Law (all-star)	Drama	Sep. 13	6,895
Dante's Inferno (special)	Drama	Oct. 11	5,480
Cyclone Rider (all-star)	Drama	Sep. 20	6,672
Last of the Duanes (Mix)	Drama	Aug. 30	6,942
Iron Horse (special)	Railway drama	Sep. 13	11,400
The Hunt	Van Bibber com.		
Conquerer (W. Farnum)	Reissue		
The Fight (all-star)	Drama		
Oh, You Tony (Mix and Tony)	Comedy-drama	Sep. 27	6,302
Winner Take All (Jones)	Comedy-drama	Oct. 25	5,949
Hearts of Oak (all-star)	Drama	Oct. 11	5,336
Great Diamond Mystery (Mason)	Comedy-drama	Nov. 1	5,096
Warrens of Virginia (all-star)	Drama	Nov. 1	6,535
The Race	Van Bibber com.		
End of the Trail (W. Farnum)	Drama		
Rambles of a Raindrop	Instructive	Sep. 27	1,000
Daughters of the Night (all-star)	Modern drama		5,701
Painted Lady (Mackaill)	Modern drama	Oct. 4	6,936
Jerusalem Today	Instructive	Oct. 4	1,000
Last Man on Earth	Novelty special	Dec. 27	
Gold Heels	Race track dr.		6,637
Flames of Desire	Love drama		5,438
The Dancers	Drama		
The Folly of Vanity	Dramatic fantasy		
Teeth (Mix-Tony Duke)	Western drama	Nov. 15	6,190
Tainted Souls	Modern drama		
Darwin Was Right	Monkey novelty com.	Nov. 8	4,992
Everyman's Wife	Modern mystery-drama		
In Love With Love	Comedy drama	Jan. 3	5,677
Hunting Wild Animals in Hollywood	Novelty		
Honor Among Men (E. Lowe)	Romance-drama	Oct. 18	4,960
Unreal News 4	Novelty	Oct. 11	2,000
Van Bibber Series	Polite com.	Oct. 25	2,000
Age of Oil	Educational	Nov. 1	2,000
Deep Sea Panic (Parrott)	Comedy	Nov. 1	2,000
Nickle Plated West	Sunshine comedy	Nov. 15	2,000
The Bull Fight	Educational	Nov. 15	1,000
My Husband's Wives (Mason-Washburn)	Comedy-dr.	Nov. 22	4,509
Paul Jones, Jr.	Van Bibber com.	Nov. 22	2,000
Finger Lakes	Instructive	Nov. 22	1,000
Brass Bowl (Edmund Lowe)	Adventure dr.	Nov. 29	5,861
Stolen Sweeties (Monkeys)	Comedy	Nov. 29	2,000
Salt of the Earth	Educational	Nov. 29	1,000
Gerald Cranston's Lady (James Kirkwood)	Domestic dr.	Dec. 6	6,074
Masked Marvel (Parrott)	Comedy	Dec. 6	2,000
The Roughneck (George O'Brien)	Melodrama	Dec. 13	7,619
The Burglar	Van Bibber	Dec. 13	2,000
Man Who Played Square (Jones)	Western drama	Dec. 20	6,700
Deadwood Coach (Mix)	Western drama	Jan. 10	6,346
Troubles of a Bride	Melodrama	Dec. 27	4,915
Dick Turpin (Mix)	English drama		
Hunted Woman	Melodrama		
Arizona Romeo (Jones)	Western drama		
Curlytop (Mason)	Melodrama	Jan. 10	5,828
Stardust Trail (Mason)	Melodrama		
Scuttlers (W. Farnum)	Western drama		4,686
Movie-Mad Maid (Babe London)	Slapstick	Dec. 20	2,000
Roaring Lions at Home	Sunshine com.	Jan. 3	2,000
Uncommon Clay	Educational	Jan. 3	1,000
Up On the Farm (Lee Moran)	Comedy	Jan. 3	2,000
The Violin Speaks	Educational	Jan. 10	1,000
Dangerous Curves	Comedy	Jan. 10	2,000
Milk Bottle Bandits	Comedy	Jan. 10	2,000

METRO-GOLDWYN

Through the Dark (Moore)	Drama	Jan. 29	7,999
Yolanda (Davies)	Romance-dr.	Mar. 1	10,125
Wild Oranges (all-star)	Drama	Mar. 15	6,889
Nellie, Beautiful Cloak Model	Melodrama	Apr. 5	6,598
Three Weeks (Pringle-Nagel)	Romantic dr.	Apr. 12	7,483
Janice Meredith (Davies)	Romantic dr.	Aug. 23	10,655
Rejected Woman (Rubens-Nagel)	Drama	May 3	7,761
Heart Bandit (Dana)	Comedy-dr.	Jan. 19	4,909
Fool's Awakening (Ford)	Drama	Feb. 16	5,763
Man Life Passed By (Marmont)	Drama	Mar. 1	6,459
Thy Name Is Woman (LaMarr)	Drama	Mar. 1	9,087
Uninvited Guest (Tolley)	Drama	Mar. 8	6,145
Happiness (L. Taylor)	Comedy-dr.	Mar. 8	7,414
Women Who Give (all-star)	Sea drama	Mar. 22	7,500
Boy of Flanders (Coogan)	Comedy-dr.	Apr. 5	7,018
Shooting of Dan McGrew (all-star)	Drama	Apr. 12	6,318
Mademoiselle Midnight (Murray)	Drama	May 17	6,778
Sherlock, Jr. (Keaton)	Comedy	May 17	4,065
Arab (Novarro-Terry)	Drama	July 12	6,710
Bread (all-star)	Drama	Aug. 2	6,726
Tess of D'Urbervilles (Sweet)	Drama	Aug. 9	7,736
Little Robinson Crusoe (Coogan)	Comedy-dr.	Aug. 16	6,126

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Broken Barriers (all-star)	Drama	Aug. 16..	5,717
True As Steel (all-star)	Drama	Jun. 28..	6,454
Revelation (Dana)	Drama	July 5..	8,752
Recoil (Blythe-Hamilton)	Drama	July 12..	7,089
Wine of Youth (all star)	Drama	July 26..	6,805
Along Came Ruth (Dana)	Comedy-dr.	Aug. 2..	5,161
Red Lily (Bennett-Novarro)	Drama	Aug. 16..	6,975
Sinners in Silk (Menjou-Boardman)	Drama	Aug. 30..	5,750
Circe, The Enchantress (Murray)	Drama	Sep. 13..	6,882
His Hour (Pringle)	Drama	Sep. 20..	6,300
One Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27..	5,883
Navigator (Keaton)	Comedy	Sep. 13..	5,[illegible]
Bandolero (all star)	Drama	Oct. 11..	6,[illegible]
Great Divide (all star)	Drama		
The Snob (all star)	Drama	Nov. 8..	6,513
He Who Gets Slapped (Chaney)	Drama	Nov. 15..	6,613
Rag Man (Coogan)	Comedy-dr.		
Silent Accuser (Peter, the Great)	Dog drama	Nov. 22..	5,883
So This Is Marriage (all star)	Comedy-dr.	Jan. 3..	6,300
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Ben Hur (special cast)	Drama		
Merry Widow (Murray)	Comedy-dr.		
The Scandal (Novarro)	Drama		
Seven Chances (Keaton)	Comedy		
Sporting Venus (Sweet)	Drama		
Married Flirts (all-star)	Drama	Oct. 25..	6,765
Temptress (Cosmopolitan)			
The Square Peg			
Zander, the Great (Cosmopolitan)			
Romola (Lillian Gish)	Famous novel	Dec. 13..	12,974
Greed (Von Stroheim prod.)	Special	Dec. 20..	10,067
Chu-Chin-Chow (B. Blythe)	Spectacle		
Wife of the Centaur	Drama	Jan. 17..	6,586
Dixie Handicap (Windsor-Keenan)	Drama	Jan. 10..	6,905
Cheaper to Marry (All Star) ..	Drama		
A Man's World (Joyce-Marmont)	Drama		

PARAMOUNT

Ten Commandments (all star)	Spectacular dr.	Jan. 5..	12,000
Icebound (Dix-Wilson)	Rural dr.	Mar. 15..	6,471
Society Scandal (Swanson)	Society dr.	Mar. 22..	6,433
Fighting Coward (Cruze prod.)	Satirical dr.	Mar. 29..	6,433
Dawn of a To-morrow (Logan)	Slum dr.	Apr. 5..	6,084
Singer Jim McKee (W. S. Hart)	Western	Apr. 12..	7,008
Breaking Point (all star)	West-Metropolitan	Apr. 19..	6,664
Confidence Man (Meighan)	Romance dr.	Apr. 26..	6,500
Moral Sinner (Dalton)	Crook melo.	Apr. 26..	5,489
Triumph (C. DeMille prod.)	Theatrical dr.	May 3..	8,292
Bluff (Ayres-Moreno)	Drama	May 10..	6,504
Men (Negri)	Society dr.	May 17..	6,700
Wanderer of Wasteland (Holt-Technicolor)	Western	May 31..	6,086
Code of the Sea (LaRocque-Logan)	Sea melodr.	Jun. 7..	6,550
Bedroom Window (W. DeMille prod.)	Mystery dr.	Jun. 21..	6,550
Guilty One (Ayres)	Heavy mystery	Jun. 28..	5,365
Tiger Love (Melford prod.)	Modern dr.	Jun. 28..	5,325
Changing Husbands (Joy)	Dual role dr.	July 5..	6,799
Unguarded Women (Daniels-Dix)	Society dr.	July 5..	6,051
Enemy Sex (Compson)	Romantic dr.	July 12..	7,861
Side Show of Life (Torrence)	Clown dr.	Aug. 2..	7,511
Manhandled (Swanson)	Comedy-dr.	Aug. 9..	6,908
Man Who Fights Alone (W. Farnum)	Drama	Aug. 9..	6,337
Monsieur Beaucaure (Valentino)	Spectacle melo.	Aug. 23..	9,932
Empty Hands (Holt)	Forest Melo.	Aug. 30..	6,976
Lily of the Dust (Negri)	Drama	Sep. 6..	6,811
The Female (Compson)	Society dr.	Sep. 13..	6,167
Merton of the Movies (Hunter)	Travesty	Sep. 20..	7,655
Sinners in Heaven (Daniels-Dix)	Drama	Sep. 20..	6,621
Open All Night (all star)	Demestic dr.	Sep. 20..	6,881
Feet of Clay (C. DeMille prod.)	Drama	Oct. 4..	9,741
Alaskan (Meighan)	Drama	Sep. 27..	6,167
Her Love Story (Swanson)	Romance dr.	Oct. 11..	6,736
Story Without a Name (Ayres-Moreno)	Prize title	Oct. 18..	5,912
Dangerous Money (Daniels)	Comedy-dr.	Oct. 25..	6,864
Border Legion (Moreno)	Drama	Nov. 1..	7,048
Worldly Goods (Ayres)	Drama	Nov. 15—	6,055
Fast Set (Compson-Menjou)	Domestic dr.	Nov. 29..	6,574
Forbidden Paradise (Negri)	Drama	Nov. 29..	7,000
Sainted Devil (Valentino)	Drama	Dec. 6..	8,633
City That Never Sleeps (Cruze prod.)	Mother-love melo.	Oct. 11..	6,097
Manhattan (Dix)	Romantic com.	Nov. 8..	6,415
Garden of Weeds (Compson)	Drama	Nov. 15..	6,230
Wages of Virtue (Swanson)	Drama	Dec. 6..	7,093
Tongues of Flame (Meighan-Love)	Melodrama	Dec. 27..	6,763
North of 36 (Torrence-Holt-Wilson)	Historic romance	Dec. 13..	7,908
Argentine Love (Daniels-Cortez)	Spanish romance	Jan. 3..	5,970
Peter Pan (Betty Bronson)	Barrie classic	Jan. 3..	9,593
Locked Doors (Compson)	Original story		6,221
Tomorrow's Love (Ayres)	Divorce com-dr.		
East of Suez (Negri)	Drama	Jan. 17..	6,716
Miss Bluebeard (Daniels)	The stage success		
Golden Bed (LaRocque)	Drama of classes		
Man Must Live (Dix)	Newspaper romance		6,116
Coming Through (Meighan)	New type Meighan story		
The Devil's Cargo (Starke)	Drama of Old California		
Lord Chumley (Dana-Griffith-Roberts)	Stage success		
Top of the World (Nilsson-Kirkwood)	Africa and England		7,167
The Swan (Menjou-Howard)	Stage success		
Contraband (Wilson-Noah Beery)	Bootleg drama		
Madame Sans Gene (Swanson)	World Famous drama		
Thundering Herd (Holt-Wilson)	Buffalo stampede		

PATHE

Zeb Versus Paprika	Stan Laurel	Mar. 15..	2,000
Why Mice Leave Home	Terry cartoon	Mar. 15..	1,000
Wolfe and Montcalm	Chronicles of America	Mar. 22..	3,000
Scarem Much	Sennett comedy	Mar. 22..	2,000
Fields of Glory	"Sportlight"	Mar. 22..	1,000
Hunters Bold	"Spat Family"	Mar. 22..	2,000
From Rags to Riches and Back Again	Terry cartoon	Mar. 22..	1,000
Don't Forget	Charles Chase	Mar. 22..	1,000
King of Wild Horses	Rex (horse)	Mar. 29..	5,000
Big Moments From Little Pictures	Will Rogers	Mar. 29..	2,000
Fraidy Cat	Charles Chase	Mar. 29..	1,000
Shanghaied Lovers	Harry Langdon	Mar. 29..	2,000
The Champion	Terry cartoon	Mar. 29..	1,000
Dirty Little Half Breed	Frontier series	Mar. 29..	2,000
Seein' Things	"Our Gang"	Apr. 5..	2,000
Birds of Passage	Bird Novelty	Apr. 5..	3,000

	Kind of Picture	Review.	Feet
Running Wild	Terry cartoon	Apr. 5..	1,000
Friend Husband	Snub Pollard	Apr. 5..	1,000
The Swift and Strong	"Sportlight"	Apr. 5..	1,000
Girl-Shy	Harold Lloyd	Apr. 12..	7,457
Our Little Neil	"Dippy Doo Dads"	Apr. 12..	1,000
Medicine Hat	Frontier series	Apr. 12..	2,000
Brothers Under the Chin	Stan Laurel	Apr. 12..	2,000
Gateway of the West	8th Chronicle	Apr. 19..	3,000
The Hollywood Kid	Sennett comedy	Apr. 19..	2,000
Hit the High Spots	"Spat Family"	Apr. 19..	2,000
One at a Time	Earl Mohan	Apr. 19..	1,000
If Noah Lived Today	Terry cartoon	Apr. 19..	1,000
A Trip to the Pole	Terry cartoon	Apr. 26..	1,000
Sun and Snow	"Sportlight"	Apr. 26..	1,000
Get Busy	Snub Pollard	Apr. 26..	1,000
Highbrow Stuff	Will Rogers	Apr. 26..	2,000
Flickering Youth	Sennett comedy	Apr. 26..	2,000
Commencement Day	"Our Gang"	May 3..	2,000
An Ideal Farm	Terry cartoon	May 3..	1,000
Homeless Pups	Terry cartoon	May 3..	1,000
Sporting Speed	"Sportlight"	May 3..	1,000
Publicity Pays	Charles Chase	May 3..	1,000
When Winter Comes	Terry cartoon	May 10..	1,000
Near Dublin	Stan Laurel	May 10..	2,000
North of 50-50	"Dippy Doo Dads"	May 10..	1,000
The Fortieth Door	Allene Ray—serial	May 17..	
April Fool	Charles Chase	May 17..	2,000
The Pilgrims	Chronicle series	May 17..	3,000
Fishin' Fever	"Sportlight"	May 17..	2,000
Black Oxfords	Sennett comedy	May 17..	2,000
Bottle Babies	"Spat Family"	May 17..	2,000
Going to Congress	Will Rogers	May 24..	2,000
Position Wanted	Charles Chase	May 24..	1,000
The Cat's Meow	Sennett comedy	May 24..	2,000
Cradle Robbers	"Our Gang"	May 31..	2,000
Building Winners	"Sportlight"	May 31..	1,000
Before Taking	Earl Mohan	May 31..	1,000
Rupert of Hee-Haw	Stan Laurel	June 7..	2,000
Yukon Jake	Ben Turpin	June 7..	2,000
Up and At 'Em	"Dippy Doo Dads"	June 7..	1,000
The Flying Carpet	Terry cartoon	June 7..	1,000
Declaration of Independence	"Chronicles"	June 14..	3,000
Fast Black	Mohan-Engle	June 14..	1,000
Lion and the Souse	Sennett comedy	June 14..	2,000
On Guard	"Sportlight"	June 14..	1,000
Suffering Shakespeare	"Spat Family"	June 14..	2,000
Young Oldfield	Charles Chase	June 21..	1,000
His New Mama	Sennett comedy	June 21..	2,000
Don't Park There	Will Rogers	June 21..	2,000
Her Memory	Will Nigh Miniature	June 21..	1,000
Solitude and Fame	"Sportlight"	June 28..	1,000
Stolen Goods	Charles Chase	June 28..	1,000
Jubilo, Jr.	"Our Gang"	June 28..	2,000
Jeffries, Jr.	Charles Chase	July 5..	1,000
The Wide Open Spaces	Stan Laurel	July 5..	2,000
The Body in the Bag	Terry cartoon	July 5..	1,000
Yorktown	Chronicles of America	July 12..	3,000
Why Husbands Go Mad	Charles Chase	July 12..	1,000
Desert Sheiks	Terry cartoon	July 12..	1,000
Radio Mad	"Spat Family"	July 12..	2,000
Maud Miller	Special	July 19..	2,000
Our Congressman	Will Rogers	July 19..	2,000
A Woman's Hour	Terry cartoon	July 19..	1,000
A Ten-Minute Egg	Charles Chase	July 19..	1,000
It's a Bear	"Our Gang"	July 26..	2,000
The Sport of Kings	Terry cartoon	July 26..	1,000
Our Defenders	"Sportlight"	July 26..	1,000
Seeing Nellie Home	Charles Chase	July 26..	1,000
Into the Net	Mulhall-Murphy serial	Aug. 2..	
Romeo and Juliet	Sennett comedy	Aug. 2..	2,000
Flying Fever	Terry cartoon	Aug. 2..	1,000
Short Kilts	Hal Roach comedy	Aug. 2..	2,000
A Hard Boiled Tenderfoot	"Spat Family"	Aug. 9..	2,000
The Puritans	"Chronicles" series	Aug. 9..	3,000
Amelia Comes Back	Terry cartoon	Aug. 9..	1,000
The First Hundred Years	Sennett comedy	Aug. 16..	2,000
A Truthful Liar	Will Rogers	Aug. 16..	2,000
The Battling Orioles	Special	Aug. 23..	5,000
East of the Water Plug	Sennett comedy	Aug. 23..	2,000
High Society	"Our Gang"	Aug. 23..	2,000
The Prodigal Pup	Terry cartoon	Aug. 23..	1,000
Hoofbeats	"Sportlight"	Aug. 23..	1,000
House Cleaning	Terry cartoon	Aug. 23..	1,000
Alexander Hamilton	"Chronicles" series	Sep. 6..	3,000
Lizzies of the Field	Sennett comedy	Sep. 6..	2,000
Barnyard Olympics	Terry cartoon	Sep. 6..	1,000
South of the North Pole	"Spat Family"	Sep. 6..	2,000
One Third Off	Cobb-Rice comedy	Sep. 6..	2,000
The Happy Years	"Sportlight"	Sep. 6..	1,000
Why Men Work	Charles Chase	Sep. 6..	1,000
Message From the Sea	Terry cartoon	Sep. 6..	1,000
Luck of the Foolish	Harry Langdon	Sep. 13..	2,000
Outdoor Pajamas	Charles Chase	Sep. 13..	2,000
Three Foolish Weeks	Ben Turpin	Sep. 13..	2,000
In Good Old Summertime	Terry cartoon	Sep. 13..	1,000
Danger Lure	Sportlight	Oct. 11..	1,000
Dixie	Chronicles	Oct. 11..	3,000
Goofy Age (Glenn Tryon)	Comedy	Oct. 11..	2,000
10 Scars Make a Man (Allene Ray)	Serial	Oct. 18..	
Black Magic	Terry cartoon	Oct. 18..	1,000
Sporting Rhythm	Sportlight	Oct. 18..	1,000
Riders of the Purple Cow	Sennett com.	Oct. 18..	2,000
Every Man for Himself	Our Gang	Oct. 18..	2,000
Hot Water (Harold Lloyd)	Feature com.	Oct. 18..	5,000
On Leave of Absence	Detective	Oct. 25..	2,000
Bungalow Boobs (Chase)	Comedy	Oct. 25..	1,000
Sky Plumber (Arthur Stone)	Comedy	Oct. 25..	2,000
Galloping Bungalows	Sennett com.	Nov. 1..	2,000
Stunts	Sportlight	Nov. 1..	1,000
Hot Stuff	Spat family	Nov. 1..	2,000
Cat and the Magnet	Terry cartoon	Nov. 1..	1,000
Fast Company	Our Gang	Nov. 15..	2,000
She Knew Her Man	Terry cartoon	Nov. 15..	1,000
Gridiron Glory	Sportlight	Nov. 15..	1,000
Love's Sweet Piffle (R. Graves)	Comedy	Nov. 22..	2,000
Are Blond Men Bashful? (Stone)	Comedy	Nov. 22..	2,000
Out of the Storm	Detective	Nov. 22..	2,000
Good Old Circus Days	Terry cartoon	Nov. 22..	1,000
All Wet (Chase)	Comedy	Nov. 29..	1,000
Deaf, Dumb and Daffy	Spat Family	Nov. 29..	2,000
Cannon-Ball Express	Sennett com.	Nov. 29..	2,000

	Kind of Picture	Review	Feet
Champions	Sportlight	Nov. 29..	1,000
Lumber Jacks	Terry cartoon	Nov. 29..	1,000
White Sheep (Glenn Tryon)	Special dr.	Dec. 6..	6,091
Feet of Mud (Sennett cast)	Comedy	Dec. 6..	2,000
Meet the Missus (Tryon)	Comedy	Dec. 6..	2,000
Bucking the Bucket Shop	Detective series	Dec. 6..	2,000
She's In Again	Terry cartoon	Dec. 6..	1,000
Mysterious Mystery	Our Gang	Dec. 13..	2,000
Off His Trolley (R. Graves)	Sennett com.	Dec. 13..	2,000
Noah's Athletic Club	Terry cartoon	Dec. 13..	1,000
Just a Good Guy (Stone)	Comedy	Dec. 20..	2,000
Royal Razz (Chase)	Comedy	Dec. 20..	1,000
Mysteries of Old Chinatown	Terry cartoon	Dec. 20..	1,000
Nature's Rouge	Sportlight	Dec. 20..	1,000
Rubber Neck	Spat Family	Dec. 27..	2,000
Bull and Sand	Sennett comedy	Dec. 27..	2,000
Invaders	Sportlight	Dec. 27..	1,000
Down on the Farm	Terry cartoon	Dec. 27..	1,000
The Sea Squawk	Sennett com.	Jan. 3..	2,000
On the Ice	Terry cartoon	Jan. 3..	1,000
Galloping Hoofs (Allene Ray)	Serial	Jan. 3..	...
Wages of Tin (Tryon)	Comedy	Jan. 3..	2,000
Rat's Knuckles (Chase)	Comedy	Jan. 10..	1,000
Rough and Tumbling	Sportlight	Jan. 10..	1,000
Our Game Pup	Terry cartoon	Jan. 10..	1,000
The Big Town (Our Gang)	Comedy	Jan. 10..	2,000
Plumber (Graves)	Comedy	Jan. 10..	2,000
Wild Goose Chaser (Turpin)	Sennett Com.	Jan. 17..	2,000
Hello Baby (Chase)	Comedy	Jan. 17..	1,000

PRINCIPAL PICTURES

Listen Lester (all-star)	Comedy-drama	May 10..	6,242
Daring Youth (Daniels)	Comedy drama	May 17..	5,975
Daughters of Pleasure (Prevost)	Drama	May 24..	6,000
Masked Dancer (H. Chadwick)	Mystery drama	May 31..	4,987
Good Bad Boy (Joe Butterworth)	Comedy-drama	June 7..	5,198
Captain January (Baby Peggy)	Sea story	July 12..	6,194
Helen's Babies (Baby Peggy)	Comedy-drama		
Mine With Iron Door (all-star)	Adventure drama	Dec. 27..	7,800
Re-Creation of Brian Kent	Drama		
Resurrection	Tolstoi novel		

PRODUCERS DISTRIBUTING CORP.

Grit (G. Hunter)	Crook dr.	Jan. 12..	5,500
Love's Whirlpool (Lee-Kirkwood)	Drama	Mar. 22..	6,605
Hoosier Schoolmaster (Hull)	Drama	Mar. 29..	5,556
His Darker Self (L. Hamilton)	Comedy	Apr. 5..	5,000
Try and Get It (Washburn)	Comedy-dr.	Apr. 12..	5,607
Not One to Spare (all star)	Pathos dr.	Apr. 19..	5,000
Wandering Husbands (Lee-Kirkwood)	Drama	May 10..	6,300
Hold Your Breath (Devore)	Thrill com.	Jun. 7..	5,900
Miami (Compson)	Drama	Jun. 14..	6,317
Night Hawk (Carey)	Western	Jun. 14..	5,115
Lightning Rider (Carey)	Western	Jun. 21..	6,000
What Shall I Do? (Mackaill)	Drama	Jun. 28..	8,000
Legend of Hollywood (Marmont)	Drama	Jan. 10..	5,414
Wise Virgin (Miller)	Drama		5,951
Welcome Stranger (Vidor)	Comedy-dr.	Oct. 25..	6,618
Ramshackle House (Compson)	Comedy-dr.		6,257
Barbara Frietchie (Vidor)	Civ. War dr.	Oct. 11..	7,179
Chalk Marks (M. Snow)	Drama		
House of Youth (Logan)	Drama		6,669
Roaring Rails (Carey)	Railway dr.	Oct. 25..	5,753
Another Scandal (Lois Wilson)	Sex theme	Nov. 1..	7,000
Another Man's Wife (Lee-Kirkwood)	Drama		5,015
Trouping With Ellen (H. Chadwick)	Comedy-dr.		6,452
Reckless Romance	Comedy feature	Nov. 22..	5,530
Siren of Seville (Dean)	Drama	Nov. 29..	6,724
Girl on the Stairs (Miller)	Comedy-dr.		6,214
Chorus Lady (Livingston)	Comedy-dr.		6,020
Cafe in Cairo (Dean)	Drama		5,656
Flaming Forties (Carey)	Western		5,770
The Mirage (Vidor)	Drama		
Let Women Alone (O'Malley-Hawley)	Drama		
Soft Shoes (Carey)	Western		
Off the Highway (Logan)	Drama		

B. P. SCHULBERG PROD.

Breath of Scandal (Blythe)	Society drama		6,940
White Man (Joyce)	Jungle romance	Nov. 22..	6,370
Triflers (Busch-Mayo)	Paris soc. dr.	Dec. 27..	6,626
Capital Punishment (Clara Bow)	Modern dr.		
Boomerang (Clara Bow)	Comedy-dr.		

SELZNICK

(Through Associated Exhibitors)

Woman to Woman (Compson)	Drama	Apr. 26..	6,304
$20 a Week (Arliss)	Drama	Jun. 21..	5,900
White Shadow (Compson)	Drama		
Passionate Adventure (Joyce-Daw)	Society dr.		5,665
Bowery Bishop	Slum dr.		
Greatest Love of All (Beban)	Drama		

(Through F. B. O.)

Nell Shipman Little Dramas			
Featurettes			
Jimmy Aubrey Comedies			
Col. Heeza Liar Comedies			

UNITED ARTISTS

Dorothy Vernon of Haddon Hall (Pickford)	Romantic drama	May 17..	9,351
America (Griffith prod.)	Historical drama	Mar. 8	11,442
Isn't Life Wonderful? (Dempster)	Realism	Dec. 13..	8,000
Thief of Bagdad (D. Fairbanks)	Fantasy	Mar. 29..	12,000

UNIVERSAL

Hats Off (Morrison)	Drama	Feb. 9..	2,000
Down in Jungle Town (Joe Martin)	Monkey comedy	Feb. 9..	1,000
Fast Express (W. Duncan)	Railway serial	Feb. 5..	...
Jack o' Clubs (Rawlinson)	Western dr.	Feb. 16..	4,717
Lone Larry (Sedgwick)	Comedy	Feb. 16..	2,000
You're Next	Century com.	Feb. 16..	2,000
The Jail Bird (Edwards)	Comedy	Feb. 16..	1,000

	Kind of Picture	Review	Feet
Ride for Your Life (Gibson)	Western	Mar. 1..	5,318
Society Sensation (Valentino)	Reissue	Mar. 1..	2,000
Very Bad Man (Edwards)	Comedy	Mar. 1..	1,000
Peg of the Mounted (Baby Peggy)	Comedy	Mar. 1..	2,000
Law Forbids (Baby Peggy)	Feature dr.	Mar. 8..	6,263
Swing Bad the Sailor	Leather Pushers	Mar. 8..	2,000
Sons-in-Law	Century com.	Mar. 8..	2,000
Should Poker Players Marry (Edwards)	Comedy	Mar. 8..	1,000
Fool's Highway (Philbin)	Drama	Mar. 15..	6,800
Big Boy Blue	Leather Pushers	Mar. 15..	2,000
The Oriental Game (Pal)	Century com.	Mar. 15..	2,000
Keep Healthy (Summerville)	Comedy	Mar. 15..	1,000
Phantom Horseman (Hoxie)	Western	Mar. 15..	4,889
Stolen Secrets (Rawlinson)	Drama	Mar. 22..	4,742
Young Tenderfoot (Messinger)	Comedy	Mar. 22..	2,000
Nobody to Love (Edwards)	Comedy	Mar. 22..	1,000
Night Message (Hulette)	Drama	Mar. 29..	4,531
Ship Ahoy (Dunn)	Comedy	Mar. 29..	1,000
That's Rich (Trimble)	Comedy	Mar. 29..	2,000
Galloping Ace (Hoxie)	Western	Apr. 5..	4,561
Hit Him Hard (Earle)	Comedy	Apr. 5..	2,000
Marry When Young (Edwards)	Comedy	Apr. 5..	1,000
Checking Out (Pal)	Century com.	Apr. 12..	2,000
Spring of 1964 (Edwards)	Comedy	Apr. 12..	1,000
Excitement (LaPlante)	Comedy-dr.	Apr. 19..	4,913
Storm Daughter (Dean)	Drama	Apr. 19..	5,203
Racing Kid (Messinger)	Comedy	Apr. 19..	2,000
Forty Horse Hawkins (Gibson)	Western	Apr. 26..	5,140
One Wet Night (Edwards)	Comedy	Apr. 26..	1,000
Pretty Plungers (Follies Girls)	Century com.	Apr. 26..	2,000
Riders Up (Hale)	Race drama	May 3..	4,904
Politics (Summerville)	Comedy	May 3..	1,000
Green Grocers (Dunn)	Comedy	May 3..	1,000
A Lofty Marriage (Earle)	Comedy	May 3..	2,000
Taxi, Taxi!	Comedy	May 10..	2,000
Pigskin Hero (McCoy)	Comedy	May 10..	2,000
Bulltosser (Lyons-Moran)	Reissue	May 10..	1,000
Dangerous Blonde (LaPlante)	Comedy-dr.	May 17..	4,919
Fast Steppers (New Series)	Race dr.	May 10..	2,000
Ridgeway of Montana (Hoxie)	Western	May 17..	4,843
My Little Brother (Summerville)	Comedy	May 17..	1,000
The Lone Round-Up (Dougherty)	Short Western	May 17..	2,000
The Signal Tower (Super-Jewel)	Drama	May 24..	6,714
Tired Business Man (Alt-Follies Girls)	Comedy	May 24..	2,000
Honor of Men (N. Hart re-issue)	Western	May 24..	2,000
Reckless Age (Denny)	Drama	May 31..	6,954
Fighting American (all star)	Drama	May 31..	5,251
Case Dismissed (Summerville)	Comedy	May 31..	1,000
Boss of the Bar-20 (Lawrence)	Western	May 31..	2,000
Delivering the Goods (Pal)	Comedy	May 31..	2,000
The Gaiety Girl (Philbin)	Drama	Jun. 7..	7,419
High Speed (Rawlinson)	Drama	Jun. 7..	4,927
Fearless Fools (McCoy)	Century com.	Jun. 7..	2,000
Rest in Pieces (Roach)	Comedy	Jun. 7..	1,000
Powerful Eye (Morrison)	Short Western	Jun. 7..	2,000
Sailor Maids (Follies Girls)	Comedy	Jun. 14..	2,000
Winning a Bride (Ridgeway)	Comedy	Jun. 14..	2,000
Family Secret (Baby Peggy)	Comedy-dr.	Jun. 21..	5,076
Back Trail (Hoxie)	Western	Jun. 21..	4,615
Fight and Win (Jack Dempsey)	Fight series	Jun. 21..	...
Please Teacher (Messinger)	Comedy	Jun. 21..	2,000
Miners Over 21 (Summerville)	Comedy	Jun. 21..	1,000
Blue Wing's Revenge (Lawrence)	Western	Jun. 28..	2,000
Dark Stairway (Rawlinson)	Drama	Jun. 28..	5,000
Iron Man (Albertini)	Serial	Jun. 28..	...
Behind the Curtain (Bryson)	Drama	July 5..	4,875
A Royal Pair	Century com.	July 5..	2,000
Why Be Jealous? (Roach)	Comedy	July 5..	1,000
Young Ideas (LaPlante)	Comedy-dr.	July 12..	4,005
Her Fortunate Face	Century com.	July 12..	2,000
Little Savage	Short Western	July 12..	2,000
Sawdust Trail (Gibson)	Western	July 19..	5,500
Cry Baby (Summerville)	Comedy	July 19..	1,000
Starving Beauties (Wiley)	Comedy	July 26..	2,000
Flying Eagle (Lawrence)	Short Western	July 26..	2,000
Patching Things Up (Roach)	Comedy	July 26..	2,000
Fighting Fury (Hoxie)	Western	Aug. 2..	4,491
Kid Days (Snooky)	Comedy	Aug. 2..	1,000
Her City Sport (Wiley)	Comedy	Aug. 2..	2,000
The Gun Packer (Morrison)	Western	Aug. 2..	2,000
Big Timber (Desmond)	Forest dr.	Aug. 9..	4,650
Paging Money	Century com.	Aug. 9..	2,000
King's Command (Lawrence)	Short Western	Aug. 9..	2,000
Love and Glory (all star)	Drama	Aug. 16..	7,084
Hit and Run (Gibson)	Baseball dr.	Aug. 16..	5,504
Wolves of the North (Duncan)	Serial	Aug. 16..	...
Wine (C. Bow)	Drama	Aug. 23..	5,220
Hysterical History (Z Series)	Novelty	Aug. 23..	1,000
Sagebush Vagabond	Western	Aug. 23..	2,000
Butterfly (LaPlante)	Comedy-dr.	Aug. 30..	7,472
The Blow Out (Messinger)	Comedy	Aug. 30..	2,000
K—The Unknown (Valli-Marmont)	Drama	Sep. 6..	8,146
All's Swell on the Ocean (Dempsey)	Fight and win	Sep. 6..	2,000
So This Is Paris (Dempsey)	Fight and win	Sep. 6..	2,000
Scared Stiff	Century com.	Sep. 6..	2,000
Mind the Baby (Pal)	Comdey	Sep. 13..	2,000
College Cowboy	Western	Sep. 13..	2,000
Traffic Jams (McCoy)	Comedy	Sep. 13..	2,000
Tempest Cody Gets Her Man (Walcamp)	Western	Sep. 13..	2,000
That's the Spirit (Roach)	Comedy	Sep. 13..	1,000
Measure of a Man (Desmond)	Drama	Sep. 20..	4,979
Fast Worker (Denny-LaPlante)	Drama	Sep. 20..	6,506
Low Bridge (Messinger)	Comdey	Sep. 27..	2,000
Game Hunter (Roach)	Comdey	Sep. 27..	1,000
Between Fires	Western	Sep. 27..	2,000
Rose of Paris (Philbin)	Drama	Oct. 4..	6,362
Rip Van Winkle	Hysterical Hist.	Oct. 4..	1,000
Trouble Fixer	Century com.	Oct. 4..	2,000
Western Wallop (Hoxie)	Ex-convict dr.	Oct. 11..	4,611
Hello, Frisco (Summerville-Dunn)	Comedy	Oct. 11..	1,000
Snappy Eyes (Wiley)	Comedy	Oct. 11..	2,000
An Eyeful (Sullivan)	Short drama	Oct. 11..	2,000
Pocahontas & John Smith	Hysterical hist.	Oct. 18..	1,000
What an Eye	Comedy	Oct. 18..	2,000
Ridin' Kid From Powder River (Gibson)	Western	Oct. 25..	5,727
Riddle Rider (Desmond-Sedgwick)	Serial	Nov. 1..	
Robinson Crusoe	Hysterical hist.	Nov. 1..	1,000
Some Tomboy (Wiley)	Comedy	Nov. 1..	2,000
The Tornado (H. Peters)	Melodrama	Nov. 15..	6,375
Sweet Dreams	Century comedy	Nov. 15..	2,000
Antony and Cleopatra	Gysterical History	Nov. 15..	1,000
Speed, Boys (Trimble, Bobbles)	Century (kid)	Nov. 22..	2,000
Oh, Doctor (R. Denny)	Comedy	Nov. 29..	6,587
Omar Khayyan (Hysterical history)	Comedy	Nov. 29..	1,000

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Double Cross (Sullivan)	Drama	Nov. 29..	2,000
Smouldering Fires (Frederick-LaPlante)	Drama	Dec. 13..	7,356
Hurricane Kid (Gibson)	Western	Jan. 3..	5,296
Secrets of the Night (Kirkwood-Bellamy)	Drama	Dec. 20..	6,138
Mad Whirl (May MacAvoy)	Comedy-dr.	Dec. 27..	6,184
Price of Pleasure (Valli-Kerry)	Drama		
Saddle Hawk (Gibson)	Western dr.		
Raffles (House Peters)	Drama		
Eyes of Fools (Rubens-Marmont)	Society dr.		
Fifth Avenue Models (Mary Philbin)	Drama		
Up The Ladder (Valli)	Drama		
Love Cargo (House Peters)	Drama		
Let 'Er Back (Gibson)	Western	Jan. 3..	5,500
Dangerous Innocence (LaPlante-O'Brien)	Drama		
Ridin' Thunder (Jack Hoxie)	Western		
Man in Blue (Rawlinson-Bellamy)	Drama		
Meddler (Desmond)	Drama		
Taming the West (Gibson)	Western		
Don Dare-Devil (Hoxie)	Western		
Red Clay (Desmond)	Drama		
Paul Revere	Hysterical histy	Dec. 20..	1,000
Border Maid (Ed Cobb)	Drama	Dec. 20..	2,000
Family Row (Messinger)	Comedy	Dec. 20..	2,000
Present Arms (Wiley)	Comedy	Dec. 27..	2,000
Red Age (Sullivan)	Drama	Jan. 3..	2,000
Ponce de Leon	Hysterical history	Jan. 3..	1,000
Prehistoric Man	Hysterical history	Jan. 3..	1,000
Sign of the Cactus (Hoxie)	Western	Jan. 10..	4,938
Ridin' Pretty (Desmond-Forrest)	Western com.-dr.	Jan. 17..	4,812

VITAGRAPH

Between Friends (Tellegen-Nilsson)	Society dr.	Apr. 26..	6,936
Virtuous Liars (Allen-Powell)	Society dr.	Apr. 19..	5,650
One Law For The Woman (Landis)	Mining camp		6,000
Code of the Wilderness (Bowers-Calhoun)	Modern west.	July 12..	6,480
Behold This Woman (Rich)	Movie romance	Aug. 2..	6,425
Captain Blood (Star Cast)	Sabatini romance	Sep. 20..	10,680
Clean Heart or Cruelties of Life	Modern dr.	Sep. 27..	7,950
Greater Than Marriage (Tellegen-Daw)	Theatre dr.		
Beloved Brute (De La Motte)	Melodrama	Nov. 22..	6,719
Two Shall Be Born (Novak-Harlan)	Drama		
Pampered Youth (Landis-Calhoun)	Drama		
Redeeming Sin (Nazimova-Tellegen)	Apache dr.		
Barree, Son of Kazan	Special		
Fearbound (Daw-Welch)	Melodrama		
Steele of Royal Mounted	Special		
In the Garden of Charity	Special		
Happy Warrior	Special		
Alibi	Special		
Road That Led Home	Special		
Unknown Story	Special		

WARNER BROTHERS

Conductor 1492 (Hines)	Comedy-drama	Feb. 23..	7,080
Daddies (Belasco)	Comedy-drama	Feb. 23..	7,228
George Washington, Jr. (Barry)	Comedy-drama	Mar. 22..	5,674
Beau Brummel (J. Barrymore)	Romantic drama	Apr. 12..	10,930
Broadway After Dark (Menjou)	Comedy-drama	May 31..	7,019
Babbitt (all-star)	Character drama	July 1..	7,900
Being Respectable (all-star)	Society drama	Aug. 16..	6,040
Three Women (all-star)	Society drama	Sep. 27..	8,200
How to Educate a Wife (star cast)	Society drama		6,000
Her Marriage Vow (all-star)	Society drama		7,100
Cornered (all-star)	Society drama		7,300
Lovers' Lane (all-star)	Character drama	Nov. 29..	5,100
Tenth Woman (all-star)	Society drama		6,250
Find Your Man (Rin-Tin-Tin)	Melodrama	Oct. 4..	7,300
Lover of Camille (all-star)	Romantic drama	Nov. 29..	7,180
This Woman (Rich)	Society drama	Nov. 1..	7,100
Dark Swan (Prevost-Blue-Chadwick)	Drama	Dec. 6..	6,800
Her Marriage Vow (Blue)	Family life dr.	Dec. 20..	7,100
Lighthouse by the Sea (Rin-Tin-Tin)	Melodrama	Jan. 10..	6,700
Narrow Street (D. Devore-Matt Moore)	Light comedy	Jan. 17..	6,700

MISCELLANEOUS

ARTCLASS PICTURES CORP.

Rough Ridin' (B. Roosevelt)	Thrill dr.	Apr. 26..	4,670
Rarin' to Go (Buffalo Bill, Jr.)	Thrill dr.	Aug. 2..	5,000
Battling Buddy (B. Roosevelt)	Thrill dr.	Sep. 13..	4,000
Biff Bang Buddy (B. Roosevelt)	Thrill dr.	Sep. 20..	4,500
Hutchison Series	Stunt dramas		
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr.	Sep. 27..	4,500
Walloping Wallace (B. Roosevelt)	Thrill western	Oct. 11..	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct. 18..	5,000
Rip Roarin' Bobert (B. Roosevelt)	Thrill dr.		4,600
Cyclone Buddy (B. Roosevelt)	Thrill dr.		4,650
Gold and Grit (B. Roosevelt)	Thrill dr.		4,650
Bringing Home the Bacon (Buffalo Bill)	Thrill dr.		4,650
After Six Days	Biblical spec.		10,000
Woman Who Believed (Ann Luther)			5,700
Deerslayer (J. W. Kerrigan)			5,000

BANNER PRODUCTIONS

Truth About Women (Hampton)	Society drama	Oct. 25..	5,600
Man Without a Heart (Harlan)	Society drama		6,000
Those Who Judge (P. R. Miller)	Society melo.		5,700
Daughters Who Pay (all-star)	Society drama		5,800
Empty Hearts (all-star)	Society drama		5,860

C. B. C.

Innocence (Nilsson)	Theatrical dr.		5,923
Discontented Husbands (J. Kirkwood)	Marriage dr.		5,421
Pal o' Mine (Rich)	Romance		6,070
Traffic in Hearts (R. Frazer)	Social uplift		5,549
Battling Fool (R. Fairbanks)	Prize fight		4,975
Foolish Virgin (E. Hammerstein)	Social drama		5,900
Price She Paid (A. Rubens)	Marriage dr.		5,957
Fight for Honor (Fairbanks-Novak)	Railroad dr.		4,570
Midnight Express (Hammerstein)	Railroad melo.	Dec. 6..	5,967

C. C. BURR

	Kind of Picture	Review.	Feet
Speed Spook (J. Hines)	Thrill drama	Aug. 30..	6,000
New School Teacher (Bennett)	Drama		5,900
Average Woman (Pauline Garon)	Drama	Feb. 9..	6,400
Lend Me Your Husband (Kenyon)	Drama		6,700
Youth for Sale (S. Holmquist)	Drama	Oct. 18..	6,500
The Early Bird (Hines)	Comedy	Dec. 27..	7,000
Cracker Jack (Johnny Hines)	Drama		6,500

CHADWICK PICTURES CORP.

Fire Patrol (all-star)	Melo. of Sea	May 24..	6,600
Meddling Women (L. Barrymore)	Dom. melo.	Oct. 18..	6,400
Painted Flapper (all-star)	Comedy-drama	Oct. 25..	5,600
I Am the Man (L. Barrymore)	Dom. melo.	Nov. 1..	7,600
Flattery (Bowers)	Political dr.	Nov. 8..	6,000
Tomboy (Devore-Rawlinson)	Melodramatic com.	Jan. 3..	6,000

J. J. FLEMING PROD.

Shackles of Fear (Ferguson)	Melodrama	5,000
Trail of Vengeance (Ferguson)	N. W. Police	5,000
Phantom Shadows (Ferguson)	Melodrama	5,000
Scarlet and Gold (Ferguson)	N. W. Police	5,000

INDEPENDENT PICTURES CORP.

Border Justice (Bill Cody)	Western dr.	Nov. 8..	5,452
Barriers of the Law (Desmond-Holmes)	Bootlegging dr.	Nov. 29..	4,960
Dangerous Pleasure			
Bill Cody series of eight	Stunt dramas		
A Desperate Adventure (F. Farnum)	Western dr.		4,880
Two-Fisted Tenderfoot (F. Farnum)	Western dr.		5,050
Baffled (F. Farnum)	Western dr.		4,940
Bandit Tamer (E. Farnum)	Comedy west.		5,240
Barriers of the Law (Desmond-Holmes)	Society dr.		4,980
Billy, The Kid (F. Farnum)	Western		4,790
Blood and Steel (Desmond-Holmes)	Society dr.		5,000
Calibre 45 (F. Farnum)	Western dr.		4,950
Courage (F. Farnum)	Western dr.		5,020
In Spider's Web (Alice Dean)	Melodrama		6,000
Moonshine (B Cody)	Western		4,980

LUMAS FILM CORP.

Black Lightning (Thunder, the dog)	Dog dr.	Nov. 8..	5,500

RAYART

Midnight Secrets (Larkin)	Drama
Street of Tears (Santschi)	Drama
For Another Woman (Harlan)	Drama
Pell Street Mystery (Larkin)	Drama
Trail Dust (Dunbar)	Drama
Lightning Romance (Howes)	Drama
Battling Brewster (Farnum)	Drama
Easy Money (All-Star)	Drama
Butterfly Comedies (Gloria Joy)	

RED SEAL PICTURES CORP.

Marvels of Motion	Slow motion	Nov. 1..	650
Animated Hair Cartoons	Novelty	Nov. 1..	300
Vaudeville	Cartoon	Nov. 1..	1,000
Film Facts	Magazine	Nov. 1..	750
Peeps Into Puzzle-land	Novelty	Nov. 1..	750
Out of the Inkwell series	Cartoons		
Vacation (Out of Inkwell)	Cartoon	Nov. 22..	1,000
Animated Hair Cartoons	Marcus cartoon	Nov. 22..	1,000
Should a Husband Tell	Gems of screen	Nov. 22..	1,000
Film Facts	Magazine	Nov. 22..	2,000
League of Nations (Out of Inkwell)	Cartoon	Nov. 29..	1,000
The Cure (Out of Inkwell)	Cartoon	Dec. 13..	1,000
Zoo's Who's Who	Gem of the screen	Dec. 27..	1,000
Film Facts	Magazine	Jan. 10..	1,000
Marvels of Motion (Issue B)	Magazine	Jan. 17..	1,000

RUSSELL PRODUCTIONS

Passing of Wolf MacLean (All-Star)	Western melo.	Nov. 29..	4,712
Courageous Coward (Jack Meehan)	Western	Dec. 6..	4,052

WM. STEINER PROD.

Payable on Demand (Maloney)	Western dr.		4,667
Lawless Men (N. Hart)	Western dr.		4,816
Black Gold (Morrison)	Western dr.		4,697
Poison (Hutchison)	Stunt dr.	Sep. 13..	5,000
Turned Up (Hutchison)	Stunt dr.	Sep. 27..	4,900
Riding Double (Maloney)	Western dr.		5,008
Tucker's Top Hand (N. Hart)	Western dr.		4,618
Rainbow Rangers (Morrison)	Western dr.		4,982
Perfect Alibi (Maloney)	Western dr.		5,108
Left Hand Brand (N. Hart)	Western dr.		4,884
Pot Luck Pards (Morrison)	Western dr.		4,927
Virtue's Revolt (Thornton)	Stage melodrama	Oct. 11..	5,175
On Probation (Edith Thornton)	Drama	Dec. 13..	5,000
Across the Dead Line	Western		5,000
Always Ridin' to Win	Western		5,000
Hidden Menace	Stunt dr.		5,000
Branded a Thief	Western		5,060
Verdict of the Desert	Western		4,745
Valley of Vanishing Men	Western		4,652

USLA COMPANY

Crown Productions
Ermine Productions
W. D. Russell Productions
Sable Productions
Seal Productions

M. J. WINKLER

Alice Cans the Cannibals	Novelty com.	Jan. 3..	1,000

PROJECTION

EDITED BY F. H. RICHARDSON

Very Interesting

While looking through some old papers just now I came across a letter from Chauncey L. Greene, Minneapolis, Minn., which ought to have been published long ago. Just why it was not I don't know, as it is very interesting. As I remember it the letter came some time in the early part of last summer. The interesting part reads:

Now, do not get the idea that I am trying to hold myself up as the only progressive in this great city. Far from it, as our screen results will bear witness. We have projection installations where the utilization factor exceeds thirty-five (35) lumens per ampere—clear, uninterrupted light. These are neither high intensity nor reflector type installations, but just plain hand-fed carbon arcs.

On the morning of November 12, 1923, at the invitation of Brother Bradford, projectionist at the Palace Theatre of this city, he and I spent an hour taking readings of screen brilliancy at the Palace.

First a ⅞-inch positive was used, with 75 amperes, and burned long enough to insure a stable arc and a normal crater. The screen illumination was then measured with a Macbeth illuminometer, and was found to be 6.6-foot candles. A ¾-inch positive was then substituted for the ⅞, and after a sufficient time of burning the illumination of the screen was read, and found to be 7.6-foot candles, or an increase of fifteen per cent.

I then reset the illuminometer at 6.6-foot candles, and Projectionist Bradford commenced decreasing the amperage a step at a time. The idea was to see how far the current would be reduced before the screen brilliancy would drop back to 6.6-foot candles. At sixty amperes, the lowest we could go, it still was perceptibly more than 6.6-foot candles.

Impressions of the two craters were made on graph paper, to determine the area of the crater, and thus approximate the current density in the two. Of course the assumption that the crater area would be equal to the area of the impression introduces error, but at the least the results afford a basis for intelligent comparison. They are as follows:

With the ⅞-inch carbon, current density in crater equals 290 amperes per square inch.

With the ¾-inch carbon it equals 410 amperes per square inch.

I am unable to understand this. Certainly the crater would be smaller, if anything, with the ⅞-inch carbon. The amperage remains, as I understand it, the same (75) in both cases. Where, then, is the large increase of current density in the crater of the larger carbon? Can any of you answer that?

As to the difference in illumination per ampere, it is of importance as illustrating the loss which occurs by using a carbon which is unnecessarily large. I would be glad to have comments on this.

His First Set

Somewhat to my surprise the following letter was received from brother G. W. Kalkhoff. Milwaukee, Wisconsin. The surprise was caused by the fact that the fair city of Milwaukee, in which are a number of able projectionists, has, so far as this department is concerned, just dropped off the map for lo these many years. Don't know why. Milwaukee refused to arrange for a lecture when I was on the big trip in 1917. She just simply seemed, for some unknown reason, to have developed a bad case of anti-Richardson.

Oh, well, anyhow, I'm glad to hear from the city which made the name Milwaukee famous again. Friend Kalkhoff says:

Dear Friend Richardson: Am sending herewith my first list of answers to the Bluebook School, which same I hope will meet approval. While there are many words copied directly from the Bluebook, still a person finds it very difficult to put things more plainly and simply than they are put in that book. Let that be my excuse.

The Bluebook certainly is a "masterpiece," because it contains everything the projectionist, theatre manager or student of projection could require. I imagine, however, that you receive many letters in which it is spoken of highly. It surely is by far the best book of reference the motion picture industry has.

The Bluebook School is wonderful. I trust it will be continued. I guess that even though comparatively few send in answers, there are many reaping the benefits.

No book ever written could or ever did contain "everything needed." The Bluebook does not, BUT as I have said, through the four editions, of which many, many, many thousands have been sold, NOT ONE PURCHASER HAS EVER EXPRESSED DISSATISFACTION, whereas hundreds upon hundreds, if not thousands, of letters of commendation have been received, some of them extravagant in their expressions of appreciation.

As to using the wording of the Bluebook in answering the "school" questions, I thoroughly appreciate that not every one is able to express his thoughts on paper. That, like everything else, usually requires long training. I do not condemn an answer because it uses the Bluebook wording, BUT I like even a poorly worded original reply better, because if the answer is copied out of the Bluebook I have no means of knowing whether the man really understands the matter or not. Even copying, however, does show and prove that he has read the text, and has presumably made some effort to digest it.

As to the Bluebook being "by far the best reference book the motion picture industry has," well perhaps that is evenly and exactly true, because I would like to look over any other book pretaining to the motion picture industry on which the author put in three years of actual hard work before it was ready for the printer. And let me tell you it was a very real struggle to so fix things that it could be sold for six dollars.

Bluebook School

Question No. 201—Into what three general classes may screen surfaces be grouped?

Question No. 202—Explain how you would employ the knowledge gained from tables 12 to 17 of Bluebook in actual practice.

Question No. 203—Name the good diffusing surfaces in table 14.

Question 204—Give us your idea as to what constitutes a "glare spot" in a motion picture theatre.

Question No. 205—What is considered the limit of brilliancy of any spot of light, other than picture light, visible to the audience?

And now suppose some more of you Milwaukee chaps see what you can do in the Bluebook School. Men who send in replies to the questions not only help themselves, but also HELP THEIR BROTHER PROJECTIONISTS AND THE PROFESSION OF PROJECTION. Don't bother questioning or disputing that last, for it is true.

Mazda Condenser

B. A. Aughinbaugh, Superintendent Public Schools, Lewistown, Ohio, writes:

Dear Mr. Richardson: It has been something like three years since I wrote concerning any projection matters, and then I was in Mingo, Ohio. I have nevertheless been reading the Projection Department all the while.

Today I came across an article in the December 27 issue headed "Mazda." I note that you spoke of an improvement in the condensing system which permits the use of Mazda up to as much as 120 feet projection distance.

We have two Simplex projectors here, and use Mazda equipment. Our projection distance is 70 feet and we get fair results, using a 32 volt Delco plant for current. If there is any way of improving our results, however, we would like to know it. Purchased some of the new Simplex reflectors, which same helped quite a bit. We have not heard of anything but the regular plano convex condensing system which is supplied with the projector, however. Use a 900 watt, 32 volt lamp. If you have anything new on your mind, please let us have it.

What I have is not so exceedingly new. However I will have you advise, straight from headquarters, as to the very latest things available. Look for a letter from the General Electric company soon. There is a condenser which is a big improvement on the old prismatic lens. Just how it compares, as to results, with the plano convex I am not certain.

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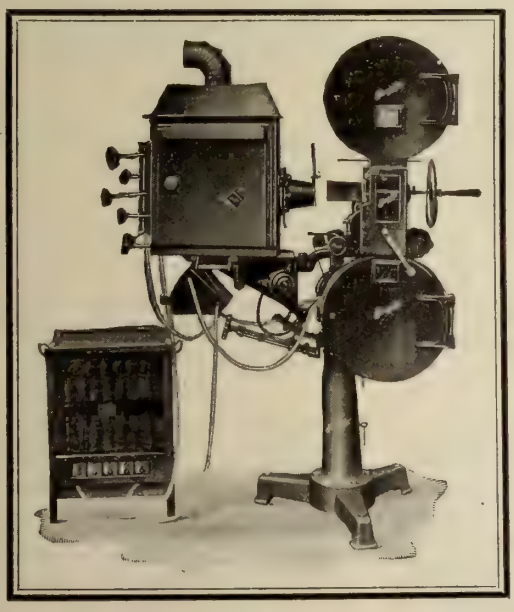
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Projection

(Continued from page 398)

Well Argued

(Note:—This article should be read and considered in conjunction with one published herewith, titled "Reflector Lamp Data," also by John Griffith.—Ed.)

John Griffith, Ansonia, Conn., hands us an article entitled: "My Impressions of the Reflector Arc." It reads as follows:

I wish it to be clearly understood that I submit this article as based wholly upon theory. For that reason any comments concerning its correctness will be very welcome.

First let us analyze the light beam projected by a concave mirror, such as is used with reflector type lamps having an electric arc as the light source. We shall find that each point of the mirror is receiving and projecting a complete image of the crater, as viewed from that particular point of the mirror surface.

How do we know that, you ask? A fair question, which we will try to answer and to do it in a way which will make the matter understandable to the non-technical man or the machine operator as well as to the expert projectionist.

I think you will all agree that if we perforate the mirror with a pin hole at any point of its surface, that pin hole will project, back of the mirror, an image of the light source (crater), which will be exactly the same as what we would see were we able to look through the hole with our eye at the crater itself.

Reasons

This being true you will readily understand and see that EVERY POINT OF THE MIRROR IS PROJECTING TOWARD THE SPOT A COMPLETE, SEPARATE IMAGE OF THE CRATER, but that each image differs slightly from every other image, since it will be an image of exactly what any particular point of the mirror "sees" from the point of its location.

The mirror is so designed that all the vast number of images so formed and projected, focus at one plane, and as the mirrors are corrected for spherical aberration, all the rays which strike its surface from the center of the crater will be reflected to a single point in the center of the plane where all images are focused. (I don't like the word "corrected" as here used. Of course it is true that mirrors are so made, or formed that there is no spherical aberration, and maybe this really is a "correction." However, it seems to me the word don't quite fit.—Ed.)

Owing, however, to the fact that each pin point of the mirror surface projects a slightly different view of the crater, the spot will not appear as a sharp, clear image thereof. Rather the sum total of all the images will be a round spot having a fairly even distribution of light, thus producing the soft, brilliant light for which this type of lamp is noted.

And thus we see that the beam of light from the mirror of a reflector type lamp is made up of a vast number of individual diverging beams, all of which are concentrated at the projector cooling plate, where they form the "spot."

Referring Back

Referring back to the hole in the mirror, it will readily be seen that the size of image it would project to the rear of the mirror would depend entirely upon the distance of the crater from the hole, and the distance from the hole at which the intercepting screen is placed. Exactly the same thing holds true of the mirror and size of spot. The size of the spot is to the crater, as the distance of the crater from surface of mirror is to the distance of mirror surface from the spot.

In making a chart for this type of lamp we have not the handicap of making allowance for spherical aberration, true, but we still must contend with the possibly too-small diameter projection lens. My own contention is that the most efficient point at which to locate the plane of focus of the images is at the film plane, but when it is necessary to overcome the handicap of a too small projection jection lens diameter, we may set up according to the chart. and then advance the entire lamphouse until the whole beam enters the projection lens.

Take Note

Take note that the 2.25 inch focal length mirror is too short for heavy amperages, as is indicated by the very short Y distances.

Well Argued

All of which is very well argued indeed, or at least so it seems to me. However, John failed to make note of the fact that, as I see it anyhow, the images from the outer zones of the mirror will be smaller than those of the more central zones of the mirror. This because of the fact that the outer zones are a bit nearer to the aperture than the more central ones. True, the net results on the screen would probably not be altered, because any difference in brilliancy of spot would fall at the outer edges of the spot. hence outside the aperture and on the cooling plate. While we are at it, however, it is well to be exact, and to undestand the matter in even its more unimportant phases.

The only objection to advancing the point of focus beyond the aperture, as I see it, is that the diameter of the spot is thus increased, which means added light loss. It certainly is better to lose it there than on the lens side of the aperture, however, since the latter could not but mean unevenness of screen illumination.

Reflector Lamp Data

John Griffith sends the table herewith reproduced. It is made for reflector type lamp with a mirror having a focal length of 2.25 inches. In the left hand column is the number of times the diameter of the crater will divide into a spot 1½ inches in diameter. The center column gives the Y distance, which is the distance from center of the mirror to projector aperture. The right hand column gives the X distance, which is the distance from any point on the concave surface of the mirror to the arc crater. The table is founded on the optical law that when both object and image are distant from the mirror by twice its focal length, object and image will be of equal size.

Focus of Mirror 2.25 inches

# of times crater diameter will divide into 1½" spot	Y distance equals center of mirror to spot	X distance equals any point of mirror to crater
1	4.5"	4.5"
2	6.75"	3.375"
3	9.	3.
4	11.25"	2.81
5	13.5"	2.7
6	15.75"	2.625"
7	18.	2.57
8	20.25"	2.53
9	22.5"	2.5
10	24.75"	2.475"

Examining the table, you will observe that the X and Y distances are equal; also that each is equal to exactly twice the focal length of the mirror. The enlargement ratio therefore is as one to one, and the image and object are of equal size.

In the second line we find that Mr. Griffith has added 2.25 inches, the focal length of the mirror, to the Y distance, as against the Y distance in line one. This decreases distance X to 3.375 inches. Each time we increase the Y distance by the focal length of the lens we automatically alter the proportion between the diameter of the crater and the diameter of the spot by one. Therefore instead of the spot being of equal diameter with the crater, as in line I, the spot now is twice the diameter of the crater.

Knowing the Y distance in line 2, and knowing that the image will be twice the diameter of the light source, it is only necessary to divide the Y distance by two to ascertain the crater distance. This is true because of the fact that the X and Y distances are always in the same proportions as the crater and spot diameters. In line 3 we find another mirror focal length added, and divide the Y distance by 3 to ascertain the X distance, and so on until we have filled up the table to the end of practicable limits.

To Use Table

To use the table, divide the desired spot diameter (The 1½ inch spot diameter used in table is merely suggestive) by the diameter of the crater, using the Y distance nearest the result thus obtained, as found in the center vertical column.

Important

If, owing to small diameter projection lens, it is found that the light does not all enter the lens, advance the entire lamphouse toward the aperture, without altering relative position of mirror and crater, which will have the effect of bringing the narrowest portion of the light beam nearer the projection lens.

This is all very well, and is a good start, BUT it seems to me the thing of value is to start with a minimum X distance, because as in the case of the crater and the collector lens of a condenser, the further away from the mirror the lamp is located, the less light it will piek up, therefore the X distance minimum is of prime importance, though the notation as to advancing the lamphouse is of very real importance. In this, mind you, I merely voice my impressions. How about it, John?

Later: Sent carbon copy of foregoing to Griffith for his inspection and possible comment. He says:

With reference to your comments, we have no control over the mimimum X distance unless we change the focal length of the mirror or use a different diameter spot at aperture. The Y distance absolutely determines the X distance for a given ratio of enlargment with a mirror of given focal length, and I understand from Brother Greene's article that all mirrors are the same focal length.

I have just got into touch with the Morlite folks, and have from them the attached letter, which I think we may take as representative of the practice of all the makers of reflector type lamps. It is of course very important that the mirror of a focal length appropriate to the amperage be used. If you were using thirty amperes, with a mirror suitable to that amperage, and changed to ten, amperes without changing the mirror you would be working at heavy disadvantage, because such a weak arc could be placed much closer to the mirror than could the thirty amper one. On the other hand if you use a ten ampere arc as close to the mirror as is practicable, and then change to a thirty ampere arc, without increasing the X distance, you would just naturally burn the surface of the mirror up, and that very quickly too.

My Position

During the past few years I have, upon several occasions, been asked by a union, or by union officials, to express an opinion concerning the merits of cases where some member of the local has badly bent, fractured or busted some one of the laws, rules or regulations, "made an' pervided," wide open.

Such a request recently came from the officers of a Canadian local, and only two or three weeks previously one arrived from a large city on the West Coast. In both cases it was evidently expected that I would express an opinion which could be shown the officers with the idea of inclining them to leniency. The Canadian case was merely a request by local officers, but the West Coast was an official request by the union itself.

I suppose I am now being called bad names by the men in both cities, because in neither case was I able to give the aid desired, for the reason that, insofar as the facts were laid before me, the officers were at least pretty darned close to right—the officers of the law, I mean.

My Position

Such things as this place me in a most unpleasant position. Naturally my personal inclination is to render aid to the union, even though I may believe its position to be wrong; also it is very greatly to my immemediate benefit to do so. Such a course would, however, be dishonest; also in the end it would cause both projectionists and the officials to cease to respect or to value my opinions. That is precisely why they ARE respected. My opinions are HONEST. They represent an honest judgment, based upon what information I have at hand, regardless of immediate consequences to myself.

When such a case comes to me I can almost 'smell' it before I open the envelope, and from the first sentence I read with a prayer that the union may be right in its position, for it then becomes a real pleasure to extend to them any aid within my poor power. When, as sometimes happens, the balance is even, then any influence I may be able to wield would always be on the side of the men. You may gamble on that. Where the man or the union is obviously wrong, however, or is wrong insofar as they have told me the facts, I cannot and will not lend aid to either man or union by helping in the endeavor to overturn a just official decision.

Want Respect

I know full well that such refusal may make the man, or the union angry with me. However I also know that neither a worth while man nor a worth while body of men could or would long have respect for the man who, knowing himself to be consulted as an "authority," deliberately prostituted his opinion through fear of offending someone.

As a matter of fact, in the Canadian case just disposed of I would have given much to have been able to give aid, because the very men who made the request are men whose friendship I value very highly. Fortunately, however, they are men of high calibre and I am sure will understand. In fact I really believe they only underlook to overturn the decision of the officers through just pure (though I think mistaken) loyalty to a brother union man. If this is true, may I direct their attention to the fact that it is an error for a union to give its protection in any degree to a member who is in the wrong? If a man does wrong, and through that wrong gets himself in bad, let him take his punishment like a man, without squawking.

On the Other Hand

On the other hand, accidents (fires, etc.) sometimes happen for no other reason than that the theatre management has failed or refused to honor requisitions by the projectionist for repairs for equipment, or for needed equipment. In such cases it is not unusual for the officers to take the position that the projectionist is responsible because he had no right to use equipment in an unsafe condition. Not infrequently the officials do not hesitate to suspend, or even to revoke the license of the projectionist under these circumstances. In my opinion the officers are entirely wrong to inflict punishment upon the projectionist under those circumstances.

Theoretically, it is all very well to blame the projectionist. It is usually a perfectly legal procedure, BUT law and common sense are not always on speaking terms. It sounds very reasonable to say that the projectionist must not use equipment which is in unsafe condition, even though he has tried to get the needed repairs or new equipment. Dear me, yes! Perfectly lovely way out of it—for the officials, BUT THOSE SAME OFFICIALS VERY WELL KNOW, just as the projectionist knows, that the moment he, the projectionist, reports to the said officials the unsafe condition of his equipment, or refuses to use it, he right then and there kisses his job a long, last farewell, AND AFTER HE IS FIRED, WILL THOSE SAME OFFICIALS DO ONE SINGLE, SOLITARY THING TO COMPEL HIS REINSTATEMENT? They will NOT!! Also will the officials in any degree punish the theatre officials responsible for the failure to supply what was needed? They will NOT! And darned well every one knows they will not.

It is my opinion that where an accident occurs which can be traced to the failure or refusal to furnish repairs for equipment, or to supply needed equipment, then if any license is to be suspended or revoked, it should be the license of the theatre, or if any one is to be punished it SHOULD BE THE ONE RESPONSIBLE FOR THE FAILURE TO SUPPLY THE THINGS NECESSARY TO SAFE PROCEDURE IN PROJECTION.

Power's Roller Pin

A projectionist in Chicago, who asks that his name be not published, asks for directions for installing an intermittent sprocket in a Power Roller Pin intermittent. For his benefit, and the possible benefit of others, I shall quote verbatim the directions as set forth by the Designing Engineer of the N. Power Company, at my request, when a projectionist asked the same question a while back:

In removing the group "F" assembly from the framing carriage it is necessary first to remove the oil case cover and the cam, after which the group "F" assembly can be removed as a unit. When removing the group "F" assembly you should take care that the rollers on the pin cross are not removed from the pins, for if these rollers are interchanged from pin to pin it may cause the picture to be unsteady after the movement is reassembled. The rollers after the movement has been run for a considerable time are not interchangeable.

In removing the pins from the sprocket the sprocket should be laid on a V block or supported in some way in order that there

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will be no danger of springing the pin cross spindle. You will find a file mark on the sprocket hub between the pins. This file mark indicates the large end of the pin holes. After removing the pins the sprocket can be pulled from the spindle.

Mark on Body

You will find a punch mark on the body of the pin cross between two of the arms. This punch mark indicates the large end of the pin holes in the pin cross spindle, and when installing the new sprocket this mark should correspond with the file mark on the hub of the sprocket.

The intermittent bushing is equipped with a set collar which rests against the sprocket. This set collar is for the purpose of taking up end play in the pin cross spindle and this set collar should be loosened before installing the new sprocket.

On the new sprocket you will find a scratch mark inside the rim at one end of the sprocket near the center. This scratch mark indicates the large end of the bearing and the sprocket should be placed on the pin cross spindle, this end first. The diameter of the pin cross spindle and the diameter of the sprocket bore fit very closely and there is a taper on each of these parts of one ten thousandth of an inch. If you find that the sprocket fits the spindle too tightly work the sprocket back and forth on the spindle a few times with a little oil and you will find that it will very soon work itself into place.

Be Careful of Marks

After lining up the pin holes, being careful that both the mark on the sprocket and the mark on the pin cross correspond, the pins should be forced into place with a pair of pliers. Do not drive the pins with a punch, as they will set much more firmly if you will pull them into place with a twisting motion using a pair of pliers. After the pins are tight they can be cut off and filed smooth on the ends.

After the sprocket is in place the set collar should be tightened in position so that there is no end play of the pin cross spindle and at the same time you should be able to spin the pin cross freely in the bushing.

Replacing

When replacing the group "F" assembly in the framing carriage care should be taken that the sprocket teeth line up evenly with the intermittent idler roller. You will find that you can slide the bushing from side to side a trifle in order to line up the teeth with this roller. The rollers should be adjusted up against the outside of the cam ring after replacing the cam. The rollers should at no time be adjusted against the inside of the cam ring. In making this adjustment a long pin, which fits in the holes in the eccentric bushing, should be used and care should be taken that the rollers do not bear too firmly against the cam ring. Always adjust the movement upward, never downward.

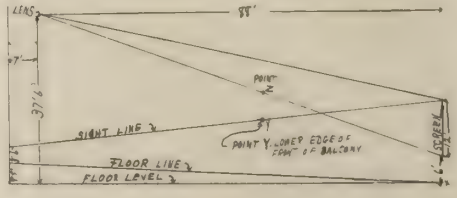
When handling the pin screw be careful at all times that the rollers are not interchanged from pin to pin. This is very important as the change in the location of these rollers will very likely cause an unsteady picture.

Insufficient Data

W. H. Carroll, Rivoli Theatre, Douglas, Ga., says:

We are remodeling our theatre, and are puzzled to know what the elevation of the machines in the operating booth—(Heavens, what names.) You mean height of projectors in the projection room, don't you?—Ed.) to prevent interference of heads of the audience in the balcony in the light beam.

The house is 38 feet 8 inches wide by 95 feet long. Projection distance is approximately 88 feet. Balcony is 55 feet long, including the operating booth. (Say, brother, what is this? A hospital, or a theatre?—Ed.)



The slope of the floor is 4 feet 9 inches, and the bottom of the screen is six feet above the orchestra pit. The question is: What distance from ceiling to lower level of front of the balcony in order to clear the light beam from the heads of audience in the balcony?

Gosh, my dear Mr. Carroll, we don't have "operating booths" now. We've resigned them to the hospitals, where they operate. We now have a projection room in a theatre, from which pictures are projected. So much for that.

More Information

Your data is very inadequate, but I have laid the thing out as well as time permits and as well as I am able to. From what you have told me, using a 1/8 inch to the foot scale.

Assuming that the orchestra floor is six feet from point X, and that the bottom of the picture is six feet above that and that the back of the orchestra pit is even with the screen, and that the picture will be 12 feet high, we must first establish a line from the eyes of a person seated in the back row of seats to the top of the picture. I have established it at 3 ft. 6 in. from the floor at the rear wall. This may be reduced somewhat if the rear seats are away from the wall by the width of an aisle. This automatically establishes point Y at the lowest the balcony may be at a point 55 feet from the rear wall. We then measure up six feet from point Y (I have made no allowance for thickness of floor) to point Z. We then draw a line from the BOTTOM of the screen to and past point Z, and find that at 88 feet the lens must be at the height shown, or 37 feet 6 inches from the floor LEVEL line, to insure that the head of a tall man passing along the balcony front won't appear on the screen.

Of course all this is a bit crude. I am intending more to show you how to do it than to spend a lot of time making exactly accurate drawings, when after they are made I don't know whether they will fit or not, because you have not given me nearly all the data necessary to accurate work.

Out of the Past

Of course we all now know about the possibility of the blades of a 3-wing shutter getting into synchronism with the alternations of 60-cycle A. C.

In looking through the "Operator's Column" of April 9, 1910 issue, Moving Picture World, I ran across a title, "Wilkesbarre, and Something Unique." Curiousity caused me to glance through it, only to discover that it was, so far as any one knew, the first discovery of the fact that synchronization of the projector shutter blades with the alternations could or did occur. It was the waving effect in the light which General Manager Walkenshaw of Lyman Howe had encountered, and had sent to New York City for me to come down and try to locate the trouble which had all their goats.

It had mine too, for an hour, or two, but while Walkenshaw and I were at dinner, after some while spent in failure to discover the reason for such an effect, I grabbed an idea out of thin air, did a little figuring and informed friend Walkenshaw, as he may recollect, that I had the answer.

How simple all those things seem to us now. Well, they were anything but simple then, lemme inform you.

Bluebook School—Answers 171-175

Question No. 171—What is meant by "Interfering light?" "Name its various sources and causes."

This question was acceptably answered by Arthur H. Gray, Boston, Mass.; Daniel Constantino, Easton, Pa.; A. F. Fell, Collingswood, N. J.; Karl H. Sommermeyer, Marietta, Minn.; S. F. Cooley, Manchester, N. H.; Francis Dinty Moore, Taunton, Mass.; P. E. Thomas, Creston, Iowa; R. H. Romans, Cuyhoga Falls, Ohio; Wm. A. Burnett, Newton, Iowa; C. H. Hanover, Burlington, Iowa and C. L. Atkinson, Minneapolis, Minn.

Harry Dobson, Toronto, Ontario; G. W. Bennewitz, Sioux Falls, S. D. and a a few others will kindly extend their open hands, palm up, to receive introduction to the brass-edged ruler—that is, unless they would prefer that I retire to the privacy of the woodshed with them and a slipper. Busy? Sure, I know you are—but so am I. I don't side step though, darn ya.

There were an unusually large number of really excellent replies to this one. All replies agree as to what interfering light is, but some go very much more into detail than do others, and that, after all, is what counts since not only is it informative, but also it shows the real grasp of the matter possessed by the one who is replying.

Gray says:

Any light striking the surface of the screen except that which passes through the projection lens and rotating shutter openings is "interfering light," within the meaning of the term as here used. Such light may have its source in the orchestra pit, in wall fixtures, aisle lights, or it may be sunlight or artificial light outside the theatre. It may have its source in the projection room, or from some shiny object which reflects light from a source not directly visible from the screen.

Any light eminating from sources similar to those above named, which have sufficient intensity to produce visible reflection on the surface of the screen, exercises a deleterious effect upon the contrast, apparent brilliancy and appearance of the picture as a whole.

Cooley says:

Interfering light is that light which reaches the screen other than the light from the projection lens. It may come from orchestra lights, clock light, improper auditorium lighting (That last includes both the previous citations.—Ed.), from a door or window improperly covered, or from the projection room itself, though this latter is improbable, since there is small chance of extraneous light from the projection room reaching the screen with modern projectors and the construction of projection rooms as now carried out.

Romans says:

Interfering light is any light, other than picture light, which strikes the screen. It may come from the condenser; from the improperly located and shaded auditorium light fixtures or from daylight or bright light outside the theatre which is permitted to reach the screen by improperly guarded entrance or windows, musicians very often permit the lights to reach the screen from their stands.

In some theatres where "operators" are employed instead of projectionists, there is a great deal of light in the "booth" itself, and more interfering light leaves it (the "booth") than picture light. The fact that such conditions do still exist is the excuse for retaining the words "Operator" and "Booth" until they finally cease from troubling.

Hanover says:

Interfering light is any light other than picture light which is permitted to reach the screen surface during propection, or any spots of light which have a too great brilliancy as compared with their immediate surroundings, particularly if such glare spots be located directly within range of the eyes of the audience as it gazes at the screen.

Light, other than picture light, which reaches the screen has the effect of injuring the contrast between whites and blacks, hence has the effect of making the picture "dull" in proportion to its amount or brilliance.

I perhaps am wrong in including glare spots under the title of this question, but the fact remains that the effect is measurably the same as the light which actually strikes the screen surface. It, through action upon the eyes of the audience, dulls the picture.

Hanover then enumerates the sources already named by several, plus light reflected by too light-colored screen surroundings. He is wrong in including glare spots, yes, but as he says, their general effect is much the same, so far as the picture be concerned, therefore it is well that attention be called to that fact at this time. I have printed several answers, because this is an important matter, and merits the setting forth of the views of several men on the subject.

Question No. 172—Explain how you would test your screen for interfering light.

All the foregoing, I think, have made answers which "get by," though I had to glance at one or two of them with charity. Gray and Romans have what I believe to be the best answers. Gray says:

Test as follows. With the same orchestra pit and auditorium, adjacent rooms and lobby lights burning as are used in the show, and with doors, windows, curtains and drapes arranged the same as during the show, cause an opaque object to be placed several feet away from the screen, and cause it to be interposed between the screen surface and all sources of light visible from the screen or stage, and then examine the screen for a visible shadow. (Well, perhaps. What do you other chaps think of that scheme?—Ed.) Then, in turn, eliminate all those light sources by turning off the lights, or by effectively covering the sources themselves. Continue this until all visible shadows on the surface of the screen have disappeared. Any light source which can be seen from the stage, or screen location, in the same general direction as the screen faces, is a potential source of this sort of trouble.

This particular editor would like the opinion of his readers as to this plan. I'm not so sure, but it's as simple, easy of application and effective as any.

Romans says:

To test the screen for interfering light coming from outside the theatre, such as daylight, or bright artificial lights, all lights inside the theatre should be turned off. Any interfering light from outside will make itself manifest better under this condition, of course. It may then easily be traced to its source, and means provided for its elimination. This test must be made both during daylight and at night, in order to get the effect of daylight and artificial lights—especially the entrance lights at night. The doors should be opened, of course, during the test, to see what the effect is upon the screen.

For interior light source interference, turn on all lights used during the show, and study the surface of the screen. Standing in front of the screen no unshaded light source should be visible to the eye. With the projector arc struck, but with the automatic projector aperture fire shutter closed, any interfering light eminating from the condenser or projection room may be readily detected.

When testing any one suspected source of interfering light, if all other lights be turned off the detection is made much easier and more certain.



J. W. Rainwater, Projectionist Princess Theatre, Albany, Alabama, I. A. Local Union No. 533, Motion Picture Projectionists. Starts with question 181—starts again, that is to say. Hope he will STICK this time.

Question No. 173—Explain to us your ideas as to why the projectionist should make a close study of screen surfaces.

All the before-named made answers which express the view that the projectionist should and must study screen surfaces because screen surfaces are an integral and important part of projection, having directly to do with the results of the work of the projectionist. Gray, I think, gave the most comprehensive reply. He says:

Let me sum up much that might be said on this particular question with an answer of fundamental truth: an answer that is applicable to every phase of projection, whether it be projector, light source, screen surface or any other factor. IF A PROJECTIONIST IS TO ATTAIN A STANDING OF RESPECT IN HIS PROFESSION; AND THE PROFESSION, IN TURN, IS TO ATTAIN THE STANDING OF RESPECT THAT IT DESERVES IN THE MOVING PICTURE INDUSTRY; THEN THE PROJECTIONIST, BY REASON OF HIS SKILL; HIS ABILITY TO EFFICIENTLY AND INTELLIGENTLY APPLY LABORATORY AND RESEARCH DATA TO THE PRACTICAL PROBLEMS OF PROJECTION, AND HIS TECHNICAL KNOWLEDGE OF THE PROFESSION, MUST BE THE ONE MAN IN THE THEATRE,—MANAGER AND OWNERS INCLUDED—THAT IS BEST QUALIFIED TO JUDGE AND PASS UPON ALL MATTERS PERTAINING TO PROJECTION. He MUST have these qualifications if he is going to command respect for himself and for his profession. Furthermore, it is my firm opinion that the inability, or the unwillingness of many men thus employed to acquire these qualifications, is the BASIC reason why the proper and general recognition of our profession has not been long heretofore attained.

Which comes pretty nearly being a 100 per cent. answer, if you ask me.—Ed.)

Romans says:

The screen is a part of the projection equipment, and while it perhaps requires less constant attention than any other part thereof, it still is an indispensable item of the outfit. The projectionist who makes no attempt to study so vital an element of his equipment is falling down on his job as much as is the "Operator" who punches holes in film. If for no other reason than to be able to give the boss intelligent advice the projectionist should study screen surfaces.

Hanover says about what Gray said, and adds this bit of pertinent matter: "Another reason the projectionist ought to study screen surfaces is that he should know just what may be accomplished in the way of keeping the surface at its highest reflection value by intelligent cleaning methods.

Thomas says:

The Projectionist should make a close

study of screen surfaces, because the man who is truly competent must have a thorough understanding of the functionings of everything connected with his craft or profession. The projectionist who understands screen surfaces, and applies his knowledge of same in his work, can attain results superior to those attained by the one who lacks such knowledge.

There are many classes and types of screen surfaces, each one of which is best suited to some especial condition, but to understand the principles involved in making a selection which will meet the individual requirements requires close and somewhat extensive study.

Question No. 174—Name the chief fundamental requirements of a screen surface.

Every one before named came through very well on this one. I am first going to print brother Gray's answer—not because I am certain that some of his dope on this is or is not right, but what he says ought to bring out some very excellent discussion, which can hardly be other than of large value. Gray says:

(A) That of having a superficial film of high reflecting power covering the material or structure of which the screen coating is composed; thus affecting a high percentage of total reflected light. (B) That the shape and size of these minute irregularities, underlying the covering of film, will cause the light to be reflected in the desired direction; thus affecting an efficient distribution of the light that is reflected. (C) That this reflecting film be equally impervious to light of all wave lengths; thus affecting the reflection of a pure white light. And, if the underlying structure of the screen permits this coating to be presented to the light beam in a flat unwrinkled plane, then we have provided conditions for a brilliant and faithful reproduction of the projected image. In addition, the surface should attract and catch a minimum amount of dust; it should permit an easy removal of such as does adhere to it, and if the coating is of a material that requires occasional complete removal, then it should possess the property of easy removal should occasion require.

Hanover says:

The fundamentally important functions of a screen surface are (a) To reflect the greatest possible proportion of the picture light incident upon its surface (b) to reflect the light incident upon its surface in the proper direction for the auditorium in which it is used, or as nearly as may be the proper direction. (c) To be not unreasonably expensive. (d) To be capable of being cleaned, and thus returned to an approximation of its former brilliance. (e) To "stand up" for at least a reasonable time without serious deterioration of its reflective properties. (f) To be and remain perfectly flat and without wrinkles. (g) To "tone" or soften the light, though this latter is not favored by many projectionists.

Question No. 175—What kind of material should be used for a cloth screen, and tell us why even this material is not good for a screen surface as compared to other materials.

Every one before named expressed an opinion on this which justifies their inclusion in the list of winners, except Thomas, and I think one sheet of his answer got lost. If so it was the sheet this reply was on.

Hanover, however, wins for publication, without serious question. He says:

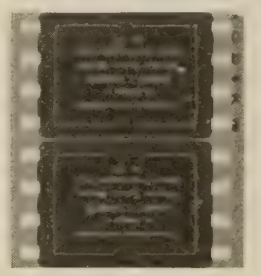
The best strictly cloth screen (which I take it is what is meant by the question. There are many substances which are cloth as to foundation, but really, insofar as the reflection surface be concerned are not really cloth at all) I have even heard of it as a fine, closely woven very whitely bleached muslin, similar to the muslin high grade bed sheets are made of.

The reason cloth is not equal to other substances, is that its reflective power is comparatively very low, and because of the further fact that a cloth screen is suitable for use only in an auditorium where the very highest possible power of diffusion is required.

Another reason why cloth screens are not efficient, is that the cloth catches dust very readily and tends to turn yellow quickly. It is very difficult to wash so large a piece of cloth and washing so loosens the fabric texture that its already low reflective powers are still further impaired.

Fine

Our old friend, Harry Dobson, Toronto, Ont., who is projectionist at the Palace Theatre, of that beautiful city, hands me a clipping of the leader he attaches and runs at the beginning of each show, together with the following remarks:



Attached find film clipping. Think I am the only projectionist in Toronto who puts his name on the screen. My manager thinks it a good idea. Like Thomas, I have been playing hooky from the Bluebook School. It was a case of a lot of extra work, which there was no one else to do but me, and it made answering the questions almost impossible. However I'll be back on the job soon now.

By the way, recently you credited a drawing to me of which I was not guilty. Guess probably the "Irishman" out in Sioux Falls did it. I did not answer that question at all.

So Brother Thomas, of Creston, Iowa, was in Toronto, and visiting at 87 Godfrey Ave. —just two blocks from where I live? Queer how close we were. Hope to see him when he visits our city next time anyhow.

Confirmation of S. M. P. E.

And now here is confirmation of the wisdom of the S. M. P. E. adopting 80 feet per minute as the projection speed, instead of sixty. Dentlebeck was in my projection room recently and we were talking about projection speed. He asked had I ever tried a 2-wing shutter on the projectors. We talked it over, with result that I now use a two-wing shutter and run 80 feet per minute, with no flicker, and acceptable naturalness of action on the screen.

Best wishes for yourself and the "Bluebook Class" for the year of 1925.

You're Forgiven

Well, brother Dobson, we'll forgive you for the truancy, provided you do not delay your return to "the job" in the Bluebook School too long. Really, Old Timer, we need such men as yourself. There are men who COULD probably fill your place, but while many of them profit by the work you and I and the rest of the faithful ones of the Bluebook School are doing, at no small expense of effort and time, They DON'T fill any one's place excepting their own. I have lots of patience with the one who is studying the questions and feels he has not the ability to answer the questions acceptably. He is bashful about about letting even myself know that he really doesn't know. I am very, very glad that he IS studying the questions, even though he won't take a chance on replying, BUT the many who are abundantly able to help and WON'T—either because they are just plain too lazy, or because they don't care Adam about the profession as a whole, or about their brother projectionist—rather get my angora.

As to the drawing—why errors will occur. I'm sorry, but they will, and all I can do is try to prevent them as much as I can.

As to the change in projection speed, I have been trying to get that old sixty-feet-to-the-minute standard; or recommendation for practice, overturned for several years. Now, however, I am on the Standards and Nomenclature Committee of the S. M. P. E., and can get somewhere on things of this sort. I had the backing of my committee and of Mr. Earl Dennison, of the Famous Players-Lasky Corporation on this matter so it was put over at last.

Film Damage?

What's the Real Cause?

By F. H. RICHARDSON

(The photographs shown on the opposite page were made in the Famous Players-Lasky laboratories under the supervision of Earl K. Dennison. The captions to the pictures are by Mr. Dennison.)

Plate No. 14 is not altogether plain, in so far as has to do with Friend Dennison's markings. I have lettered the various items for my own comments: A is a splice which is altogether too wide, including two full sprocket holes and more. It is evidently a hand-made splice, as you can see the utterly punk matching of sprocket holes. You can imagine what will happen to the picture when it goes over the intermittent sprocket, especially if, in addition to its other faults, it happens to be an especially stiff splice, such as excess of cement or scraping produce, or such as some cements produce, even though used sparingly. What will occur when it strikes an old worn out lower sprocket on a projector which has twice the take-up tension it should have, I leave to your imagination. At B is another too wide splice, with badly matched sprocket holes; also it is a perfectly rotten job of scraping off the emulsion, as you may see by the ragged edge. X is another example of, presumably, "Jimmie-the-Usher's" splicing. See the wonderfully accurate job of scraping (?) A is a two-hole splice, though the sprocket holes at least are well matched. D—well, look at it yourselves and understand why words fail me. The letter stands for what I'd like to say. F shows where some stem-winding genius actually made two splices in or on one frame. Why offer comment?

Plate 15 illustrates the results of using too much cement, excessive scraping of base, or both. That is the diagnosis of Friend Dennison, to which I would add that certain wrongly compounded cements will do exactly the same thing.

Of course such splices will cause trouble. They will cause an inevitable jump in the picture when they pass the intermittent, and a blur on the screen, probably accompanied by movement of the screen image, when they pass the aperture. They may jump either of the sprockets, thus causing loss of one of the loops—probably the lower, of course, as the jump will most likely be at the lower sprocket—with possibility of serious damage to the film.

No projectionist would make such a splice. Even a machine attendant (machine operator) would not tolerate such crudity as is displayed in Plate 15. And I believe that Jimmy-the-Usher would turn his abbreviated nose up at some of these examples.



PLATE 14

Dennison says: This plate shows various examples of bad splicing, as follows: Splices too wide. Emulsion not entirely removed. Splices not scraped at all. Splices over-scraped. Two splices in one frame. Splices out of register. Splices lapped two perforations.



PLATE 15

Dennison says: Cupped and buckled splices. Results of using too much cement. Excessive scraping of base, or both. This kind of splice invariably causes damage.

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SYRACUSE EVENING TELEGRAM — MONDAY, DECEMBER 8, 1924

Bahn Calls 'Death Ray' at Strand Biggest Scientific Feature Ever Shown in City

By CHESTER B. BAHN, Dramatic Editor of The Syracuse Telegram and The Sunday American

STRAND—Buster Keaton in "The Navigator," H. Grindell-Matthews' "The Death Ray" in pictures, presented by Pathe.

• • •

THERE'S a real laugh at the Strand.

It's a real shudder.

And, as between the two, it's hard to say which is the better.

That is why I say, with all due respect to Buster Keaton's "The Navigator," that the Grindell-Matthews "The Death Ray" is the real attraction on the current Strand program. Indeed, it's the biggest scientific feature that any Syracuse theatre has ever presented.

Yet, in spite of that, I'll bet that the Syracuse movie morons will yawn as they sit through it. That explains why they

• • •

WHAT does all this mean?

Simply this, as the film visualizes:

Air planes may be put out of commission in the air.

Zeppelins, with their gas-filled bags, may be blown up while above the ocean.

Armies may be mowed down like so much grass before the reaping machine.

That is why I say, with all due respect to Buster Keaton's "The Navigator," that the Grindell-Matthews "The Death Ray" is the real attraction on the current Strand program. Indeed, it's the biggest scientific feature that any Syracuse theatre has ever presented.

Yet, in spite of that, I'll bet that the Syracuse movie morons will yawn as they sit through it. That explains why they

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Moving Picture WORLD

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Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3 a year.



Another Box Office Bet on Universal's *White List*

Hundreds of Paramount Exhibitors will break all records in February and March!

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THE DEVIL'S CARGO. Victor Fleming's crashing melodrama with Pauline Starke, Wallace Beery.

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TOP OF THE WORLD. By Ethel M. Dell. Geo. Melford drama with Anna Q. Nilsson, James Kirkwood.

THE SWAN. Famous stage sensation produced by Buchowetzki with Adolphe Menjou, Ricardo Cortez, Frances Howard.

CONTRABAND. Alan Crosland's action-drama with Lois Wilson, Noah Beery, Raymond Hatton, all-star.

SALOME OF THE TENEMENTS. Sidney Olcott's gorgeous production with Jetta Goudal, Godfrey Tearle.

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MARCH

NEW LIVES FOR OLD. Starring Betty Compson. French love hit. Directed by Clarence Badger.

TOO MANY KISSES. Starring Richard Dix. Flaming Spanish romance with Frances Howard. Directed by Paul Sloane.

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OVER WITH A W

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---Harry B. Watts, Rialto Theatre, Omaha, Neb.

"SHORT CHANGE" was a corking good comedy and certainly entertained them at all shows. Here's hoping you give us some more as good."

---Milton H. Feld, Newman Theatre, Kansas City, Mo.

"YOU will be glad to know that Walter Hiers has been a sensational success in his personal appearance and on the screen in 'A Fat Chance' at the Aldine Theatre in Pittsburgh this past week, from every angle including the box office and a pleased public."

---Louis K. Sidney, Division Manager Loew's Theatres

"YOU would have been highly elated if you had attended the opening of the new Senator Theatre at Sacramento and witnessed the way the Walter Hiers comedy 'Short Change' went over. Mr. Charles Thall was told to scour the exchanges and select the best comedy for the opening, and he selected 'Short Change' after reviewing comedies in all San Francisco exchanges.---*G. C. Blumenthal, San Francisco*

"WANT to let you know 'Short Change' went over great here. Clean, fast and funny."

---Willard G. Patterson, Metropolitan Theatre, Atlanta, Ga.

"Short Change"

"HIERS' first start in two reel comedies bids fair to make him a star in this new field."

---S. L. Hull, Happy Hour Theatre, Jasper, Minn.

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By Frederick Orin Bartlett
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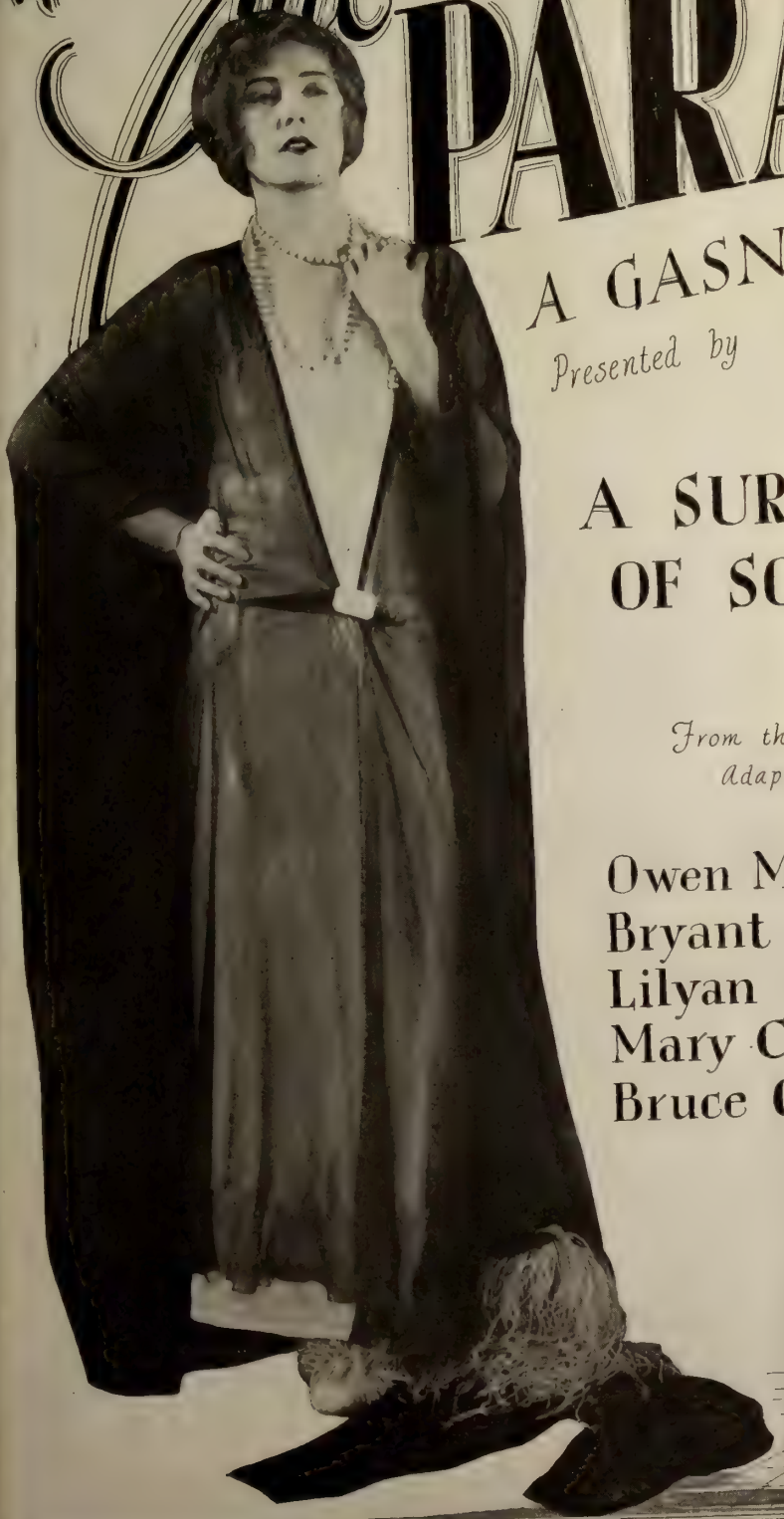
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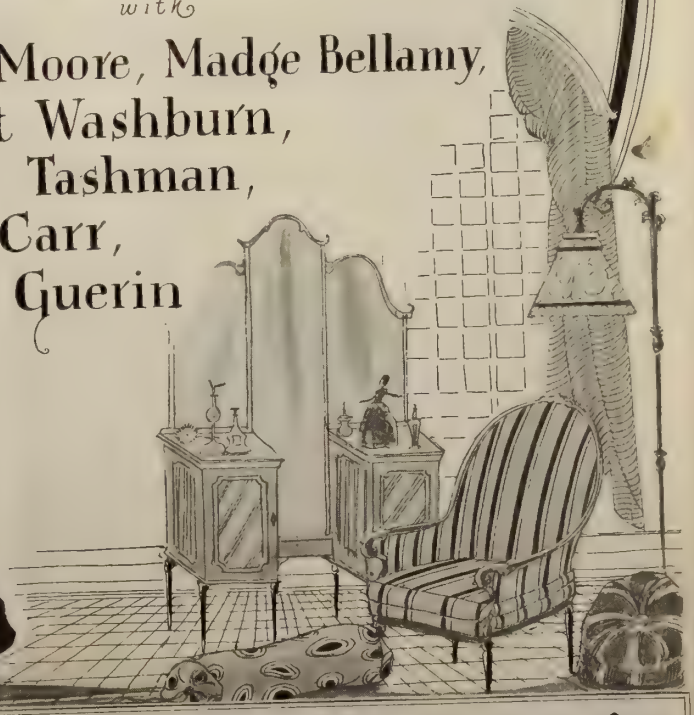
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Adapted From LEONARD MERRICK'S *novel* "THE WORLDLINGS"
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Motion Picture News



Leadership without a struggle —with a FIRST NATIONAL CONTRACT

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The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers



The Editor's Views

SO much real news happening these days that even a pompous editor feels a bit bashful about his self-constituted job of prognosticating, advising and commenting. Dull days are an editor's delight; he can fan the air to his heart's content and almost convince himself that someone—somewhere—is hanging upon every word. When the word "finis" has been attached to a news event he can also reap enjoyment, for comment is a simple and safe matter. But in the face of news that is in the making he retires chagrined—it is so easy for developments of "the next day" to show him up completely.

Cecil DeMille holds the limelight. Simultaneously with the passing of Thomas H. Ince, Mr. DeMille steps forward in his true light as an individual, independent producer of ability and resources.

The protecting, but at times enveloping, mantle of Paramount has been withdrawn. And it must be stated that the organization to which Mr. DeMille now lends the strength of his name and productions stands to gain considerably both in prestige and in fact.

United Artists, Universal, and Producers Distributing Corporation have been mentioned—with the latter reaching more concrete phases.

No greater tribute could be written to the ability, personality, and character of John Flinn than the fact of serious and lengthy conferences over a prospective alliance between Cecil DeMille and the one-time—but long since forgotten—Hodkinson organization.

* * *

DE MILLE holds the limelight because pictures and their makers are the bread, butter and cake of this industry. But for possible future significance the important news of the week is the definite and authoritative statement of plans by the new Railway Express Film Transport Company—a name that will probably never be used in the colloquialisms of the industry which will prefer to know it as "the American Express proposition."

It is difficult to believe that the promoters of a plan for combined physical operations of exchanges have reached this stage in the proposition without definite assurances of interest and cooperation on the part of some present national distributors.

Because that is the nub of the matter.

What companies are ready to take the plunge?

There is little of theory, and a great deal of sound fact, logical reasoning, and straight business thought in the prospectus issued by the new organization. One must search for fine hairs to find reason for the slightest quarrel.

So there we are, with a perfect plan, the backing of real people, and back to the original question:

What companies are ready to take the plunge?

* * *

THE water is going to appear cold to the man on whose shoulders rest the responsibility of making the decision.

Despite all the agitation, the generation of complaint with present distributing methods, that has preceded the launching of the new plan, most of us, when faced definitely with the necessity of DOING SOMETHING will confess to a case of shivers.

We will all admit, in general terms, that present duplication of physical distribution effort is wrong. But with few exceptions most of our bigger executives can declare that they are at present skirting so close to the line of hundred per cent. efficiency that they want to be SHOWN how anyone else is going to do any better.

Pathe, for example, with the bulk of its operations a volume business, with a volume of shipments and physical steps that is staggering, could never have carried on as smoothly and successfully as it has with many loose threads in the scheme of things.

Yessir—there's room for heavy thinking, and considerable arguing. Without, of course, forgetting that considerable of both have already been expended.

Robert E. Welsh

Moving Picture WORLD

EDITOR - - - - - - - - - - - - - - - ROBERT E. WELSH

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4 out of every 5 motion picture theatres in the United States are reached by a copy of MOVING PICTURE WORLD!

First in the Field!

What Do You Say When a Patron Asks Why Admission Prices Are High?

Jack Roth Argues That Films Are Cheapest of All Popular Amusements

By FRANK C. TRUE

"WHY are your admission prices so high?"

"When a patron asks me that question I look upon him or her with almost pity," asserted Jack Roth, manager of the Isis Theatre, the largest suburban theatre in Kansas City. "But, while I look upon the patron with pity, I feel as though I would like to chastize the exhibitor whose reply is that he is forced to charge the amount he does because the producers charge him so much for film rental.

"How any intelligent exhibitor can excuse himself for the amount of admission price charged by pointing an accusing finger at the producer is more than I can comprehend. Don't misunderstand me, I have no reason to become a champion of the producer. I am speaking as a theatre owner. Exhibiting motion pictures is my only business. Did you ever stop to realize just how cheap an entertainment the average first-run or suburban motion picture theatre is? If you haven't, just compare the price you charge with what a patron would spend during the same length of time in the corner billiard parlor, dance hall, bowling alley, or at the baseball park or football field. When you make that comparison, does your admission price still seem high?

"Then, again, let us compare the cost of producing a good picture with that of getting together a major or minor league ball club. Mind you, your theatre has a different picture each week, in some cases more often, and each one of those pictures represent a big expenditure. Does the personnel of your ball club change each week? Certainly not. Do fans who pay $1 and more to witness a ball game go to the club owners and complain if the game happens to be poorly played? I'm a baseball fan and I never did. Yet if I were to charge half that price for a poor picture I certainly would hear about it in a most hostile manner.

"It costs about $200 a day to operate my theatre—and it's no less during dull periods. What is a dance hall proprietor's overhead expense? What is the expense of the average minor league ball club? To build the Isis Theatre cost about $500,000. I can buy you all the minor league baseball franchises, dance halls, bowling alleys or billiard parlors you could want for less than half that amount. Then tell me, if you can, why an institution which requires far less initial investment has any right to take in more at the box office?

"My patrons want **all** good pictures. Yet they can go to the football field or the baseball diamond and enjoy a mediocre game. They don't expect all ball games to be good, yet they put up a 'perfect' standard for me to shoot at. The cost of producing pictures is much more than it was a few years ago, yet the proportionate increase in cost of production is not near reflected as it should be in admission prices. Why not? Simply because you, Mr. Exhibitor, have not educated your patrons up to a point where they understand the situation.

"Why couldn't exhibitors use trailers to educate their patrons along such lines? If not trailers, why not the house organ? I have found it successful and before long I am going to have my patrons believing my way. But one exhibitor can't boost his prices unless his fellow theatre owners do. That would be suicide. We should all work together, either through trailers or house organs, or even slides. In Kansas and Missouri trailers were used to obtain the elimination of the admission tax and other objectionable things in the industry. The same thing could be done in regard to admission prices in every town in America. Few theatres in Kansas City actually are making money, the amount they should make in accordance with the investment. Mark my word, sooner or later a change must come. It must!

"I challenge any of my patrons to tell me where they can obtain entertainment of equal value for the same price. They can't do it. Neither can your patrons. There may be many forms of entertainment which cost less, but not of **equal value.** That is the point I desire to emphasize.

"Theatre patrons are so accustomed to seeing the theatre held up for a 'public punching bag' that any action or change in admission prices on the part of the theatre commands much more attention than most forms of amusement. If the proprietor of a bowling alley changes his prices, along with most of the other bowling alley proprietors of the town, little comment is heard and the difference in price soon is forgotten. He tells his patrons his overhead expenses require the boost in price, they believe him and that's all there is to it. The same can be said of the dance hall or the ball park.

"But let an exhibitor boost his admission price and I'll guarantee that every patron who buys a ticket at the box office will make some adverse comment about it. Many will accuse him of 'getting rich too fast,' while others will threaten to cease coming to the theatre. That's what we're up against, fellow exhibitors. It's up to us to create a change in the attitude of our patrons. The average picture fan is a sane, reasonable person and can be made to see the true condition of affairs. The big fault is that we have made no organized effort to educate our patrons.

"I'm not a radical, and am not advocating any radical movement, but before closing let me say this: If 70 per cent. of the exhibitors of the country would use trailers, slides or house organs in informing our patrons just what a bargain they are getting at our theatres, the time soon would come when we could, without any fear whatever, fix our admission prices at a point where we could realize a good, sound 6 per cent. interest, at least, on our investments. The producers are not our enemies. Stop battling them and do your duty towards your patrons."

The Proof Positive

This is Jack Roth's comparative amusement schedule. His Isis Theatre charges a top admission of 25 cents. The following figures show the cost per person per hour of various amusements:

One and one-half hour Isis show	$0.17½
Bowling—25c per person—5 games per hour	1.25
Dancing—10c per couple per dance, 12 dances per hour	.60
Pool—5c per cue per person, 12 games per hour	.60
Baseball—lowest admission 50c for one and one-half hours	.33 1-3
Football—lowest admission $1.00 for one hour	1.00

A Model Theatre Newspaper with a Circulation of 8,500

Fairmont, W. Va., Fans Like Linn's "Sheet" So Well They'd Pay for It

By SUMNER SMITH

CAN you imagine a motion picture fan complaining bitterly because an exhibitor wouldn't accept a paid subscription for a free, four-page movie newspaper whose primary purpose was to advertise the theatre? That sounds a bit like the millenium; most theatre owners go into hysterics of happiness if one-half of their advertising matter isn't deposited in the yawning maw of an ash can or wastepaper basket. Yes, in this instance the fan raised the dickens of a ruckus because the paper was free. You see, he figured that a paid subscription would make certain his getting it. It wasn't enough for him just to be put on the mailing list.

That's a true story from the mining town of Fairmont, W. Va., population 18,000, where Managing Director Russell Linn of the Virginia Theatre and Editor E. E. Meredith get out Movie News once a month.

What is this Movie News like—this little four-page sheet that has captured the hearts of Fairmont people? Of how much real, practical value is it to the theatre? Why don't the local newspapers regard it as something of a potential competitor, since it carries news items, features and paid advertising?

Mr. Linn has managed the Virginia Theatre since it opened on Christmas, 1922. Early in 1924 he conceived the idea of a monthly newspaper, and with Mr. Meredith as editor the first issue came off the presses on June 1 last. Since the beginning it has maintained the same size and the same style, testifying to the thought which preceded its appearance. It is 17½ inches long, 12½ inches wide, printed on fine stock and a very neat piece of work typographically, as the accompanying illustration shows.

Previously Mr. Linn conducted a house-to-house distribution of heralds, but now the cost of printing and distributing heralds is put into Movie News. Copies to the number of 8,500 are printed. These are mailed to every box-holder on rural routes out of Fairmont and adjacent towns. The first issue handed out was the Christmas anniversary number, and Mr. Linn and Editor Meredith were gratified to find that not one copy was thrown away. That sounds almost incredible, doesn't it?

"You would be surprised to know how much interest this little paper creates," Mr. Linn writes. "Many call and want to subscribe. We have contributors from all classes of theatre-goers—adults and children, native and foreign-born. We send out two tickets for every contribution used. Of course, we only use a small percentage of those contributed. So far we have answered all letters from people on rural routes and have sent two tickets with the announcement that we 'planned' to use their contribution, feeling that the tickets were well placed out in the country. We inclose copies of the paper since it was first gotten out. You will note effort for continuity of interest by having articles which keep people interested."

Before we go further it may be well to note that the Virginia seats 1,000 and runs First National, Paramount, United Artists, Vitagraph, Associated Exhibitors, Warner Brothers and open market pictures.

Why It Appeals

Now let's see what the text is that so attracts the Fairmont reading public.

The first number featured a story under the cross-page heading, "Movies Chief Topic of Conversation," which reported that Fairmont people talk more about motion pictures than anything else. A subheading read, "Old Women Talk About Bobbed Hair and 'Movies'; Young women About the Boys and 'Movies'; Young Men About Baseball and 'Movies,' and Old Men About Business and 'Movies.'" This conclusion was drawn from a survey of local social events. One gathering discussed, according to Movie News, pictures, marriage, jazz music, Reno (Linn was to show "Reno" the next week), dancing; another talked cards, dancing, pictures, weather, eats; another, pictures, boobed hair, young men, clothes, babies and house cleaning. That was a clever way of proving the popularity of motion pictures and the necessity for a motion picture paper.



RUSSELL LINN

Other headings ran: "People on Rural Routes Kept Home by Rainy Spring Weather," "Methodists Can See Movie Shows," "Big Pictures Are Seen Here First," "Plant a Melody in Your Heart," this last story calling attention to song slides and community singing at the theatre. The second and third pages were taken up with program announcements, carrying the synopses of the films to be shown; a boost for National Music Week, a contest of identification of movie stars and some Red Cross publicity. On the fourth page was a real news story titled, "Natural Gas Is Responsible For Increased Taxable Wealth," answers to queries and the sleeping car schedule to and from Fairmont. All of this copy was extremely well written.

More on Bobbed Hair

Now let's see what the July issue presented. The crosspage headline reads, "Bobbed Hair Women Score Big Victory!" and the subhead, "Effort Is Made to Bar From Theatres Older Women Adopting Latest Style. National Society For the Perpetuation of Old Women Seeks to Line Up Popular Theatre as Its Aid."

This issue continued the discussion of what Fairmont people talk about. It listed moving pictures first with 41 per cent and bobbed hair second with 17 per cent. Among the scattering were sports, autos, Ku Klux Klan, religion, radio and vacations. It certainly was a bobbed hair issue. Colleen Moore was reported as telegraphing her advocacy of short hair, and Constance Talmadge as supporting the "boy bob." The local angle was brought in by stories on "Thirty Women Bob in One Shop in Half a Day," "Barbers Bobbing Goose Laying Golden Egg" and "$5 Gold Keepsake For Oldest Bobber," this last story being a prize offer by a local

MOVIE NEWS

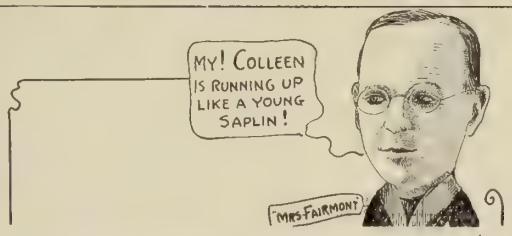
VOL. I. No. 8. FAIRMONT, W. VA., DECEMBER 25, 1924 CIRCULATION 8,500

SECOND ANNIVERSARY POPULAR VIRGINIA THEATER

To be Observed as Chief Event Of Holiday Season in Fairmont

THEATER OPENED ON XMAS DAY IN 1922 WITH JACKIE COOGAN AND THOMAS MEIGHAN STARTS THIRD YEAR

Many Notable Attractions Have Been Offered On Screen and Stage and Pick O' Pictures Are Coming



Nazimova Back To Activity On Stage

COMING IN ASSOCIATION WITH MILTON SILLS IN "MADONNA OF THE STREETS."

The New Year will bring a t./

This gives an idea of the physical make-up of Linn's newspaper.

merchant for a picture of the oldest "bobbed hairess in the county." Then there were several letters from proponents and opponents, one of the latter writing, "I suggest that the barber shops install the Ladies Home Journal instead of the Police Gazette and we men will shave with safety razors." This issue also began a series of letters from fans on "Why I Like to Live in Fairmont," offering passes as prizes, and running more of the "Bits of State History" statistics started in the initial issue. And now—perhaps you've guessed it—the reason for all this bobbed hair stuff was the coming of Colleen Moore in "The Perfect Flapper."

In the August issue the lead story was "Pick of All Picture Productions Coming to the Virginia," with a secondary but still strong play on the bobbed hair stories, these having been found to have captured the public fancy. Home town patriotism was encouraged by more letters on "Why I Like to Live in Fairmont" and a new department, "Virginia Verses," which are described as "jingles of two or more lines up to eight." There also was home town news, including the biography of a well known man.

Back went the center of interest in the September issue to bobbed hair, with the cross-page headline, "Women Monopolizing Fairmont Barber Shops! League of Long-Haired Men Proposed as Protest Against Bobbed Hair Craze." In this number the readers began voting for their favorite star, and the "Virginia Verses" began coming in strong. There also was a rotogravure supplement on "The Covered Wagon." Furthermore, "Uncle John" invited readers to confide their troubles to him, one responding with a query whether he, a man of 51 years, should marry a girl of 22. There are other queries which are obviously legitimate.

The October issue featured a letter from Colleen Moore to a local boy, inclosing an autographed photograph. This naturally added to the prestige of Movie News. The bobbed hair argument, having served as a wonderful attention-getter, was dropped. The other departments continue to thrive.

In the November number we find, "Will Hays Boosts the Virginia Theatre; Thanks Russell Linn For Co-operation in Effort to Encourage Better Films," "Dandy Christmas Gift Is Coupon Book," "A Good Theatre Means Much to a City" and "Price Concession of the Virginia Praised," this last being praise from a newspaper editorial writer because the Virginia maintained the usual prices while presenting super-features. Both "Virginia Verses" and the voting contest prospered exceedingly, while "Uncle John" disappeared. A photograph of Colleen Moore with a copy of Movie News was featured, together with a letter from her.



E. E. MEREDITH

The December issue really epitomized the enterprise of Movie News. In this we find "Doug Fairbanks Headliner of Income Tax List" and a list of the taxes paid by sixty big theatrical people. Thomas H. Ince's death was reported with a brief history of his career, and there was a follow-up story on how "The Covered Wagon" was awarded a medal by Photoplay Magazine, designed to convince patrons that the Virginia shows the best pictures. There also was a two-column cut, six and a half inches deep, of the front page of the Fairmont Free Press, issue of October 23, 1902, stirring reminiscenses with the caption, "Do You Remember When?" The November departments were continued.

Now we come to the December 25 special issue, the last at hand. This featured, "Second Anniversary Popular Virginia Theatre." The shorter news items, which had been exceptionally well selected in all the issues, in this it dealt with Gene Stratton Porter's death, Charlie Chaplin's marriage, etc. A new surprise was evolved in "Real Photographs of Movie Stars Obtainable Now at Quality Shop or From Movie News at 10 Cents Each." The "Do You Remember" series was a facsimile of an 1897 issue of the Fairmont Republican, accompanied by such "Do You Remember" items as, "When Grandma smoked a pipe," "When the men wore ear muffs in the winter," etc. The voting contest showed Harold Lloyd leading, with Milton Sills and Colleen Moore second and third, respectively.

This, then, gives you an idea of how Linn and Meredith have put over Movie News. But no word description of this sort can adequately present the appeal of the paper to the Virginia's clientele, and that is the why and wherefore of the accompanying illustration. This will show just how

(Continued on page 434)

Opening One Theatre, Cooneys Plan Another in Chicago—Trade Active

National Theatres Corp. Opens New 3500-Seat Capitol; Plan Another Big House—Live News of Other Building Enterprises

BACK in 1921 two brothers, J. J. Cooney and B. J. Cooney decided there was an opportunity on Chicago's south side for another moving picture theatre. They opened the Chatham Theatre at 75th street and Cottage Grove avenue and this house was successful from the start, so they added the Hamilton theatre at 71st and Paxton to their circuit and began the building of the Cooney circuit of moving picture theatres. Three years later they added the big Stratford Theatre at 63d and Halsted to their chain and by giving their patrons first class movies as well as the best of musical programs, further established their prestige as wideawake moving picture exhibitors.

On the night of January 19th they opened the magnificent Capitol Theatre of 3,500 seats at Halsted and 79th street to the moving picture public of the south side and staged an elaborate stage show titled the "Birth of a New Theatre" that was a masterpiece.

A cast of fifty were used in the big spectacle and House Peters in "The Tornado" was the opening picture that showed to packed houses at all three of the opening shows. The managing director of the Capitol Theatre is Francis A. Mangan, formerly with Victor Herbert; Albert E. Short is musical director, formerly with the Balaban & Katz circuit, and Harry A. Turrell, formerly of the Tivoli Theatre, is house manager. Ambrose Larsen presided at the Wurlitzer console and the Capitol Grand Orchestra under the baton of Albert E. Short gave a wonderful performance. The officers of the National Theatres Corporation, owners of the new theatre, are J. J. Cooney, president; B. J. Cooney, secretary-treasurer, and Clement Mahon, vice-president.

The company is having plans prepared for another fine house of 2,200 seats to be erected at 71st and Stony Island avenue and work will be started soon on the Avalon Theatre, by which name the house will be known.

Lubliner & Trinz have leased the Grove Theatre to be included in the business block now under construction at the southwest corner of 76th and Cottage Grove. The term is fifteen years but the rental has not been disclosed. James J. Redding & Co. state the building will be completed about January 1, 1926. The property is owned by the Beacon Theatres Corporation. Shapker, Stuart & Co. and Bristol & Co. have underwritten a $475,000 bond issue.

Two new movie theatres with an aggregate cost of more than $2,000,000 are planned for early construction, one for the north and one for the south side. The north shore project, which will cost about $1,500,000, will be built on Sheridan road near Devon avenue by Marks Brothers Theatres, Inc. It will be a three-story brick and terra cotta structure containing stores and offices in addition to the theatre. Levy & Klein are the architects. The south side project will be built at the southwest corner of Archer avenue and 35th street by the Ambassador Building Corporation. It will contain eleven stores, a 2,000-seat theatre and a number of apartments. Neil J. Ruppert is the architect. Lewis L. Harris, Carl E. Meeks and I. Fox are incorporators of the new project. It will cost $650,000.

The Orpheum Circuit at the meeting of the directors last week increased the dividend on the common stock of the company from 12½ cents to 15 cents monthly and declared three months' dividend in advance covering February, March and April, to stock of record on the 20th of the month preceding.

The Journal of Commerce reports the 1,500-seat theatre, offices and stores at the southwest corner of Roosevelt and Western have been transferred from Isador Shorr and Albert Ellis to Dr. J. M. Abelio and Nathan Lavin for $50,000, subject to $35,000. M. Barancik and M. M. Grossman were attorneys and the Ellis Realty Company was broker in the sale.

The new State Theatre building that is going up for the Lubliner & Trinz circuit at 5814 to 5834 West Madison street is being financed by the sale of $350,000 worth of 6½ per cent bonds by the State Bank of Chicago, according to their announcement. They say the site is 225 by 140 feet and the building will be two stories, of brick and stone construction. The theatre will seat 2,000 and be the last word in modern construction. The house will be operated by the Oak Park Theatre Corporation, of which Harry M. Lubliner is president and Joseph Trinz secretary.

Paul E. Niles, well known south side realtor, has acquired a site at the southwest corner of Cornell and 53rd street and plans to build a 2,500-seat movie house from plans by C. W. and George L. Rapp, and a sixteen-story hotel. It is reported that he paid $277,000 for the site.

The 2,200-seat Beacon Theatre that is being erected at 79th and Cottage Grove avenue has been leased by the Lubliner & Trinz circuit for fifteen years at an average rental of $42,000, or a term rental of $630,000. Leo Spitz handled the legal details for the Lubliner & Trinz circuit.

The 1,400-seat Adelphi Theatre building, formerly part of the Ascher circuit, located at Clark and Estes streets in Rogers Park, and at present under the management of Newell & Retchin, has been sold by Charles Levy to I. Lipcowitz. The building has four stores and a bowling alley besides the theatre. The theatre will continue under the present management, as they have a lease on the structure.

This Week!

Turn to Pages 451 to 466.

Last week we promised you a complete press book in one issue of our paper.

Sixteen pages of this issue are devoted to the presentation of a press book on "The Fighting Ranger," Universal's adventure picture in fifteen episodes.

Into the making of this special feature there has gone a maximum of thought, based on years of experience by trained men who have followed showmanship through the years. Some recognized helps will be found, together with new material—all in all, well worthy of deep study by every theatre owner who feels himself showman enough to "play up" his booking.

We suggested, last week: Give a thought to the GOOD serial!

Study each one of the sixteen pages (beginning with Page 451), and try to find some GOOD reason for sidestepping a booking on "The Fighting Ranger." **—R. E. W.**

Paramount Now Has 46 Foreign Units

The opening of three new European exchanges for the distribution of Paramount Pictures is announced this week by E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation. These new offices will be located at Athens, Greece; Sofia, Bulgaria; and Constantinople, Turkey; and will be in operation within sixty days with S. T. Stephens as manager.

The new offices, which will be under the jurisdiction of John C. Graham of London, general European representative of Famous Players-Lasky, increase the number of Paramount exchanges throughout the world to forty-five, not including which Paramount Pictures are distributed in a number of countries.

Railway Express Distribution Plan Now Under Producers' Consideration

New Organization to Begin Operations When Four Companies Sign Up—No Provision For the State-Right Exchanges

By SUMNER SMITH

THE Railway Express Film Transport Company, Inc., organized to greatly reduce distribution costs within the motion picture industry, announces that it is prepared to begin operations when four national distributing companies sign with it. These contracts would run for a period of five years. No statement or provision is made for the new Railway Express to handle individual state-right exchanges in specific territories, and it would appear that they are ruled out.

The only intimation that any producer has already been lined up is contained in a letter by Robert E. M. Cowie, chairman of the board of directors addressed to producers and distributors. This states that "several producers have already signified their desire to have their distribution conducted by this method." At the present time "several" would include all the national distributors functioning.

The expense of operation is to be divided on a "per print" basis, which means that the distributor of short reels will be taxed the same amount on each subject as the distributor of features.

The following are the officers and directors of the Railway Express:

Chairman of the board of directors, R. E. M. Cowie; president, Walter W. Irwin; treasurer, John W. Newlean; controller and secretary, Ralph Blaisdell; disbursing agent, American Express Company. Directors, Mr. Cowie, president of the American Railway Express Company; Mr. Newlean, vice-president and treasurer of the American Railway Express Company; Mr. Irwin, formerly general manager and treasurer, Vitagraph-Lubin-Selig-Essanay, Inc., and vice-president of Famous Players-Lasky Corporation; Mr. Blaisdell, formerly treasurer of the United States Railroad Administration at Washington, D. C.; A. D. Naylor, formerly superintendent of the American Railway Express Company and president of the Knickerbocker Cement Company.

Exhibitors who have consistently advocated cheaper rentals will be hugely interested in this revolutionary distribution experiment. According to Mr. Cowie, the Railway Express's plan "possesses neutrality and equality to the fullest extent." It establishes an economically sound foundation for the industry as a whole and thus enhances its financial standing and credit. It eliminates millions of dollars of waste through doing away with the multiplicity of film exchanges and their respective organizations. It entirely relieves all sales managers of non-productive duties and creates a degree of efficiency hitherto unknown. The business and contractual relations of sales organizations selling for various producers are not affected.

Producers and distributors who elect to use this medium will be called to a meeting within the near future for the signing of uniform contracts, the election of the producer members of the operating committee, which is to supervise operating expenses, and for the acquisition of the following information:

Whether the producers desire an exchange established at various exchange centers in addition to the exchange centers specified in the uniform contract and if so, where.

The exact geographical territory to be served by each exchange.

The average number of reels now carried by each producer in each of his present exchanges.

The location of such exchanges and the approximate territory which each is now serving.

An average inventory of advertising accessories carried by each producer in each of its present exchanges.

The operating committee will consist of eight members annually appointed by the board of directors and four of them will be the nominees of producers utilizing the Railway Express's distribution.

The company's plan provides that the salaries of the corporate officers, the chairman of the board of directors and the general counsel shall not exceed $125,000. For each print shipped the charge will be a flat 10 cents. The producer also will be charged 3 per cent. of the gross revenue derived from all sales of his advertising accessories. It is announced that "this is not a plan in which the saving by centralized operation enures to the benefit of the company," but that "it goes where it belongs—to the producers."

It is estimated that the present salaries and traveling expenses of salesmen amount to about 30 per cent. of the total expense of an exchange system. These two items are practically all of the present expense which the producer would directly continue to bear under the new plan.

Film salesmen who want to know what it all means will be especially interested in the following:

"The plan will not affect any existing producing organization or sales force, except in respect of benefitting them. Those producers who employ their own sales force will continue to do so. Those sales forces which sell under contract for various producers will likewise continue as heretofore.

"As the producer will continue to conduct its own sales, it will have for each exchange territory a sales manager instead of the present branch manager. Such sales manager will not be as high a salaried man as the present branch manager for the reason that he will not have to be a combination executive and salesman. He will merely be a chief salesman with the title of sales manager."

The statement stresses the allegation that through employment of the new distribution plan the companies can free themselves from embarrassing financial obligations, "for whenever they get into financial difficulties they can stop the tremendous production requirements until their existing product has had a chance to work, and thus refill the treasury through the fact that all the rest of the industry will keep down their distribution cost. There has never been any recognized producing company in financial trouble, which if it had had a practical and cheap way of getting the money out of its pictures already produced, could not have paid its creditors in full and had left a large balance for its stockholders or with which to continue to produce."

The final argument asserts that by its ability to temporarily curtail production a company may reduce production cost by "correcting, to some extent, the much talked of evil of the fabulous salaries of stars and directors." The point is made that competition for the stars will not be so "ruthless" and that their salaries will "drop to a somewhat more reasonable figure."

Bandits Rob Tiffin

The Tiffin Theatre in Chicago lost $3,400 on January 20 in a daring robbery cleverly executed by six bandits.

They entered the theatre unnoticed and lined up eight employes at the point of the gun, then locking them in the office.

Vincent Lynch, owner of the Tiffin, was forced to open the safe and hand over the money.

The bandits escaped in an automobile and thus far the police have no clue as to their identity.

A LOS ANGELES ROBBERY

The second theatrical hold-up within a week on Broadway, Los Angeles, with the streets lined with people took place this week when Tally's Broadway Theatre, now belonging to the West coast chain, was robbed. The robbery took place shortly after 9 o'clock in the evening.

W. M. Slater, assistant manager, had just taken $50 from the cashier and went to his office upstairs in the theatre. As he sat down at his desk he was confronted by a bandit who thrust a pistol in his face and told him to open the safe. The hold-up man was unmasked and made no attempt to conceal his features.

Slater, although he knew the combination, told the robber that he was unable to open the safe. The bandit then grabbed the $50, which was in small change, and fled from the building.

Condemn Pictures

Apparently there is no closed season on the "movies." Reformers and educators are free to go gunning for them whenever the spirit moves. It did this past week.

Trailing in the wake of the New York censors' attack came the county judges in Brooklyn, who obtained generous newspaper space by condemning motion pictures as crime-breeding while commenting on the report of criminal cases in Kings County for 1924 and the censors' report. The judges declared that the trouble extended beyond the screen to the stage in New York City, which they said outrivaled that of Paris for indecency.

"Most of the moving pictures are salacious and vicious," said County Judge George W. Martin. "The modern picture is sensual," was the opinion of County Judge Franklyn Taylor. County Judge Alonzo G. McLaughlin said that most modern pictures should never be seen by children. He did not think that the remedy lay in censorship.

2500 Film Folk Make Merry at Brilliant T. O. C. C. Ball

By TOM WALLER

"BILL" BRANDT, overseer of the entertainment, tells us that exactly 2,500 persons—and no fraction thereof—were admitted past the "gate" into the spacious Astor ballroom where the T. O. C. C. held its annual frolic on the night of January 17. At midnight, however, it seemed to us that the number present would be sufficient to populate a third class city. And there were almost as many on the outside trying to look in. It is safe to say that not one lining the Astor lobbies or the White Way got more than a peep into the place even after the moon modestly retired and the sun commenced its brazen ascent.

Needless to talk about success after such statistics on attendance. The affair was one of the most brilliant of the many brilliant of its kind the Theatre Owners Chamber of Commerce has tendered the industry. Charley O'Reilly, Sam Moross and all the "boys" of the chamber were out in full regalia and saw to it that each and every one had the maximum of fun, food and frivolity.

The musicians tuned up their instruments about ten o'clock, when dancers swayed forth in plentiful numbers. There were some magnificent spotlight effects. These were provided by a huge chrystal which filled the ballroom one moment with vividly hued butterflies and the next with delicately tinted roses and orchids. In the midst of one of these special numbers thousands of inflated toy balloons were wafted over the heads of the dancers. As they descended they were grabbed by eager hands which introduced the game of seeing how many one could "bust."

The highlight of the event was the crowning of Tom Meighan and Bebe Daniels as the king and queen, respectively, of the carnival. Senator James J. Walker did the "crowning" on a platform especially erected for the occasion which led up to an elaborate throne and a background of silver sheeting.

"Billy" Brandt used this platform later on to introduce the celebrities, among whom were Dorothy Mackaill, Richard Barthelmess and Mary Hay, Lillian Rich, Marguerite de la Motte, Kenneth Harlan and Marie Prevost (who postponed her departure for the Coast to attend the affair), Ann Pennington, Virginia Lee Corbin, Maurice Costello, Richard Dix, Viola Dana, Alice Lake, Aileen Pringle, Cecil B. DeMille and Adolph Menjou.

The king and queen were recipients of silver loving cups, presented to them by the Duncan Sisters from the "Topsy and Eva" show. Supper was served shortly after midnight, when additional entertainment was enjoyed. Motion pictures of the dancing were taken earlier in the evening and developed, returned and projected before the closing.

Harry O. Schwalbe Resigns As Secretary of First National

IN order that he may devote more time to his personal business interests and private affairs, H. O. Schwalbe, secretary and treasurer of First National Pictures, Inc., has tendered his resignation to take effect at the end of the fiscal year, April, 1925. Mr. Schwalbe's resignation has been accepted with the deepest regret by President Robert Lieber.

Under the new arrangements, Samuel Spring, head attorney for First National Pictures, has been elected assistant secretary, and in that capacity, in co-operation with General Manager Richard A. Rowland, will take over many of the duties heretofore performed by Mr. Schwalbe.

Following is Mr. Schwalbe's letter of resignation, and Mr. Lieber's reply. Mr. Lieber says that he will take occasion, before long, to express in his own way his appreciation of Mr. Schwalbe's long and faithful services to the organization:

January 15, 1925.

My Dear Bob:

It is with the deepest regret that I herewith tender my resignation, becoming effective at the next annual meeting. In writing this letter, severing my connections with the company, I am prompted by the thought that the affairs of First National are now in such shape that you will readily pardon me for feeling that I can now properly devote my entire time to looking after my personal affairs, that were more or less neglected during my seven years of service with the company.

A business doesn't happen—it is made. A great measure of the success of the company is due primarily to the many excellent suggestions made by the original franchise holders to the officers of the company. Such advice has always been sought and freely given, based on the business experiences of the various franchise holders unselfishly and without reserve.

In tendering this letter it is only just that acknowledgment be given to every department in the home office, for the constructive work has fully kept pace with the company's activities and expansion.

My personal friendly relations with you and each individual franchise holder require no comment from me, because you all know how pleasant they are and always have been. I am certain that the mutual friendships so established between us will be permanent and lasting.

In conclusion, please bear in mind that the distance as measured by time from our home to New York is only two hours, and that my time is unreservedly placed at the disposal of the company, its officers and department heads, for such aid as I may be able to render, until the time comes that brings home the conviction that this is no longer necessary. Under your guidance and care a greater future for First National seems assured.

Sincerely yours,
(Signed) H. O. SCHWALBE,
Secretary-Treasurer.

January 15, 1925.

My Dear Harry:

It is with the sincerest regret that I have your letter of resignation, which becomes effective with the date of our next annual meeting.

It has been through all of these years that we have worked together with the assistance which you mention in your communication, for the benefit of First National, and yet I have full appreciation of the reasons which you have given in your communication for your action and you have brought them to my attention so often that I feel that I have not the right to insist that you further sacrifice your time, and consequently I am obliged to meet with your wishes, and accept the resignation which you have tendered.

Above all this, I appreciate the kindly expressions of friendship which you have given, and you know full well that these friendships exist between us. And also do I appreciate the very generous offer to help us in the further guidance of this company, and I know that I shall often have occasion to call on you.

Sincerely yours,
(Signed) ROBERT LIEBER,
President.

MUSIC GALORE FOR A. M. P. A. FETE

Music of the best will not be lacking at the Naked Truth Dinner of the Associated Motion Picture Advertisers to be held at the Hotel Astor on Saturday evening, February 7. The combined orchestra of the Rivoli, Rialto and Criterion theatres, numbering 159 musicians, conducted by Hugo Riesenfeld in person, will supply the music during the dinner. A fourth famous orchestra will supply the dance music following the dinner and the other entertainment features. This is the Nassau Country Club Orchestra.

De Mille's Plans

Late this week the trade was discussing rumors that Cecil De Mille, who resigned from Famous Players-Lasky, will join the production staff poration and take a large financial in- of the Producers Distributing Corterest in that concern.

No verification could be obtained from Producers Distributing Corporation and it is impossible to get in touch with De Mille, his secretary constantly reporting that his time is wholly taken up by conferences with his lawyers.

All Legal Censorship Condemned in Better Films Committee Resolution

Minnesota Planning Drastic Laws

Curtailment of motion picture theatre passes among the members of the Minnesota Legislature has aroused the ire of the lawmakers and legislation aimed at motion picture houses is being concocted.

State legislators received tickets a few days ago. Senators scorned to accept them and members of the House declared they had been insulted, belittled and shorn of dignity, Moving Picture World's Minneapolis correspondent also advises.

As a result legislation aimed at the theatres is being drawn up. One bill, making it a misdemeanor for a theatre to oversell the seating capacity of a house and to keep a line waiting, was filed last Friday, it is said. Other bills being drawn up call for rigid censorship, Sunday closing and the stationing of firemen in every theatre for emergency.

M. P. T. O. of Canada Now Affiliated with Hays Organization

The present year has been a noteworthy development with the Motion Picture Distributors Association of Canada in that the Canadian organization is now directly affiliated with the Will Hays organization in the United States. Previously the Dominion association conducted its own activities in its own sphere without particular reference or co-operation from any similar body. It now comes directly under the New York office of the Motion Picture Producers Association.

Canadian headquarters have been opened in the Lumsden Building, Toronto, and Col. John A. Cooper of Toronto is the Canadian secretary of the organization. Membership in the Motion Picture Distributors Association is limited to those exchanges which hold connection with producing or distributing companies in the United States, it is stated.

Practically all of the leading moving picture distributors of the Dominion, having branch offices from Coast to Coast, are active members of the Motion Picture Distributors Association of Canada. These include Canadian Universal Films, Limited, Famous-Lasky Film Service, Limited, Fox Film Corporation, Associated First National, Regal Films, Limited, Canadian Educational Films, Limited, Producers Distributing Corporation, Film Booking Offices, United Artists Corporation, and others.

Draft Analyzes Film Restriction, Decrying it as Evil—Endorsed by Over 1000—De Mille Says Young Directors Will Prevail

By TOM WALLER

AT the largest attended and most enthusiastic conference in the history of its existence, the National Committee for Better Films, affiliated with the National Board of Review of Motion Pictures, drafted and unanimously adopted a resolution opposing all legal censorship of motion pictures. The resolution, urging the New York Legislature to support Governor Smith in his anti-censorship stand and condemning the Upshaw Bill as an "unwise and reactionary measure," is one of the most vehement expressions against film restriction which has ever been promoted by any organization. The full text of this document appears at the close of this story.

Expressions of the keenest optimism for the future of the industry might be incorporated into the keynote of most of the messages of the speakers, many of them brilliant in the collegiate and philanthropic world and others representative of authoritative positions in filmdom.

The speakers at the luncheon on January 17, which terminated the three-day conference at the Waldorf-Astoria, New York City, included: Everett Dean Martin, of Cooper-Union Institute; Samuel Rothafel, Capitol Theatre; Dr. James J. Walsh, Cathedral College; Director William DeMille; Robert Sherwood, critic; M. J. O'Toole, president of the M. P. T. O. A.; Irwin Wheeler, theatre owner of Rye, N. Y., and New Canaan, Conn.; Joseph Dannenberg, Film Daily editor; Christopher Morley, writer.

Among the honor guests seated at the speakers' table were: Betty Bronson, Johnnie Walker, Col. Jason Joy; also representatives of the mayors of Boston, Providence, Milwaukee and Birmingham. In the neighborhood of 1,000 persons or over were present.

"Quantity of production" and "silly censoriousness" are, in the estimation of Dr. Martin, two of the things which are most injurious to the welfare of the industry. The speaker said that a new and better spirit is invading the film world; that the public is becoming educated to want good film entertainment and that the producer does not now have to "talk down to the public so much."

Professor Walsh, admitting that he rarely attended the "movies," said, however, that he could not help but feel that "pictures are here to stay." In condemning censorship he stated that it may be due to a certain characteristic possessed by some who "like to hold on to people making a lot of money."

As an instance why censors should become extinct and why producers should be exacting in their aim to present good film entertainment, Professor Walsh presented some figures. Close to 1,000,000 persons each year visit New York's Metropolitan Museum and close to 1,000,000 persons daily attend the film theatres throughout the country, he declared.

The artistic pays better than the inartistic, but the public objects to the substitution of art for entertainment. In making this statement William DeMille practically gave the reason for the figures presented by the preceding speaker.

"The worst pictures I have ever made have been made while I was trying to keep an eye on the box office," was this well known director's assertion. He quickly added that some of his greatest successes were accomplished when the "gate" was not part of his vision for a goal. If a motion picture producer in making a production is prompted by his soul and not by the box office he stands a better chance of financial success, the speaker said.

As to the outcome of pictures, most producers expect 100 per cent triumph, despite the fact that the industry is in its infancy, when compared with other arts, DeMille said. The number of successful pictures is conspicuously large when compared to achievements in other and older fields of art. In substantiation of his point DeMille said that during a year about four per cent of the novels turned out meet with financial recognition, with the same percentage for paintings and musical compositions. As to plays for the speaking stage, DeMille said that the total of the successes in a year does not exceed ten per cent.

Younger directors are going to supplant many of the older directors within the next five or six years, DeMille prophesied. This younger group is already under way and at the present is most promising, he maintained. Some of them today, he declared, are already doing better work than a few of the star directors. He urged his audience to familiarize its public with the names and works of directors and to watch for the fulfillment of his prediction. He also said that the committee could aid the film industry by prevailing upon the exhibitor not to project pictures so rapidly.

There is no money in salacious pictures, he declared. The cleanest pictures, artistically and entertainingly presented, pay best on the screen.

"The censor of today, if he is allowed to, will ruin the picture of tomorrow. Censorship fails because it considers only one thing. The law is sufficient."

"Hokum" and pictures was Dannenberg's

(Continued on following page)

Ascher Bros. Form New Corporation

The Ascher brothers have formed a new theatre corporation, according to advices received from Chicago this week. It is reported that this unit may supercede their present company. The corporation offices are at 509 Wabash street and the incorporators include: Nat, Harry E. and Max Ascher, Gus M. Greenbaum, Ben J. Altheimer and Lewis P. Newhafer. The capital is listed as 1,000 shares of stock of no par value.

Censorship Condemned

(Continued from preceding page)

topic. His humorous vein was appreciated, as was attested by the number of "laughs" many of his comments provoked. He did not hesitate to name names and cite pictures.

Robert Sherwood, critic for Life, maintained that the salvation of the picture lies in the development of the original story, forgetting most of the exaggerated embellishments.

"Roxy," of Capitol and radio fame, said that weekly he receives as many as 30,000 letters from fans.

"The audience of today is not the audience of yesterday," he declared. "There isn't a thing, no matter how subtle, that they won't get. The pictures have been getting better but I should like to see directors display a little more imagination, more subtlety, and get away from the obvious, giving treatment in a more intelligent manner."

Rothafel an Optimist

Rothafel hailed himself as an optimist. Decent pictures prevail by all means over the others, he maintained. The exhibitor, he said, is making every effort to get ahead and the elimination of censorship, in his belief, is not far off.

M. J. O'Toole declared censorship to be dangerous and opposed to the Constitution. As to censorship and the films he declared: "There are some Governors going wrong. Do we want a censorship for Governors? There are some Congressmen going wrong, according to the daily press. Do we want a censor board for Congress?"

Irwin Wheeler attacked block booking and told of the hardships it wreaks upon smaller exhibitors. He said that in order to get "Peter Pan" it was necessary under that system to book about 39 other Paramount pictures. He mentioned several other pictures in this category. Wheeler, in answer to DeMille's assertion about projectionists excessively speeding up pictures, said that from his own experience motion picture machine operators out of town did not operate anywhere near as fast as those in the Capitol and Loew projection booths. With him it was not a matter of speed but of poor prints, he stated.

As to pictures and the type of story, Wheeler maintained that it was not so much the salacious as the fact that many pictures were not successes because they were "plain dull."

Earlier in the conference a plan for the establishment of motion picture study clubs throughout the country was adopted. These will study phases of the motion picture as laid down by the National Committee. They will praise good pictures and ignore the ones which they may consider objectionable.

The resolution opposing legal censorship of the motion picture and adopted by the committee is as follows:

Whereas, the question of legal censorship of motion pictures having been brought to the attention of the delegates, the nature of motion pictures having already been discussed by them, and methods approved which are compatible with American theories of democratic practice, and which look toward the attainment of the best in motion pictures, it is the sense of this Conference that legal censorship of motion pictures is both ineffectual and injurious, and therefore undesirable, for the following reasons:

(1) It is political in its nature and arises from the demand of the organized minority who are desirous of imposing their interpretation of motion picture values in the matters of morals and of good and evil, on the opinion of the vast majority.

(2) It presupposes that the American public are willing to patronize an entertainment which is vicious in its tendencies and likely to corrupt their morals—a state of mind in the individual American picture-goer that this Conference does not believe exists, unless one is ready to admit that the whole nation is already corrupt and decadent.

(3) It seeks to shift personal responsibility and the responsibility of parent toward child to the shoulders of politically appointed public guardians, who are no more likely to have special qualifications for the exercise of such guardianship than the ordinarily intelligent man or woman; and such shifting of moral responsibility, this Conference believes, makes for slovenly spiritual habits both in the individual and in the nation.

(4) It is a makeshift at best, in nowise securing the end sought (that of improving motion pictures), and tending psychologically to invent the alleged reason for its existence, as well as to perpetuate as an alleged necessity what is in reality a politically paying institution—legal censorship.

Not for the Immature

(5) It has never taken into consideration the fact that the motion picture is primarily not an entertainment for children, but that at its best it is directed at an adult audience and that it must be recognized and supported as a form of expression for mature minds if it is to fill its possibilities both as an art and as an educator; at the same time, in its aim to make all pictures harmless for children, legal censorship has failed to provide alike for any recognition of those pictures suitable to young people and those pictures suitable to adults; again, because of the small fraction of the public who are weakminded or vicious it would distort or mutilate a great popular form of expression which can safely be left to the great majority of virile, wholesome people, young and old, of normal reactions; and in the opinion of this Conference it is spiritually weakening to the healthy majority to attempt to protect them by concealment of those things which are deleterious only to society's sick few.

(6) It has often resulted in the mangling or destruction of that which is essentially wholesome rather than unwholesome, because it has failed consistently to grasp the real causes of psychological reaction to what the eye sees, and has often confused what may be a stimulus to good with what may be a stimulus to bad—in other words, it has failed, and always will fail, since it is whimsical rather than thoughtful and scientific, to apprehend the psychological laws of suggestion.

(7) It has gone on the assumption—largely because the very justification of legal censorship rests on that assumption—that there is continuously running through motion pictures an element of the vicious, whereas in the opinion of groups who have studied the great proportion of motion pictures over a long period of time, this element can be said to exist but sporadically and can be discovered as in nowise inherent in the medium itself.

(8) It has failed to recognize, and dare not recognize, because it is based on the theory that there are final, unchanging universal standards of good and evil and of good and evil influences, that fundamental in the whole question of the motion picture is a legitimate and inevitable difference of opinion between sections, communities, groups and individuals of equal intelligence and moral integrity; and has sought to define, often with lamentable discrepancy in the actions of different legal censorship boards upon the same given picture, interpretations and opinions to apply arbitrarily to all minds and all tastes—interpretations and opinions that are nothing but the individual pronouncements of the censors themselves, arising out of their own feelings and notions.

(9) It has tended, through fear, on the part of screen writers, artists and creators, of its arbitrary dictums and misconceptions, to pervert rather than to benefit the nature of the motion picture; it has created a state of mind in these individuals that has often resulted in the befuddling and corruption in narration on the screen of what has gone not only unchallenged but appeared in literature and on the stage; it has been a powerful aid in the distortion of even the best literature and drama transferred to the screen and in the distortion of life that legitimately has a place on the screen, and should have a place there, if motion pictures are to become an art, albeit a popular one; it has thus been a partner in responsibility for much that is false, shoddy and insincere in motion pictures, and has been a prominent factor in the discouragement of such authors and artists as are necessary to bring to the motion picture the truth and beauty of great art.

Defeats Own Plan

(10) Legal censorship, for the above reasons, may be said to have defeated the very thing that, in the alleged circumstances, it was supposed to do (improve the motion picture); it has destroyed and not remedied; it has won neither the support nor the confidence of the masses nor of the great proportion of thoughtful people; it has been defeated at the polls when the question has been put to the test; it strikes at the common decency of the individual; it spurns the intelligence; it corrupts the imagination; it is a tool to prejudice and to political contrivance; it can never be made different, because the fallacy is inherent in the institution.

With all of the above in mind, it is the sense of this Conference, composed of private disinterested citizens, most of whom have been active in studying the motion picture over a long period of time and in dealing with the social problems it has raised in their several communities, and who at present have at heart the best interests of the several groups and communities they represent, and are engaged in a constructive and unified effort to procure for the motion picture screen all that is wholesome and best and most desirable for the American people, that the foregoing be set forth as evincing this Conference's convictions in the matter; therefore

Be It Resolved, that the members of the Legislature of the State of New York be petitioned to support the Governor of that state in his effort to repeal the existing New York State censorship of motion pictures law; and that this Conference go on record as opposing Federal Bill No. 6821, H. R., known as the Upshaw bill, which seeks to set up a Federal censorship of motion pictures, as being an unwise and reactionary measure, tending to perpetuate in national legislation those undesirable features found in existing state censorship laws, and as such incompatible alike with American institutions and with intelligent and progressive forces now at work throughout the country to develop the best in motion pictures; and

Be It Further Resolved, that a copy of this resolution be sent to the Governor and the members of the Legislature of the State of New York, and to the members of the House of Representatives in the National Congress; and this the secretary of this Conference is hereby instructed to do.

HARTFORD THEATRE BURNS

Fire destroyed the Lyric Theatre in Hartford, Conn., causing a loss of approximately $75,000. The cause of the destructive blaze, which occurred early in the morning, is unknown.

Cole Backed by Texas M. P. T. O. in Non-Theatrical-Distributor War

Allege Paramount Booked to Schools Injuring Exhibitor—Owners Asked Not to Discuss Grievance Until Properly Adjusted

IN the language of its secretary, the M. P. T. O. of Texas is going to "carry this fight on until proper adjustments have been made." Rumblings and threats of such agitation have emanated from other exhibitor organizations but the out in the open culmination of these is first officially recorded in Texas. It has to do with a distributor alleged to have been making non-theatrical bookings to the injury of several Lone Star state theatre owners. The charge is preferred against Famous Players-Lasky, according to letters received by Moving Picture World this week from Secretary H. G. McNeese of the Motion Picture Theatre Owners of Texas.

Efforts to learn whether the adjustment was being effected through the medium of the Hays office resulted in word that Charles Pettijohn and Mr. Wilkinson of the legal staff would be out of town for the week.

Two letters bearing the signature of H. A. Cole, president of the Texas organization, are in the hands of its members. They are dated December 13, 1924, and January 8, 1925, respectively. The first reads:

"You will remember that at the convention held in Dallas last May a resolution was adopted providing that whenever any distributor makes non-theatrical bookings to the injury of an exhibitor, the M. P. T. O. will thereafter decline to request any of its members to sit on any board of arbitration discussing any grievance of such distributor.

"Recently the Famous Players-Lasky, distributors of Paramount pictures, demanded high rental payment from P. Q. Rockett of the Waxahachie Amusement Company, Waxahachie, Texas, for 'The Covered Wagon,' and also with blocks of pictures tied on. Mr. Rockett declined to pay the amount demanded in connection with the block buy, and the distributor thereupon sold the picture to the city schools.

"In accordance with the resolution, I take this opportunity to inform you that the M. P. T. O. of Texas, Inc., will not request any member to sit upon a board of arbitration where the Famous Players-Lasky Corporation is concerned."

The second communication submitted to his following by President Cole refers to the above letter and also states:

"The action of the president was necessarily taken on his own responsibility and without consultation with the directors and other members of the association. As soon as practicable a meeting was called of the directors and a number of exhibitors and the meeting was held in Dallas December 22, at which about twenty-five were present.

"The action taken by the president was unanimously and enthusiastically endorsed at that meeting. Other similar cases, notably one at Greenville, were presented to the board, such situations involving the Famous Players-Lasky.

"This information is passed along to you in order that you may be informed as to the present status of the affair. The M. P. T. O. makes no recommendations and there has been no agreement to take any action; but each exhibitor will of course be entirely at liberty to consider the unfairness and unfriendliness of the Famous Players-Lasky, in so far as he may wish to do so."

Visual Education

Fifty miles of motion picture films are being sent out from Raleigh weekly by the Visual Education Department of the North Carolina Department of Public Schools to the 75 schools in the state which are equipped with motion picture machines, according to James P. Williamson, director of this division.

"These films," said Mr. Williamson, "are sent free of all charges except transportation. They include various subjects, some of them purely educational and others designed to amuse. Each film is thoroughly censored before being sent out. I believe in good, wholesome motion pictures.

"These pictures go larely to the rural districts where there are no motion picture shows and reach people who could not otherwise enjoy motion picture entertainment. We buy many films already produced and make many films ourselves. We do not consider our work any opposition whatever to legitimate picture theatres."

Nothing "Blue" for Missouri and Kansas

The legislative guns in Missouri and Kansas have opened and exhibitors are marking time under the direction of the M. P. T. O. Kansas and Missouri. Thus far nothing in the form of radical measures has made its appearance. But that did not keep President R. R. Biechele, C. E. Cook, business manager, and various other officials of the organization from being on the scene of the inauguration of Governor Ben S. Paulen of Kansas at Topeka, Kas., this week.

It was Governor Paulen who received staunch support from the screens of the M. P. T. O. K. and M. during his campaign and it was he who was one of the principal speakers at the last exhibitors' convention. Therefore, the early mission of Mr. Biechele and his associates in Topeka was one of pure friendship.

As Missouri exhibitors are represented in the state legislature, little fear of blue laws exists in the "Show Me" state.

FAIR SUSPECTS UNDER ARREST

Kansas City police believe they have under arrest four men who participated in the recent $15,000 hold-up of the Newman Theatre. They are Tony Gulotta, Manuel Toyer, Charles School and William Johnson. All are youths. Gulotta was found, police say, in possession of a revolver taken from a detective, who was serving as a bodyguard for Gus Eyssel, treasurer of the theatre, when the hold-up occurred at the door of the bank to which the money was being transferred.

MANAGER BOWES IS MAJOR

Edward Bowes, managing director of the Capitol Theatre, New York City, has been appointed a major in the officers Reserve Corps of the United States Army. His work will consist of advice as a specialist in the new department of entertainment and motion pictures which is to be organized.

Walker Declines and Independents Seek Another for Post

Senator James J. Walker will not head the I. M. P. P. D. A., the association this week made known in a statement. In part this states:

"Senator Walker made it clear that his present duties as the minority leader of the Senate of the State of N. Y. made it impossible to accept any position or duties at this time, that he was confining his every moment and every activity to his legislative duties.

"Meanwhile, fully conscious of the need for immediate action, a committee was appointed consisting of Messrs. Oscar A. Price, Whitman Bennett, W. Ray Johnston, Joe Brandt and Dr. W. E. Shallenberger, to interview men of national prominence and high attainments with respect to the proposed leadership, who might now be able to devote their entire time to the work of this organization."

Need of Mutuality Is Stressed by O'Toole

That most American communities suffer a tremendous loss in money, time, energy and opportunity because of a lack of mutuality, understanding and cooperation and that these destructive phases are easily avoided was the message National President M. J. O'Toole, of the Motion Picture Theatre Owners of America, delivered to the members of the Gloucester, N. J., Chamber of Commerce.

O'Toole was one of the speakers of the annual banquet of the Chamber of Commerce and the special guest of Benjamin Shindler, a theatre owner of Camden and a member of the Board of Directors of the Motion Picture Theatre Owners of New Jersey.

In his address O'Toole pleaded for a more general utilization of the newspaper, the pulpit, motion picture theatre screen and other publicity elements for the advancement of the community.

Drastic "Blue" Measure Now Before Indiana Legislature

SUNDAYS in Indiana would be "bluer" than indigo under the provisions of a bill that has been introduced in the lower house of the Indiana general assembly by William H. Kissinger, of Columbia City, representative from Allen and Whitley counties, on behalf of a group of reformers heralded as the Lord's Day Alliance. The measure is now in the hands of the house public morals committee.

According to Representative Kissinger, the bill was handed to him by "the Reverend Johnson," of Ft. Wayne, who is head of the Lord's Day Alliance in Indiana. This is the same Thomas J. Johnson who has sponsored other "blue law" measures in previous sessions of the legislature. He registered this week as a lobbyist for the organization which he says he represents.

The bill, which would repeal the present "blue law" statute, would make it "unlawful for any person to labor or employ any person to labor or to pursue any trade or secular business" on "the first day of the week, commonly called Sunday or the Lord's Day." It contains a provision that persons who recognize any other day as a day of rest shall not be held to have violated the provisions of the section "if they observe as a day of rest one day in each seven," and provided further "that works of necessity and of charity and religion" are expected under the terms of the bill.

Under the second section of the bill, it would be unlawful to keep open and use "for secular purposes" on this day "where a fee is charged directly or indirectly" theatres, moving picture shows, dance halls, saloons, bowling alleys, billiard parlors, poolrooms, soft drink establishments "or other places of public amusement or assembly."

Another section of the proposed law would prohibit any person or concern from compelling its or his employes to do any work of necessity or charity "except in household service" unless the person or concern within the following six days gives the employes a complete day of rest.

The amusement centers that are barred from being open on the day are declared by the bill to be public nuisances if they remain open and the operators would be guilty of a misdemeanor, for which the bill prescribes a penalty of not less than $100 and not more than $500 and imprisonment may be added from one to six months. It provides further that the building or establishment may be made subject to a lien for the payment of the fines and may be sold to pay them. No bond is required for the person who brings the nuisance proceedings, under which the place may be closed for a year. For any violation not specifically prescribed the bill makes the penalty from $5 to $50 for the first offense and from $25 to $500 for the second, to which may be added the imprisonment.

There was some talk following the introduction of the "blue Sunday" bill that the Ku Klux Klan forces, which have prepared a combined Sunday regulation and movie censorship bill, may not introduce their measure but may seek to have some of its features incorporated in the Kissinger bill while it is in the hands of the morals committee. It is considered quite likely that the bill as it now stands will be subject to several amendments by the morals committee before it is reported back to the house.

If the Kissinger bill, as it now stands, is passed by both houses and signed by the Governor, it would mean the closing of practically every form of business in the state on Sundays. It also would put a stop to Sunday baseball, which was legalized in Indiana by the legislature of 1909. William C. Smith, president of the Indianapolis baseball club of the American Association, says if the bill becomes a law Indianapolis will be without a ball team the coming season.

According to Johnson, the organization which is supporting the bill has been active in Indiana about three years. The national organization, he said, has been active for thirty-five years. Officers of the Indiana branch are the Rev. Jean Strachm, president; the Rev. C. O. Shirey, vice-president; the Rev. F. P. Overmire, secretary, and W. B. Gutelius, treasurer. All of the officers are Ft. Wayne men.

Johnson says one of the main purposes of the bill is to strengthen, broaden and put "teeth" in the present blue law statute. Under the existing law the maximum penalty is a fine of $10 and costs and there is no provision to close offending business houses as public nuisances. There are some places in the state, advocates of the new bill say, where theatre managers pay a $10 fine every Monday morning for violating the Sunday closing law. In this way, they say, the fine is in reality a license to violate the law and should be increased.

Mrs. David Ross, president of the Indiana Endorsers of Photoplays, has indicated that this organization will interest itself somewhat in the measure and will seek a conference on the subject with Representative Kissinger at an early date. Mrs. Ross did not explain just what attitude the organization would take but it is believed it will oppose the measure. The Indiana Endorsers have vigorously opposed moving picture censorship legislation.

As to Sad Endings

Happy endings in motion pictures will not necessarily be the rule ten years from now, according to Robert Keable, author of "Recompense," a sequel to his famous novel, "Simon Called Peter," which the Warner Bros. are producing for the screen. He is in New York for a short visit.

"While I appreciate the public demand at present for happy endings, and realize that producers of pictures must live up to that demand," said Mr. Keable, "I feel that the day will come when life can be shown on the screen as it really is."

Mr. Keable's comments came after he had looked over the stills of "Recompense," and learned that in the screen adaptation of his book, Peter marries Julie.

New Rules in Ohio

Revised regulations governing the use of films in churches, schools and other public places have been put into effect by Herman Witter, Ohio state director of industrial relations.

Pictures cannot be shown in any frame building, nor above the second floor of a fireproof building. Standard width films of a slow-burning type only must be used. Exhibit rooms must have two exits for each 400 spectators. Doors must open outward and never be locked during exhibitions.

Model Theatre Paper

(Continued from page 427)

neat and thoroughly attractive a publication Movie News it.

One thing more. Local newspapers not only tolerate Movie News, despite its advertising columns, but encourage it. Linn and Meredith have been careful not to tread on the editors' toes and have played fairly by giving the two newspapers prominence in the "Do You Remember?" department.

When a copy of Movie News found its way into Moving Picture World's office recently, we wrote Mr. Linn and asked a lot of questions. Among them was the query how it was that the newspapers didn't object to the advertisements. Well, Linn plays fair and they don't, that's all. And in comparison to what the ads might be, they are rather insignificant.

"The advertising does not more than pay for the editorial work on the paper," Mr. Linn wrote. "We have not tried to get advertising. We feel that space is worth too much to us. The charge is one dollar an inch."

On that basis the revenue for the December 26 issue was $37.50. The advertisements were from business colleges, restaurants, barber shops, optometrists, tailors, etc. But the ads have this definite value—they make Movie News look like a real newspaper; they are sort of the finishing touch to a newsy publication.

Selling Your Seats

Some of the stunts that sold Peter Pan.

Harry Storin advises insurance on hired perambulators.

Hyman shifts for Saturday for his opener at the Mark-Strand.

Built-up billboards interest Los Angeles.

Ties Dempsey series to Y. M. C. A.

Harmonica contest has great possibilities.

Here's a good stock shadow box.

Used strong man to pull for The Reckless Age.

Merton on horseback rides them in.

J. M. Edgar Hart pulls a Christmas niftie.

Presidents help sell a co-op page.

How Great Britain is advertising The Covered Wagon.

Good advertising examples on The Red Lily, The Narrow Street, The Tenth Woman, The Painted Lady, Sandra and The Only Woman.

Just a few pages further over you'll find these and many other spot cash ideas in Selling the Picture to the Public. Read them. Use them.

New York Censors Seek More Power; Would Charge "Good" Producer Less

Actors Well Behaved

Actors and actresses, motion picture and otherwise, were a mighty well behaved lot in New York State last year. In fact, they were far ahead of members of other professions. The annual report on crime, just submitted to the New York State Legislature, discloses that among the 8,514 persons convicted in courts of record during the year, there was just one solitary actress, just one chorus girl, and nine actors in place of fifteen who had featured the year before.

All in all, that's a pretty good record, especially when the report shows that 23 blacksmiths wandered forth from beneath the spreading chestnut tree and landed in the clutches of the law; that 145 cooks dished up the wrong sort of a mess, and that even two dentists had pulled something other than teeth.

The report shows that seven lawyers were not slick enough to keep out of trouble, and as for musicians, thirty played the wrong tune. Writers didn't fare so very well, two of their number being convicted, not including one reporter and one editor. But then one undertaker did no better, so why worry?

Worcester Reviewers May Have Pastor Sit on Board

An echo to the complaint of the exhibitors of Worcester, Mass., that censoring of their pictures should be made "more uniform," was that of the action of the Worcester Ministers' Union in electing a representative to serve with the Worcester Board of Motion Picture Review. The board of review, composed of 57 representatives from 19 welfare organizations of the city, has the power of banning pictures from the city's screens and recently decreed that "A Woman of Paris," one of the three best pictures of 1924, could not be exhibited in any Worcester theatre.

The Rev. Benjamin F. Wyland, pastor of the Union church, who was leader of the attack upon the reviewing board, was the minister chosen to join it without its knowledge. The board had not sought a member of the Ministers' Union to sit with it in judgment on the film features. At a meeting of the ministers' organization, the Rev. Mr. Wyland said that the censorship board was a close corporation and apparently did not want the aid of the clergymen.

Robert K. Shaw, president of the board of review, said that the board members probably would pass upon the matter of having a ministerial representative, provided a communication telling of the action of the union was received before its next meeting.

Arbiters Want to Punish Cruelty to Animals, Ban Notorious Players—At Loss for a Definition of Educational Film

THE New York State Motion Picture Commission, in its annual report, seeks from the legislature certain amendments designed to broaden the present censorship law in the Empire State. The commission makes the following recommendations:

Added power to the end that it may ban pictures in which there is unjustifiable cruelty to animals, or in which the actors are criminals or persons recognized as of a debased character.

A clarified definition in the law as to what constitutes educational, charitable or religious film, and authority to issue permits for industrial film without the payment of fee.

Two scales of fees, a high one for producers whose pictures generally require censorship, and a lower one for those whose pictures are invariably clean and do not violate the censorship law.

The report shows that from August 1, 1921, when censorship became effective in New York State and when the present commission started to function, producers have paid to the commission a total of $656,937.51, the last year being the biggest in the point of receipts in the history of the commission, the receipts amounting to $180,704.45. During that time the commission has been run at a cost of $283,971.64, leaving a profit to the state of $372,965.87. Expenses last year were the heaviest of any year since the commission was organized, and amounted to $83,683.36.

During the past year a total of 3,780 eliminations were made by the New York State Commission, 34 pictures being condemned in their entirety. Eliminations were made from 627 films. The eliminations were made from 3,214 scenes, while 566 titles were of a type that did not please the commission and were ordered to be changed.

"Tending to incite to crime" is a favorite expression among members of the New York State Commission and is given as the reason for 1,318 eliminations. There were 924 eliminations on the grounds that scenes were "inhuman," while 816 scenes were declared to be "immoral or tending to corrupt morals," with 624 as "indecent," 66 as sacrilegious" and 32 as "obscene."

Dramas suffered the most from the politically appointed censors, no less than 328 of these having been forced to suffer eliminations because scenes did not quite measure up to the self imposed regulations of the board. Eliminations were made from 115 comedies, 101 serials, 61 comedy-dramas, 11 news reels, seven miscellaneous, three educational and one cartoon. A total of 83 appeals were taken during the year by producers.

The report covers many typewritten pages. In part, it says:

"It will be observed that our jurisdiction is confined to the character of the film. On several occasions, actors who are prominent in the profession have become involved in scandals, which created a demand that the pictures in which they appeared be prohibited from the screen.

"While the statute does not clearly cover a case of this kind, the commission has felt that if the persons involved were convicted of crime, or their characters were bad, that it would be justified in deciding that the mere exhibition of the film in which they were shown would tend to corrupt morals, and in that respect would come within the inhibitions laid down by the statute. The majority of the pictures presented are not objectionable and reputable producers recognize their obligations to society and are responsive to public opinion.

"There is, however, a class of producers who apparently care nothing for anything except the returns which they receive from their product. This class attempts to appeal to the sex instincts and are continually depicting crime and educating the youth in the vices of the human race."

The report concludes by saying that "no good pictures have been suppressed, and art has not been curtailed in its expression."

NEW HAMPSHIRE BILL WOULD LESSEN SEATS

Theatres of the state of New Hampshire would be affected by the bill, which now is being prepared by a Manchester representative in the State Legislature. The measure relates to the position of moving picture screens and designates a distance, which must be maintained at all times, between the front row in the theatre and the screen upon which the picture is shown. The representative, who is fostering the bill, will seek its passage on the grounds that some of the patrons of the film theatres are obliged to view the pictures from a most disadvantageous position within a few feet of the screen. This is bad for the people's eyes, the representative asserts. Many of the New Hampshire exhibitors declare that if the bill becomes a law they will be forced to remove several rows of front seats.

PARAMOUNT LOANS CRITERION TO FRENCH COMPANY

It was announced this week by Famous Players-Lasky Inc., that the Criterion Theatre, N. Y. C., will be placed at the disposal of the Societe Francais de Romans Films for the exhibition of that company's production "The Miracle of the Wolves" for an indefinite period. The French company, will get not only the highly efficient personnel of the theatre, but will have the counsel of the entire Paramount advertising and exploitation corps in order to insure the debut of this French production on Broadway being on a par with the introduction of the best American films now being exhibited.

Buffalo Exhibitors Discuss Block Booking and Juveniles

BLOCK booking and the law which prohibits the admission of children under 16 to picture houses unless accompanied by parent or guardian came in for some heated discussion at the meeting of Buffalo Zone, Motion Picture Theatre Owners of New York, in the Hotel Statler, Friday, January 16. J. H. Michael, chairman of the zone presided. Walter Hays, president of the state organization, and Jules Greenstone, president of the Rochester Exhibitors' League, were guests of honor and spoke briefly.

Mr. Michael voiced the opinion that there is hope of having the present children's law amended at the present session of the legislature so that the young folks can be admitted when the shows do not interfere with school hours. He said that Buffalo's chief of police had gone on record for a modification of the law and that Judge Judge of the children's court was of the same mind, but that as long as the statute was on the books he had no choice but to fine exhibitors arrested on the charge of violating the measure. It seems that Rochester, Syracuse, Albany and other cities of the state do not have much trouble in this matter.

Mr. Greenstone hoped soon to see the Rochester body join the Buffalo Zone 100 per cent. He drew attention to the necessity of every exhibitor paying his dues promptly and pointed to Rochester as a model town in this matter and one of the reasons why that city was able to get what it went after.

Mr. Hays also predicted that Rochester would soon be lined up with the exhibitors of the Buffalo Zone and the state organization. He declared that every exhibitor should feel that he was "president" of the state body and should feel the same responsibility as himself for the good of the organization. He paid tribute to Mr. Greenstone by adding that one of the reasons the Rochester men always get what they want was due to their live-wire president, Mr. Greenstone.

Howard J. Smith was calld upon to discuss block booking, which many of the smaller exhibitors claimed to be one of the biggest problems now confronting them, especially with the coming of the chain organizations into their towns. Mr. Smith said it was impossible to break up block booking unless the individual exhibitor refused to buy. He declared the chain houses do not buy in blocks but pick what they want. Each individual exhibitor has got to take a determined stand on this question, said Mr. Smith, and buy for himself regardless of competition, personal feeling toward salesmen and so forth.

Mr. Hays suggested that exhibitors insist that it be specified on contracts that pictures must be available on certain dates, and if they are not then the contract would be null and void. He pointed to the experience of one Buffalo neighborhood theatre which found itself last summer with 75 pictures a year and a half old on which there were no dates. Mr. Michael said that when a date is given in a contract the picture must be delivered on that date so that exhibitors can easily arrange their buying by purchasing only those features on which distributors are able to give them dates.

There was an appeal for all to "kick in" with their dues so that the work of the zone could go ahead unhampered, and before the meeting was over most of those present had handed in their checks to Miss Marian Gueth, office secretary. Luncheon was served before the meeting. There was an unusually good attendance, exhibitors being present not only from Buffalo, but many of the surrounding towns.

Buffalo exhibitors in attendance included J. H. Michael, Walter Hays, Arthur L. Skinner, Frederic Ullman, Vincent R. McFaul, John Carr, Henry Carr, Fred M. Shafer, Morris Slotkin, Joseph A. Schuchert, Jr., Barney Vohwinkle, James Cardina, Al Teschmacher, Frank Nowak, Mrs. Behling, Jake Rappaport and James Wallingford. Out-of-town exhibitors included Judge John W. Schatt, Gowanda; Fred Peters, Hornell; Andy Geitner, Silver Creek; Sid Allen, Medina, and Mr. Peterson, Jamestown.

Omaha Houses Gross $5,000 Each Day

Picture houses in Omaha take in a gross of around $5,000 a day from box office receipts, according to a survey just completed by T. Earl Sullenger, professor of sociology at the University of Omaha. The professor has just made an exhaustive study of the social situation in Omaha and has found that every night 20,000 Omahans attend the thirty-five leading picture houses in the city.

He finds the character of this type of entertainment is of average wholesomeness and the general conditions of cleanliness, ventilation and sanitation are generally satisfactory. He lists three Omaha theatres as of the "higher class" and says they "are patronized by the public, especially the aristocratic class of society."

Coming and Going

Francis G. Conklin, receiver for Preferred Pictures, left this week for Los Angeles where he will confer with the creditors of this concern, and hold a general conference regarding all its interests there.

Rupert Hughes arrived recently in New York from the coast with his wife, Patterson Dial. He will probably remain until the following week.

M. H. Hoffman, Vice-President of the Tiffany Productions leaves for Europe on the S.S. Olympic on Saturday, January 24, on a business trip.

E. Bruce Johnson, manager of the First National Foreign Department, and Louis Brock, foreign sales manager for that organization, returned this week from Cuba where they spent the previous week looking over motion picture conditions in Havana and surrounding cities.

Showmen Meet in Boston to Agree on Sunday Situation

THAT there might be a better understanding of the state laws governing Sunday shows in Massachusetts was the main purpose of a meeting of managers and theatre owners from all parts of the state in the Boston Theatre in Boston. Major Sydney H. Cliffe of the State Department of Public Safety, which regulates the Sunday shows, was the speaker. He explained in detail all the rules and regulations concerning Sunday performances. Through the work of a large number of "spotters," violations of the Sunday laws have been discovered, Major Cliffe stated. In some cases, he said, these violations have been caused through the ignorance of house managers, who have come from other New England states or outside of New England. Major Cliffe stated that several Sunday licenses recently had been suspended because it was found that some managers were attempting to evade the law in the hope that they would not be caught.

"Sunday is the big day in this territory just as well as elsewhere," said Major Cliffe. "To violate Sunday rules would be like trying to kill the goose that laid the golden egg." Co-operation of the theatre men was asked with a view to putting an end to violations of the Sunday rulings.

The closing of theatres on Sunday following violation of the laws is the penalty imposed by the state officials. Some of the provisions of the state laws on the Sunday shows are as follows:

"Entertainments shall not commence before 1 o'clock p. m. No entertainment shall terminate later than 11 o'clock p. m., except by special permission of the commissioner."

"Persons shall not be permitted to attract the attention of the public by oral announcements at the entrance of any place of entertainment nor shall any musical device or instrument be played at such entrance."

"Articles or refreshments of any kind shall not be offered for sale and no smoking shall be permitted in a theatre or hall during an entertainment."

"Change of scenery shall not be permitted during any performance, provided that nothing in the foregoing shall be construed as prohibiting the raising and lowering the curtain or suitable and appropriate drops and drapes."

"Performers appearing upon the stage shall wear street or evening dress or such costumes of a refined nature as the commissioner may approve. Females shall not appear in male attire. Males shall not appear in female attire, except by special permission of the commissioner. Comedy, tramp or similar or ridiculous costumes shall not be permitted."

"Dancing in any form and contortion acts will not be permitted."

"The violation of any of these regulations will be considered sufficient cause for the disapproval of subsequent entertainments."

These regulations, excerpts from which appear above, supersede the regulations issued April 25, 1922.

DIRECTOR FISCHBECK DIES

Fred Fischbeck, a well known comedy director, passed away at his home in Los Angeles recently. Fred was stricken about a year ago, but continued to work up until the end. Before the doctors ordered him to his bed, Fred was making Lloyd Hamilton's comedies, and previous to that was on the Mack Sennett lot. Fred began his career as a cowboy on the old Ince Ranch in 1913.

New York Censorship Repeal Depends Upon the Exhibitors

POLITICAL leaders at the State Capitol in Albany, N. Y., appear to be what might be termed "up in the air" at the present time on the question of motion picture censorship repeal. This is but natural in view of the fact that the repeal bill has not as yet been introduced and also by reason of the fact that the leaders in both houses of the legislature are new to their positions, while a third reason lies in the fact that there are many new members in both the Senate and the Assembly whose viewpoint on censorship is not yet clearly known.

If the exhibitors of New York State follow the program that has been tentatively mapped out by Walter Hays, president of the New York State M. P. T. O., and will each and every one get behind the coming campaign to influence senators and assemblymen to vote in favor of the repeal bill, the measure will stand a fair chance of passage. The trouble in the past has been that many of the exhibitors are inclined to simply shrug their shoulders and have done little or nothing, leaving the great burden of the work to a few. As a direct result, some members of the legislature were deluged with letters and telegrams, asking for the repeal of censorship, while others received absolutely nothing as indicative of the sentiment in their localities.

The New York Motion Picture Commission is already laying its plans for the fight to retain its existence. George H. Cobb, chairman of the commission, visiting his home city of Watertown, gave out a statement much along the line followed in past years, saying that there was a widespread demand for the retention of the commission and the continuance of the work.

The annual report made by the commission also is given over to a large extent in an argument for censorship, declaring in one place that "it is strange but true that many apparently intelligent people insist that the statute providing for the regulation of motion pictures is unconstitutional. The fallacy of this argument becomes apparent when it is known that both the Court of Appeals of New York State and the United States Supreme Court have decided that the motion pictures is a spectacle with a peculiar appeal rather than a medium of opinion, and therefore that the constitutional provision with reference to the free press and free speech has no application whatever."

Continuing in its argument for retention, the commission, in its report, says:

"The repeal of the statute in this state will not solve the problem. Motion picture censorship is backed by the moral sentiment of the world and misrepresentation, misstatement, ridicule and abuse will never eradicate the evil, but will only tend to incite a great majority of people to greater activity in the correction of the abuses which exist."

The introduction of the censorship repeal bill is being awaited with much interest at Albany. Just when it will come and just who will be the sponsors are not certain, but it will be the center of the biggest fight during the present session of the New York State Legislature.

Plan Fewer Houses

The fourth annual building survey and forecast of the Architectural Forum has been completed and indicates that 1925 will be another five billion dollar building year. A chart indicates that the percentage of public demand for new theatres in the United States is 3.2 per cent. as compared with 3.8 per cent. for 1924.

Especially noticeable is a falling off in theatre building in the southwestern states, the chart listing 6.9 per cent. for 1924 and 2.7 per cent. for 1925. This sectional decrease is responsible for the total decrease, for the North Atlantic, southeastern and western states show increases, while the decreases reported for the northeastern and middle states are slight.

Another chart indicates the money value of prospective new theatre building construction for the United States as $135,981,000, divided as follows: northeastern states, $24,450,000; North Atlantic, $36,495,000; southeastern, $4,944,000; southwestern, $8,484,000; middle, $40,512,000; western, $21,096,000.

Indict Famous Players For Film Explosion in Boston Subway

The Famous Players Lasky Corporation and three individuals have been indicted by the Suffolk County, Massachusetts, Grand Jury in connection with an explosion of motion picture films which caused a panic in a subway car January 3.

Counsel for the corporation notified Judge Bishop in Superior Court that a representative would be sent to Boston to plead to the indictment.

The corporation is charged with the unsafe removal and disposition of inflammable motion picture films and with unlawful delivery of explosives for transportation.

Timothy A. Doherty of Roxbury pleaded not guilty to similar charges and was held in $600 for trial. John C. Bowdin was arraigned previously and held for trial. Shirley Phanus, who had charge of the film when it exploded, is still in the hospital suffering from burns.

MILWAUKEE CENSOR VACANCY

J. H. Silliman, who conducts a string of Milwaukee houses including the Downer, is being boomed to fill a vacancy on the motion picture censorship commission in Milwaukee resulting from the departure of Leo A. Landau, former director of the Alhambra and Garden theatres. A committee of showmen is making plans to visit Mayor Hoan with a formal request that Silliman be appointed.

News on Every Page

Moving Picture World is the first trade organ to publish a complete producer's press book. This in the interests of a betterment of exhibitor selling aids. Our staff wrote it. Don't miss giving it the once-over. Turn to page 451.

J. J. Cooney and B. J. Cooney opened their second Chicago picture theatre in 1921 and it was so successful that they continued adding to their holdings. The latest acquisiton is the Capitol Theatre of 3,500 seats, and it was an elaborate opening that they staged on January 19. See page 428.

Another blow for censorship is contained in a Better Films Committee Resolution decrying it. You'll find this on page 431. Why not clip out the resolution? It will come in handy sometime when the proper arguments against censorship aren't on the tip of your tongue.

Yes, sir, the Texas M. P. T. O. is determined to stamp out non-theatrical competition. Their last move is to involve Paramount in the controversy. It looks as though war impends. Read about it on page 433.

Those Blue Laws will associate with legislatures like colds with wet feet. And they're just as welcome. Now there is a drastic "indigo" measure before the Indiana Legislature. The story on page 434 tells you about it.

Censorship, did we say? Well, the New York censors have published an annual report designed to retain the members' jobs. There is a slim possibility that the new legislature will oust them. Read the report—on page 435—and see how the world is—or isn't—progressing. We're a bad lot, he humans, we are.

Massachusetts Laws on Films Cause Hot Debate

The move to amend the general statutes of Massachusetts concerning the qualifications for motion picture films and their showing, which was commenced during the 1923 session of the legislature, is to be continued this year. The present laws provide that the only exemption from the requirements imposed upon theatres—fireproof booth for projection machine, etc.—is in a case where the film is of cellulose acetate (non-combustible), not more than 100 feet in length nor more than one inch in width.

According to the proponents of the proposed bills, this gives one company, Pathe, a monopoly of supplying films to churches, schools and groups which desire to exhibit motion pictures but which lack the standard theatre equipment.

The standard size film being more than one-inch wide, it is claimed that many of the subjects desired for exhibition by non-theatrical organizations are not obtainable on the small size film as required. The bill is to be referred to the public health and safety committee.

THEATRE WINS $7,300 SUIT

Suit brought by the United Artists exchange in Detroit for $7,300 against the Regent Theatre, Grand Rapids, was lost. The litigation resulted from the United Artists attempting to enforce a contract for two pictures signed by the former manager of the Regent and which were refused by the new management.

State Rights Sales

Jack Weil, head of the newly organized Jack Weill Pictures, Inc., of 3320 Lindell boulevard, St. Louis, Mo., has purchased the Eastern Missouri and Southern Illinois territory on "After Six Days," Weiss Brothers' Artclass Pictures Corporation's big Biblical attraction feature, according to an announcement made by Louis Weiss, the Artclass executive head.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Highlights on Peter Pan Stunts as Reported from the First Run Houses

PLAYING a picture first run in 258 theatres is bound to be productive of a number of goods stunts, though from the earliest reports it would seem that most of the theatres had relied upon the newspaper work or the numerous tie-ups arranged by Leon J. Bamberger and covering almost every conceivable article of use or wear.

About the best report comes from Cincinnati, where I. Libson, manager of the Capitol Theatre, worked with Bill Danziger.

Here stress was laid upon the showings to institutional children, and the Times-Star assigned a special writer to cover this feature. The newspaper announced that it had arranged with Mr. Libson to show the picture to all institutional children.

All showings had to be arranged through the paper, and seven institutions applied for the showings.

Instead of the usual arrangement whereby the children are taken to the theatre, the situation was reversed and the picture was taken to the children.

Stretching It Out

Two portable projectors were used, and these and the film were taken to the institution in a truck heavily bannered: "We are on our way to show Peter Pan to the Catholic Orphanage of Cincinnati," the name of the institution being changed to match the destination.

This lacked the ballyhoo feature of carloads of children on their way to the theatre, but this was offset by the fact that the showings were distributed over seven mornings, and carried seven stories in the newspapers instead of one. Also it kept the children away from the theatre, where the capacity was being taxed by paying child patrons.

Hopper Helped

De Wolf Hopper was in town with his company, and he made a formal request that he be considered an orphan, entitled to a free showing of the picture, but he offered to pay his way by helping to entertain. This was good for a double story—before and after—and at the same time helped the Hopper show.

Weighing up the two styles of stunt, the institutional showing is the better, since it lasts longer and carries more newspaper mention.

The single showing is all over the next day. This ran for a full week.

In Peoria, Ill., the picture was hooked to the Peter Pan clothes. In return for a special morning showing the store bought 10,000 of the rotos and printed the blank sheet with a coupon entitling the child to enter a parade and see the picture without cost.

As these were distributed well in advance, it held the heralds in the home for about a week before they were used. About 600 children went into the parade and many more were added at the theatre. The store also did much newspaper advertising.

Omaha has a Peter Pan bread, and the company took four quarter pages to announce a drawing contest, with prizes aggregating $35.

It was arranged that the drawings were to be presented at the theatre on a certain morning when the drawing would serve in lieu of an admission ticket to the special performance at the Strand. This special was given the morning of the opening to send the kids out to advertise the regular run.

The pictures were made the basis of a lobby display before the award of the prizes.

In addition to the four quarter pages, the company gave 22 bannered windows and 27 bannered trucks.

Had a Dog Nurse

In Minneapolis the Garrick Theatre gave a special morning showing to 1500 children, and the big flash was the borrowing of a huge mastiff, who was to impersonate Nana, the dog nurse in the play. The location and borrowing of the largest dog in the city made several good stories in the cooperating newspaper.

Many other cities gave parties, mostly with a newspaper angle, and Jamestown, N. Y., had a boy in Peter Pan dress distribute heralds and buttons.

Many cities used cooperative pages with merchants handling Peter Pan goods, but in Rockford, Ill., Russell Moon, Paramounteer, found that most dealers had planned to use larger spaces than they would need in a double truck, so he lay off and let the individual advertisements pile up.

Peter Pan is a picture that needs to be sold intensively to get the best results. The more you do, the more you make.

Get Insurance

Harry F. Storin, in describing a street stunt, adds the valuable suggestion that if you rent a car you take out liability insurance. It's just one of those little things that you are apt to overlook. You may get by a hundred times and kill a man on the hundred and first stunt.

Here's the big idea. If you rent a car and run it through the streets, you are responsible for any damage done by that car while under lease to you. The actual owner of the car may have a policy, but that policy does not protect you from suits for damage done while the car is under your operation, though the car may be driven by the owner. The casualty company may refuse to defend any suit or make any payment, and very probably will.

This is a nice legal point that is known to comparatively few. It costs something to take out a one-day policy, but it's the only safe way. See your lawyer about it.

Sloganizing

No matter what the general style of advertising on the attractions at the Grand Theatre, Tiffin, Ohio, if it is a First National the line is carried: "A First National Picture. You'll be sorry if you miss one." It has created an unrealized but real feeling that all should be seen, and in this way it makes money for the house.



A Paramount Release

A GOOD DRESSING UP OF THE CUTOUT IN A WINDOW

Giving this extra attention to the cutout makes for a better impression, and this in its turn is transferred to the goods, in this instance the Peter Pan clothes. Worked by Ollie Brownlee, of the Palace Theatre, Muskogee, Okla.

Starts Saturday

Edward L. Hyman, of the Mark Strand Theatre, Brooklyn, has changed his policy to open his week on Saturday instead of Sunday. So far as we know he is the first of the big theatres to follow the example of the western managers, and break the age-old theatrical tradition that the week must end on Saturday.

For several years practically all of the large western houses have opened their runs with the Saturday matinee and have found it very profitable to make the change. No matter how good the newspaper advertising, the picture in any house is sold largely upon the verbal advertising of pleased patrons. Saturday and Sunday are the best days of the week. Opening on Saturday gets the two big days the first two days of the run and virtually doubles the volume of verbal advertising.

This is particularly valuable to a house like the Brooklyn Mark-Strand where the general program is almost certain to win commendation, even though the film feature may be a trifle light. We compliment Mr. Hyman on the change. It should add considerably to the volume of business done on the so-called off nights.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

FIVE musical incidents, the Mack Sennett comedy, "The Sea Squawk," and the Topical Review, together with the feature photoplay, Thomas Meighan in "Tongues of Flame," made up a show of two hours and 12 minutes. One hour and 14 minutes of this was required for the Meighan picture, while the comedy ran 18 minutes and the topical review took up its accustomed eight minutes. This left 32 minutes for the musical presentations.

Of the five musical numbers, three required special sets, the other two being the overture and a soprano who sang on the apron of the orchestra stage.

Each of the four de luxe performances of the day was opened with Offenbach's "Orpheus" overture, in which the Concert Master has an effective cadenza. The lights for this was as follows: Four arch spots, two of which were orange and two of light blue, reflecting on the pleats of the silver draw curtains which were closed across the production stage; two orange floods of 160 amperes on the musicians from the dome; borders and foots of large stage in blue; light blue and orange spots crossing on the ceiling drapes; 2 white floods from the booth added to the final measure of the overture. Eight minutes for this presentation.

The Mark Strand Mixed Quartette followed in Burleigh's "Deep River." Atmosphere for this was provided by using a blue neutral back-drop upon which was projected from the booth a water ripple and moonlight film, augmented by a water ripple effect from a 40 ampere arch lamp from the side. The quartette in costumes of the 1830 period with the two women seated and the men standing behind them were placed to the right upstage. The only lighting was two light blue floods from overhead falling on the singers. Four minutes for this song.

A coloratura soprano sang Delioes' "Bell Song" from "Lakme" on the apron of the large stage. The lights for this were as follows: Two light blue Mestrum floods of 160 amperes on the musicians from the booth; entrance spots of light blue and orange crossing on the ceiling drapes, light pink spot on the singers from the dome. Four minutes for this number.

The ballet number programed as "A Bowl of Roses," was presented to the music of Liszt's "Liebestraum." The setting included a neutral blue back-drop, upon which were thrown deep blue open box lamps from the sides; a hollow silver pedestal, four feet high, center stage, upon which was a large basket six feet in diameter. At the opening six dancers in classical drapes were seen in various poses around the base of the pedestal. Part of the business was for the dancers to take the bowl from the pedestal and replace it, this being done about three times. This made the close very effective, as the premiere danseuse made her appearance through the bottom of the basket, giving it a sort of Houdini atmosphere which went over very nicely. The lights for this number consisted principally of straw and amber floods from the booth, with a pale blue upon the musicians. Four minutes for this dance.

Sandwiched in between the Topical Review and the feature was the popular Melange introducting five selections now in vogue. The setting was a very ornate cabaret, there being a raised platform down stage, upon which were three cabaret tables with full properties. The numbers in the order of their presentation were as follows: "Shadowland," by the Mixed Quartette; "Until Tomorrow," by a soprano; "Rockabye Baby Days," tenor; "My and the Boy Friend," a dance pantomime by the premiere danseuse and male dancer; "Put Away a Little Ray of Sunshine," by the ensemble All artists were in evening dress. This numbr required 13 minutes.

Makes Hook-ups Sell Additional Tickets

One of the managers who are strong for trade hookups is Earl Settle, of the Capitol Theatre, Oklahoma City, and it's a darned cold day when he cannot find enough helpful stills in what they send him.

Take "So This is Marriage" as an example. One window give him Eleanor Boardman with a bed covered with a specified brand of blankets. Lew Cody was wearing a Stetson, and that got another window. A third came from a kiddie shop and was tied to the Babylonian episode with the remark that this sequence demonstrated that even then mother love was one of the six best sellers, or words of similar import. A toy store tied in with a nursery scene and an interior gave a furnishing shop opportunity to tell that Eleanor Boardman says that home is incomplete without pretty sofa and bed pillows.

A picture of Conrad Nagel putting a slipper on Miss Boardman's foot was good for one shoe store and a larger establishment was tied to the cinderella stunt.

Settle had to do some newspaper advertising in order to get readers, but there are no half pages in his while the stores still have windows.



A Paramount Release

THREE OF THE EIGHT THEATRES IN MEXICO CITY PLAYING THE TEN COMMANDMENTS DAY AND DATE

On the left is the Monumental Cinema, with Palacio next and the Lux on the right. Combination runs seem to be the usual thing in Mexico City, where most attractions get a six house play and the record is twelve houses with a single title the same day. It is evident from all three fronts that the pictorial is the chief appeal and even the commandments have to be illustrated.



A Paramount Release

A USEFUL SHADOW BOX ON VALENTINO IN A SAINTED DEVIL

This rather deep box was flooded with blue light to carry out the effect of a night scene. The cutout was placed in the centre, with a painted back and drapery sides. The back was lettered for the coming attraction to get the departing patron.

Stock Shadow Box Has Possibilities

Getting a shadow box on Valentino in A Sainted Devil, D. Roscoe Faunce, of the Strand Theatre, Birmingham, Ala., built one that can be used repeatedly with a little repainting.

It is about four feet deep and for the original showing it carried a cutout of Valentino on horseback, taken from the lithographs. This was backed by an original landscape in night colors with a transparent moon. The front lighting was deep blue, to suggest moonlight, and stills were placed on either side of the opening, though these do not show up very clearly in the cut.

A novelty was the fact that the back of the display was lettered for the following attraction, to get the attention of the audience as it leaves the theatre. With a collapsible structure this can be stored in a small space and can be used repeatedly.

Other extra advertising was 200 window cards and 2000 heralds in addition to mention on the menus of a tea room. This was sufficient to get an additional thousand dollars.

Harmonica Contest

Hooking an harmonica contest to Buster Keaton in The Navigator, the Palace Theatre, Corona, L. I., held elimination contests a week before the showing and the finals two days ahead of the opening. Miniature harmonicas about the size of a lead pencil stub were given a limited number of women patrons the night of the finals.

If you have not tried a contest of this sort, go to it. They were a Rotary Club stunt during Boys Week, and a lot of the big men proved that they had not forgotten how. Only lately we heard Mayor Kendrick, of Philadelphia, play the harmonica, and he is almost good enough to get a stage engagement.

Which reminds us that if the winner is good enough, you might book him for a week. That will add to the money the stunt can be made to yield.

Los Angeles Boards Had Effective Copy

Getting out special block 24-sheets for In Every Woman's Life for its opening at Loew's State Theatre, Los Angeles, the sheets were done in the new Los Angeles style, with prominent lettering. In this instance the boards merely read, "It Happens in Every Woman's Life."

These were first posted undated, and as the ground was dark green with orange lettering for the first two words and the title in white, it was not easy to overlook the appeal.

For the interior stunt they used a trailer with short sentences telling about the picture. This is nothing more than the old series slide, but it's so old that it is nearly new again. Some idea of the copy may be gleaned from the concluding lines, which run:

"Every woman knows the man she could have married.

"Knows the man she should have married.

"But the man she did marry—

"Oh, well, that guy's sitting alongside her right now."

Proved It

Many of the Southern Enterprises managers enlarged the telegram sent from the home office on North of 63, but it remained for R. P. Newton, of the Capitol Theatre, Little Rock, Ark., to prove it genuine by pasting the original telegram to the giant enlargement.

The only trouble is that the enlargement shows a Western Union "send" blank, while the actual message is on a Postal Telegraph blank.

He handled better a private pre-view of the picture the Sunday before the opening. One of the papers made this special showing the basis of an editorial argument in favor of Sunday opening for picture theatres, so Newton cut both ways with one knife.

Launching a Serial

R. M. Kennedy, of the Royal Theatre, Birmingham, Ala., worked hard to get the Jack Dempsey series of stories over, advertising with slides for a full month before the first chapter was due. He put out plenty of distributed matter and used a bannered trolley and a Ford perambulator, as well. He even managed to get announcements of the Fight and Win series into the Y. M. C. A. gymnasium and of course tied up the sporting goods stores.

As a net result when the first issue came along it was not just a program filler but an event, and it got over to business that has been keeping up on the later chapters.



A Metro Goldwyn Release

TWO SETS OF RUBES FOR MARRIED FLIRTS IN BIRMINGHAM

Two men and a girl were put out by Loew's Theatre, Birmingham, Ala., to advertise Married Flirts. The two men ran different beats, but are shown together here to give the front and back views. The sign reads, "What's your hubby doing?"

Dental Sampson at the Reckless Age

Evidently arguing that anyone who pulls automobiles around with his teeth must be at The Reckless Age, Charles Morrison, of the Imperial theatre, Jacksonville, tried it out with the Buick company.

They had a man going around to demonstrate the easy rolling qualities of the Buick and were glad to hitch into the greater interest in the theatre by letting "Reckless Jack" Larue help the Universal's Reginald Denny picture.

Both on the Saturday before the opening and the Monday of the run a demonstration was given in front of the Imperial after a preliminary ballyhoo along the streets which had the performer on top of a demonstration car with the coach he was to tow hooked on behind and bannered with the announcement of the big demonstration.

As an appetizer Larue bent iron bars and drove spikes with his bare fist in approved sideshow fashion, and while he played to two big crowds in front of the theatre, he advertised to ten times as many through the perambulations.

As the automobile people paid all the costs, Morrison's extra receipts were all velvet.

A Donated Bally

Jack T. Turner, of the Galax Theatre, Birmingham, Ala., did not have to worry about his ballyhoo on Find Your Man. He got it free, and not from an exploiteer, either.

Just before the run a World War Veteran drifted into town with a police dog. The veteran was touring the country, giving lectures on his experiences during the war, with the intention of writing a book on his travels and donating the proceeds to the fund for disabled veterans.

He perambulated the streets with his blanketed dog and did a brief lecture at each show. As the newspapers gave him very ample space, Turner got a real star at no cost as the lecturer handed out postcards which the patrons, if so disposed, bought at any price they saw fit.

With a lobby display costing $10 as the only extra expense, the picture went to much above the average.



A First National Release

ANOTHER NICE DISPLAY FROM THE LIBERTY, SEATTLE

This time it is for Glenn Hunter in The Silent Watcher and shows the banner nicely pointed up with electric lights. Save for an occasional cold snap, Seattle has a delightful winter climate and the house is decorated with growing plants all year

Trip Tickets

In addition to the usual thorough campaign on all pictures, Howard Price Kingsmore, of the Howard theatre, Atlanta, worked a couple of extras on The Forbidden Paradise.

As Thanksgiving fell within the week, there was a "Trip over Thanksgiving" on the Scenic Railway of Paradise, the ticket being 3 by 20 inches. It was printed on safety paper with a fairly close approximation of the railroad style and the date margins were hand punched with the playing dates. As 5,000 of these tickets were used and there were eight punches to the ticket, it can be seen that the ushers must have been busy in their spare time.

A library book mark was used. The play has not been novelized, so the library suggested a general list of fiction.

And the captive balloon, which seems to be on the Howard payroll was flown at a football game.

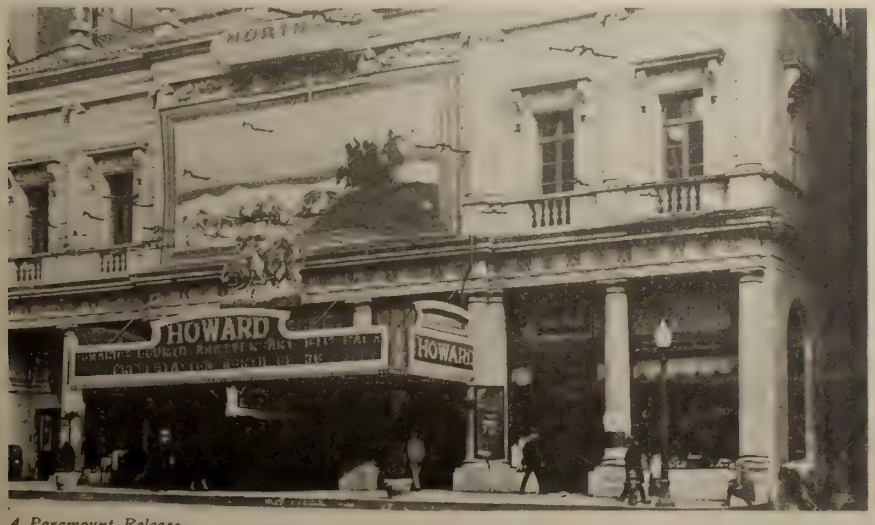
A Mounted Merton Made Good Display

In addition to using the studio questionaire on Merton of the Movies, D. Roscoe Faunce used a very effective animation in the lobby of the Strand theatre, Birmingham, Ala.

This was a cutout of Merton coming over a fence, head on, mounted upon the trusty old grocery nag. The figures were more than life size and a simple connection to a motor caused the cutout to move up and down as though the horse actually was galloping, the mechanism being masked in by the fence.

Eight stills were placed upon the fence as well as a sales legend and to jazz this section up a little a small dog was painted in, apparently streaking it across the landscape to escape the thundering hoofs.

A profile book was made from compo board and supplied two of the stores selling copies of the story, and this helped the sales of both books and tickets. Special menus were supplied a local tea room, but this seems to be a regular stunt with Mr. Faunce.



A Paramount Release

THIS WAS A SPECIAL ANNIVERSARY WEEK STUNT

Howard Price Kingsmore, of the Howard Theatre, Atlanta, had this thirty-foot painting made for North of 36 to emphasize the house's fourth anniversary, but once the frame is made it can be used repeatedly. Try a simple frame in 24-sheet size.

Wagon's Third Trip

As The Covered Wagon had already twice been shown in Oklahoma City, Earl Settle, who had it at the Capitol for third run, put it over with the suggestion that it was brought back at a lowered price for the benefit of the school children.

To this end special tickets were supplied the schools, good for a matinee admission for ten cents, and where the child was too poor to afford even the dime, a limited number of passes were supplied, to be used at the discreation of the teachers.

It gave him verbal announcements in every classroom above the second grade, and framed insert cards in every school lobby. The returns from these ten cent tickets did not amount to a great deal, but the children told their parents, and the latter paid the full prices.

It did a better business than any previous picture on a four-day run.



A First National Release

WHERE A VACUUM FILLS A LONG FELT WANT

George Wallace, of the Fifth Avenue Theatre, Nashville, tied up with the electric company on cleaners with the idea that if your wife married for happiness you are a marriage cheat if you make her chase the broom over the floors.

Used Presidents on a Co-op Page

Using the presidents of the United States to sell a co-operative page is the good idea of the Strand Theatre, Madison, Wis. The picture was America, which gave a real reason for this use, and one president was shown in each co-operating space. The stunt was to tell who he was, his birthday, when he served and for how long. Some hint, such as his birthplace, his wife's given name or his native state was embodied in the advertising copy to serve as a clue and to ensure the reading of the advertisement; which was the real aim.

With $50 in cash and 100 tickets for prizes, the entire town got busy, and since they knew that America was in town, they went to see it.

It takes a pretty good idea to sell a co-operative page these days. This is better than "pretty good" for any patriotic picture.

Hart Gives Tree to a Visiting Tabloid

We told you that when J. M. Edgar Hart got settled in his new job he would start something. He did. He pulled a human interest stunt that made business for him in the deadest week of the year.

For Christmas week the film program at the Opera House, Augusta, Maine, was to be strengthened with the Jimmie Evans Musical Review, an ambitious tabloid carrying more than the usual number of players and chorus.

The organization is in high favor in Northern New England, and is familiar to playgoers in that section.

Mr. Hart knows from his own experience that the player's Christmas is not apt to be cheerful, so he decided to do some good and make some money at the same time.

He procured a fine tree, interested the lighting company in its decoration, and announced that it would be dedicated to the players. For the week prior to their arrival it was stood in one of the rest rooms, fully lighted, and so many people came to see the tree that business held up much better than usual.

Plenty of Space

He got nearly a column story in the Kenebeck Journal, telling about the tree, and adding that if anyone desired to send a gift to some favorite player, he would see that it was held until the proper moment. There was no hint of solicitation or suggestion of charity. It was just to be a tribute to the players. If the local residents wanted to kick in, well and good.

The suggestion had its effect. Christmas Eve, after the last night show, the tree was taken to the stage and set up back of the screen line. The players worked until three in the morning to dress it, and some 400 packages were disposed about the base of the tree. Not all of these were local in their origin, for all packages from friends were held for the tree, the distribution coming after the Christmas matinee.

The stunt got three long and readable stories in a paper none too kind to the theatres, and attracted the attention of practically the entire town. Not the least of the returns was a story in which the star told how Augusta was the most hospitable town he had ever visited. The entire town swelled up with pride, though the idea was wholly Hart's.

For the week he got out a special three-color four-pager, the cost being wholly defrayed by the bank, which took the back page for its advertisement. Another good stunt was the fake telegram, advertising the big January drive. These were printed on the regulation Western Union holiday forms, also in three colors. The blanks were donated, and the only cost was for their printing.

He also got out a special calendar for the month, with the shows itemized. These were inserted in all programs. He uses a good form in which each week is held well separated from the rest. He added a window card, and some of these were tacked to lath and stuck into the snow banks along the main streets.

Edgar seems to be hitting his stride.

Sober Sue Stuff

Both the Princess Theatre, Fairmount, W. Va., and the Gillis Theatre, Clarksburgh, apparently a sister house, offered $5 to anyone who could sit through The Navigator without laughing. In neither instance was the prize collected, but a good dog story was worked by the Princess, which told how a farmer had claimed the prize, only to be informed that he had been watching the performance of Tess of the d'Urbevilles. According to the story, he thought the offer applied to any story.

The Princess worked another good stunt by putting a navigator on a raft anchored in a stream which runs through Fairmont. As most persons cross the bridge daily, they could not help seeing the unusual river decoration. If you have a little river of your own, try this stunt. It's by no means original, but it always is good.



A Metro Goldwyn Release

THE HAVE-A-KISS GIRL FROM LOEW'S VENDOME, NASHVILLE

Old stuff, but the girl was so attractive that she sold a lot of tickets for Circe the Enchantress. She even helped to swing an election at the Rotary Club. The costume is white with the exception of the sash, socks and shoes.

Played Up a Short

Raymond B. Jones, advertising man for the Palace Theatre, Dallas, Tex., figured that there was no particular need to stunt His Hour, so he turned his attention to Lunacy, the third dimension picture which was on the same program.

He had cards printed up reading "I may be a nut, but I'm going to see Lunacy, the third dimension novelty which will be shown in conjunction with etc." The upper right hand corner of the card was left blank and here a peanut was slipped through a slit in the card.

It brought in a lot of people who do not care particularly for the Glyn style of passionate panting.



A Paramount Release

HOW THE BRITISH CINEMAS HANDLED THE COVERED WAGON

1—Shepherd's Bush Pavilion, the largest theatre in Europe. 2—Kingsland Empire, Stoke-Hewington, London. 3—Imperial Theatre, Lee Green, London. 4—West Ken Theatre, Kensington, London. 5—Golden Domes Cinema, London. 6—Pavilion Theatre, Lavender Hill, London. 7—Premier Super Cinema, London. 8—Central Cinema, Wood Green, London. 9—Theatre Royal, Manchester. 10—Palladium Theatre, London. 11—Grand Palace Theatre, London.

Limited Reverse is Fairly Effective

This five thirteens on The Red Lily comes from the Lyceum Theatre, Minneapolis. It's chief interest lies in the use of a limited area of reverse around the star and title. The hand work in between is not good, and the display value would have been better had this material been set in type. The same thing applies to the lettering above the star's name. Type would not only have been more legible, but it would have given better display to the two reverse strips. These strips are differently treated, the star being outlined in black while the title carries a fairly regular outline. The former appears to be the more effective. Most of the selling is done in the matter directly below the cut. This is a six line paragraph describing the situation pictured and incidentally telling the crux of the story. If it is read, the chances are that it will effect a sale, but it is blanketed by the black mass of the cut above and the heavy rule below, which makes still more forbidding those closely-set lines in a small eight point rather too long to be read with ease. That cut might have been cropped for two inches without hurting either the picture or its appeal, and a white space not more than fifteen ems wide, set in leaded



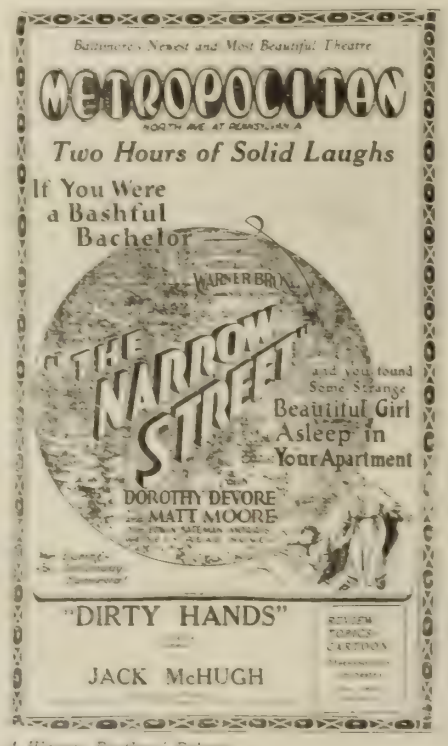
A Metro-Goldwyn Release

A GOOD REVERSE

eight point italic would have caught the eye of all readers. Sales talk has been sacrified to the non-selling portion of a cut that will not sell much at best. This may scarcely be called a well-displayed advertisement, though the novelty of the reverse idea gives a certain distinction.

Sinks Sales Lines Into Shaded Space

There is not much sales appeal to this advertisement from the Metropolitan Theatre, Baltimore on The Narrow Street. The best selling line is the continuation of "If you were a bashful bachelor." This runs into "and you found some strange beautiful girl asleep in your apartment." Most of this is sunk into the meaningless circle which is used to give display to the title—and that title means three degrees less than nothing unless you have read the book. Even this selling line lacks the merit of completeness, and cutting the two sections apart does not help any. It looks like a good advertisement when you see it, but if you study the appeal you'll find that it is an unusually poor one, and yet there are cuts and stills on this comedy that will sell the story at a glance. Even that little cut down at the bototm



A Warner Brothers' Release

AN ECLIPSED SELLER

could have been raised into a seller were it larger. There is nothing to that circle that will fill the reader with a desire to hustle down to the theatre and shove his money through the window. This is nearly a three elevens, but space alone does not help and a clever comedy is lost to a lot of people thrugh lack of advertising appeal.

Classmates Sang

During the run of Classmates at the Palace Theatre, San Antonio, which is headquarters for the Eighth Corps Area, with Fort Sam Houston, Camp Stanley and Camp Travis, a special section was reserved for the numerous Army officers, some of whom were so recently graduated that they took part in the scenes made at West Point.

Lieut. Davidson, who arranged for this special reservation, supplied the leader with the songs regarded by the Army as its own, and these were woven into a medley. At almost every performance the reserved section supplied the words to the songs, and provided an impromptu prologue.

If you are near an Army post you can at least get the songs if not the singers.

This Nice Space is From Los Angeles

Now and then a good display comes from Los Angeles. Sometimes it is in type, but more generally it is from a hand lettered design. Here is a space from the California Theatre that uses both type and hand lettering to advantage, employing each where it will serve the best, and using little hand work. Such hand work as is done closely approximates type, but they used that panel just below the signature to get a contrast that a limited display of type faces would not permit. It almost seems as though the larger the newspaper office the more limited the styles of type. This is partly due to the fact that the large offices use casting machines where the smaller papers run job departments with a better layout of faces, but it is hard on the big town man who wants to do good advertising. Here the effect is largely obtained through the hand lettering, backed by an open layout. Had the lettering come closer to the figure of the girl, practically all of the display value would be lost. She would be just one of the crowd, and no more important than the others. Whoever made this layout is deserving of



A Warner Brothers' Release

A NICE COMBINATION

compliment, for he did an artistic job as surely as though he had filled the space with pretty, but wholly unnecessary, pictures.

Dressed His Boys

Using two boys to pass out his throwaways on The Sea Hawk, Al Lever, of the Isis Theatre, Houston, Texas, dressed them as pirates, and the bills were easier to dispose of and the message stuck better. He also dressed his girl ushers in "semi-pirate costumes," whatever that is, but we presume that the girls wore skirts instead of the flapper trousers and bare legs. Probably Lever wanted the patrons to see the picture.

He printed up special passes and sent them to every school teacher in the city. It was bread on the waters that came back buttered and spread with jam.

Hot Water

Hot water for Hot water was H. H. Snell's idea on the Lloyd comedy at the Imperial,

Gadsden. Most managers were content with painted kettles, but Mr.. Snell offered the real goods. On a table covered with red crepe paper and backed by a sign in red on black, he set an electric stove with a kettle atop that spouted steam right at the title. To help the effect, he trained a red spotlight on the display.

Partly in recognition of this stunt, the electric company permitted him to tack card all of their poles, which are posted against posting.

Not to be left in the cold, the gas company reproduced the same design in their store window with a gas stove instead of an electric heater, Mr. Snell supplying the painted sign.

Unusual Cut Sells This Fox Release

Most of the appeal in this three tens from the Hippodrome Theatre, Cleveland, lies in the poster style cut, which seems to be a



A Fox Release

AN ATTRACTIVE CUT

house product and not a plan book mat. It is different, it is interesting, and it gives the suggestion of these two values to the title, the latter being displayed where it will most surely be read. The only sales line is "The story of a love that went the limit," but not many will consider the sales angle. They will be sold on the idea that the play is good because it is so attractively announced. And the artist has ensured a good reproduction by working in line with black and benday instead of cross hatching. It would be difficult to get a really poor impression from this cut.

A Conventional Cut Carries an Appeal

This cut on Sandra is about the same general style that First National supplies on all stories in the three column width, but it is better than some of them in that the chief appeal of the central figures is not spoiled by the introduction of a secondary cut. Those figures below merely carry out the idea, they do not intrude on the main



A First National Release

A STRONG CUT

pose as some of the cut material does. The result is that interest is centered upon the two figures who suggest the main point of the story, while the background merely strengthens the idea. The text is particularly good in that it tells what the story is without revealing the plot, the talk merely serving to emphasize interest created by the suggestion of the pose. This is taken from the space of the Rivoli Theatre, Baltimore.

The First Red Ink

T. Bidwell McCormick sends in a copy of the Longmont, (Col.,) Daily Times with the first red ink fudge ever used in that town. The paper runs the theatrical advertising at the bottom of the front page, and Mr. McCormick took the usual space and then ran a two column heading in bright red, reading merely "Another Scandal." Naturally the town figured that a scandal calling for a red ink heading must be something big so they started in to read, only to find that it was the title of the attraction at the Longmont Theatre. Mr. McCormick writes that it cost him $8.75 for overtime and a few passes. We don't believe that he ever made a more profitable investment in advertising. Has your local paper a fudge attachment for printing in color? Try it some time, but follow Mr. McCormick's intelligent scheme and do not use too much. One red line is better than six-or eight. The latter will look like an advertisement.

Except for Caps This Ad is Nice

Three banks of all capital letters hold this three tens from the Palace Theatre, San Antonio from being an exceptionally good one. The layout is all that could be desired, for the supplied cut works nicely with the signature, because the black background matches with the reverse cut. The balance might have been better preserved by dropping the signature to the bottom of the space, but it works well either place. This seems to be a plan book cut and a very nice piece of drawing, but we feel pretty certain that First National did not contribute those all capitals. Two of these banks are eight point Roman and the other is a ten. None is opened with leads, which might have made it a trifle easier to read. In the ten point the printer has made O'Brien "remain" instead of "retain" his manhood. Evidently he is not a cross word puzzle fan or he would know that the words have different sense-values, but then a printer who will set all cap banks, probably because they are on the machine, will not care much about definitions. If you don't care whether lines are read or not; if you put them in just to fill up, use white space and achieve



A First National Release

A PLEASING LAYOUT

a better effect. If you wish them to be read, set them in readable form.

Dazed Boston

Eddie Bonns reports that the big noise in Boston for He Who Gets Slapped was the use of forty boy scouts who carried lobby paintings almost as large as themselves through the business section.

They did not parade as sandwich men. Apparently they were delivering the picture somewhere, but they were all over town and even into the office buildings, and persons who would have passed a sandwich unnoticed even went to a little trouble to see what it was the kid was carrying.

They made frequent stops to rest, for the the boys were small and the pictures large, and wherever they parked they gathered an audience—and the police could say nothing.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"The Golden Bed"

Typical Gorgeous Cecil B. DeMille Production for Paramount Looks Like Box Office Winner

Reviewed by C. S. Sewell

In "The Golden Bed," his newest production for Paramount, Cecil B. DeMille presents the story of a modern Lorelei, a woman of the siren type, utterly heartless and selfish, whose one idea in life was to satisfy her vanity and craving for beautiful clothes and social success. How after being the direct cause of two men going to their deaths she brought ruin and prison to a third and how this one was enabled to start all over again, guided by the unselfish love of her sister, who was her direct opposite, building up where she destroyed, furnishes the story.

There is nothing risque or sensational about the story and no bedroom scenes, as might be inferred from the title, which has a direct significance from the fact that the pampered heroine slept in a magnificent golden bed adorned with swans, the gift to her family from royalty in generations past. The title is also symbolic of this woman's character.

This picture contains all of the attributes which the motion picture public have learned to expect in a Cecil B. DeMille production, such as costly mountings, lavish sets, gorgeous gowns, beautiful lighting, and a big dazzling and spectacular sequence, making the picture a treat to the eye. There is also the usual DeMille allegorical flashback. This time, however, it is quite short, picturing the fabled Lorelei on the rocks luring men to destruction.

One of the most effective scenes in the picture is where the heroine's husband after finding her in the arms of another man brings about a situation where the two fight on a snow-covered ledge at the top of a crevasse in a glacier; the husband cuts the rope and both dash thousands of feet to destruction. This is a thrill, although the effect falling of the bodies is rather unconvincing and stagy.

The big spectacular scene this time is a candy ball, with the costumes of the ballet, the chains of the slaves, the decorations of the room, etc., all supposed to be made of candy. The result is striking and novel and there are some very clever touches in the designing of the costumes.

Good human interest is injected into the story in the character of the heroine's sister, who remains uncomplaining and steadfast in her love for the hero even through his term in prison. Many of the scenes are not only pictorially but dramatically effective, one of the best being the final scene where the heroine, a wreck of her former self, returns to the old home, now a boarding house, and dies in the arms of the hero at the side of the golden bed, now battered and broken.

Of especial interest in connection with this picture is the fact that it marks the debut of Lillian Rich in a DeMille cast. This young lady has made a good impression in other pictures, but she is a positive revelation here. She is ideal in the leading role, bringing to it not only ability but making a gorgeous picture with her striking beauty and gorgeous gowns. Certainly her costumes will prove a delight to the women.

Rod LaRocque gives a fine performance as the hero and Vera Reynolds is excellent and has really the only sympathetic role in the production as the sister. Warner Baxter, Julia Faye and Robert Edeson are effective in smaller roles.

With all of the angles that have built up a big following for DeMille productions, "The Golden Bed" ranks well up among this director's pictures and should abundantly satisfy his fans and prove a box office success.

Cast

Flora Lee Peake.....Lillian Rich
Margaret Peake.....Vera Reynolds
Col. Peake.....Henry Walthall
Admah Holtz.....Rod LaRocque
Marquis.....Theodore Kosloff
Bunny.....Warner Baxter
The Duc.....Robert Cain
Mrs. Thompson.....Julia Faye
Amos Thompson.....Robert Edeson
James Gordon.....Charles Clary

Based on novel by Wallace Irwin.
Screen play by Jeanie Macpherson.
A Cecil B. DeMille Production.

Length, 8,584 feet.

Story

Even as a child golden-haired Flora Lee Peake attracted the other sex, for little Admah Holtz, peddling candy, insisted on giving her some of his wares. When she grew up, her father used his last dollar to bring about her marriage to the Marquis, while her sister Margaret went to work as assistant to Admah who now owned a candy store. Soon after, the Marquis found Flora submitting to the embraces of the Duc and on a mountain climb cut the rope so that the two fell to their death. Flora returned home and soon has ensnared Admah, now a wealthy man. Her extravagance brought him near to ruin, but to satisfy her vanity, Admah has a ball where all the decorations were made of candy, using some of the firm's money. Admah was arrested for this and sent to prison for five years, while Margaret who loves him remained true, bought his old store and started all over again. Flora, had gone off with Bunny, but he threw her down and a wreck of her former self she returned to the old home, now a boarding house, and went to her room which contained the famous golden bed. Admah, leaving prison also wandered to the house and Flora, delirious died in his arms. Going to the store he found Margaret waiting for him and together they started life anew.

Features Reviewed in This Issue

As Man Desires (First National)
Arizona Romeo, The (Fox)
Broken Laws (F. B. O.)
Golden Bed, The (Paramount)
Parasite, The (Schulberg)
Redeeming Sin, The (Vitagraph)
Up the Ladder (Universal)

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"Up the Ladder"

Virginia Valli Gives Fine Performance in Universal Domestic Drama

Reviewed by Sumner Smith

The Universal Jewel, "Up the Ladder," starring Virginia Valli, is a very good audience picture. Director Edward Sloman has taken the not unusual plot of Owen Davis' stage play and, aided by the expert co-operation of a fine cast, treated it in effective, realistic fashion. The story deals with a matrimonial crisis due to an erring husband. A flagrant violation might at least have been hinted at through the use of innuendo, and some of the scenes between man and wife might have been made melodramatic, but Sloman has handled them with admirable restraint. They do not lose one iota of their drama because of his treatment.

The picture should especially interest the women because it deals with a familiar marital problem and because its psychology is true. They can appreciate the drama of a woman who gives up her all to marry a struggling inventor and then must fight to retain his affection when he becomes successful; a woman who adjures jazz for domesticity only to see her husband, once as

steady as she was joyous, give up the pursuit of success to visit cabarets and flirt.

Then there are highly interesting scenes of a purported invention, the Tele-Vision-Scope, which allows people to see each other while telephoning. These are worked out in a highly realistic fashion and do much to add both conviction and novelty to the story. The discovery of the erring husband's philandering, of course, comes about through the invention and a conveniently placed mirror.

Virginia Valli is uniformly excellent as the wife, getting a great deal of warmth and sincerity into her portrayal. Forrest Stanley is effective as the husband except that perhaps he makes the character a little too weak. Margaret Livingston is satisfactory as the vamp, George Fawcett as the judge, and Priscilla Moran wholly charming as the child.

Cast

Jane Cornwall.....Virginia Valli
James Van Clinton.....Forrest Stanley
Helene Newhall.....Margaret Livingston
Robert Newhall.....Holmes Herbert
Judge Seymour.....George Fawcett
Peggy.....Priscilla Moran
Dancer.....Olive Ann Alcorn
Housekeeper.....Lydia Yeamans Titus

Adapted by Grant Carpenter from Owen Davis' stage play.
Scenario by Tom McNamara.
Directed by Edward Sloman.
Photographed by Jackson Rose
Length, 5,922 feet.

Story

Jane Cornwall, wealthy heiress, marries James Van Clinton, struggling inventor, to help him on toward success. In five years he is rich. He falls victim to the wiles of Mrs. Helene Newhall and neglects his business. The time comes when his business partner, whom he believed to be Judge Seymour, must sell to save it. He is astounded to learn that it was his wife who invested in the business, not the judge, when the money gave him his start. She refuses to sell and bankers take over the business, with Van Clinton as a subordinate employe. Having lost his wife and child, he settles down to hard work and makes good. They appear unexpectedly as witnesses to his promotion to the head of the firm, and a reconciliation is effected.

"Broken Laws"

Mrs. Wallace Reid's New Picture is Dramatic And Impressive and Should Register at Box Office

Reviewed by C. S. Sewell

With a dedicatory subtitle in which she presents this picture to the mothers of America as a protest against unlawlessness and a reminder that the foundation of all law and order lies in the home, and a final title in which she states that the situations surrounding the children in the picture are those which the children of today face, Mrs. Wallace Reid presents "Broken Laws" her second production, which is being distributed by F. B. O.

As in her other picture "Human Wreckage" which dealt with the dope evil, Mrs. Reid here combines excellent entertainment with the message she seeks to deliver. In a story filled with human interest and tense drama, and situations that will strike home to many, there is shown the effect of the bad example set by parents of today with their flouting of the law such as dealing with bootleggers and violating speed regulations; and coupled with this is pictured the baneful influence of the misguided mother who is too indulgent with her children.

In a straightforward and well constructed story, this theme is worked out to a powerful and logical conclusion in the person of a boy who grew up selfish, pampered and spoiled, with no respect for constituted authority at home or in the law. Speeding home after getting drunk in a questionable roadhouse he crashed into a wagon, killed an old woman and was convicted of manslaughter. Paralleling the story of the boy is that of his childhood sweetheart whose mother's one thought was jazz, and she is shown coming under the influence of the lad who led her on until she, too, became intoxicated in a road house and was saved by the timely arrival of her father.

Early in the footage this picture starts you to thinking when the two children, imitating their elders who are indulging in a wild party, stage one of their own as near like it as possible. You become absorbed as you watch the mother continue to save the boy from merited punishment and see how this creates in him contempt for law as she pays his fines in court, and follow with strong interest as the story works up to a tremendous punch in the scene that will tug at the heart-strings where the mother realizes after son's conviction that she is the one that is really guilty and begs to be punished in his stead.

While all the force of the story and its message is maintained, the picture is saved from an unhappy ending by having the later events as a dream, and there is an additional wallop, literally as well as figuratively, where the mother awakening, calls the wilful boy, takes him across her knee and gives him a good old-fashioned spanking. This makes an unusual ending and comes as a source of intense satisfaction for he richly deserved it.

Mrs. Wallace Reid is very fine in this picture, appearing as the indulgent mother. Her work is sincere and real; she does not seem to be acting but makes the role a living one and gets right down under your skin, she retains your pity and sympathy even though you would condemn the way she is spoiling her child. Percy Marmont is excellent in a somewhat subordinate role as the girl's father. Ramsey Wallace is good as the boy's father and Jacqueline Saunders as the girl's jazzy mother. Little Pat Moore is excellent as the self-willed spoiled child and Arthur Rankin carries on the character with entire satisfaction. Little Jane Wray is effective as the little girl, and Virginia Lee Corbin makes her decidedly attractive when she grows up into a flapper.

The direction of R. William Neill is excellent and the sincerity and human touches are impressive. There is no attempt at creating false sympathy for the characters on the other hand their shortcomings are stressed to bring out the point of the story, but never is this overdone; consequently while the story is intensely dramatic at times, it is never melodramatic.

Here is a picture that offers fine opportunities for effective exploitation and one which should enable you to secure the cooperation of the very best elements in your community. It is a picture that children as well as parents should see and one that will impress and please your patrons, for it has the rare combination of being vastly entertaining, putting over a forceful lesson and making you think, and you will continue to think of it long after you have seen the picture.

We believe that "Broken Laws" is an even better picture than "Human Wreckage" and properly handled, it should be a box office clean-up.

Cast

Joan Allen.....Mrs. Wallace Reid
Richard Heath.....Percy Marmont
Ralph Allen.....Ramsey Wallace
Murnel Heath.....Jacqueline Saunders
Bobby Allen (age 16).....Arthur Rankin
Patsy Heath (age 16).....Virginia Lee Corbin
Bobby (age 8).....Pat Moore
Patsy (age 8).....Jane Wray

Story by Adele Rogers St. John.
Adapted by Marion Jackson and Bradley King.
Directed by R. William Neill
Length, 6,413 feet.

Story

Christmas Eve finds Ralph Allen breaking the speed laws and eluding the police. In his car is his son, Bobby, and Patsy, daughter of a neighbor. The Allens go to a jazz party at the Heaths. Bobby, who has declared his belief there is no Santa Claus and wrecked the tree, is left behind. He climbs out and sneaks over to watch the party and he and Patsy are trying to imitate the grown folks when discovered. Bobby is taken back home; he exposes himself to the rain for spite and becomes ill. When he recovers his mother spoils him and he gets in trouble at school. At eighteen, his mother buys him a car and he begins to lead a wild life, exerting a bad influence on Patsy, until finally his mother and Patsy's father go to rescue them from a questionable roadhouse. Speeding home Bobby runs into a wagon and kills an old woman. He is tried and convicted of manslaughter and his mother realizes she is really guilty as she has indulged him and not taught him to respect law or authority. Suddenly the mother awakes and finds the killing is all a dream. Calling Bobby to her she gives him a sound spanking and sends him back to school to apologize.

"As Man Desires"

Milton Sills and Viola Dana Featured in Entertaining First National Melodrama

Reviewed by Tom Waller

Audiences liking Far Eastern backgrounds will have their interest further aroused in "As Man Desires" since it features Milton Sills and Viola Dana. The picture as a whole should be generally satisfying to most fans.

Sills has a virile role, something similar to that in "The Sea Hawk." In "As Man Desires," however, he captains a pearl fishing smack instead of a pirate galleon. On two occasions he is enabled to resort to fistic prowess. The first scores a knock out for him by a single blow but the second lasts much longer and is a lively contest with a notorious sea bully in a lowly den on a picturesque South Sea Isle.

As Major Craig Sills is of the one-woman-lover type. This characteristic is used to emphasize the story's contention that some women would mould their own characters to cohere with that of the man they love. Two women are thus influenced by this circumstance in "As Man Desires." One is a beautiful white woman and the other is a swarthy complected native—a risque dancing girl. In the latter role Viola Dana is vivaciously cute and attractive. Her acting as a whole is commendable and will surely entertain. As the white woman, Ruth Clifford is seen only in the opening and closing footage but both of these appearances are highly dramatic, making her part an important one and one which should stand out in any general impression the picture may make.

The story on the screen is comparatively easy to follow, although considerable in the early footage is then left to be taken for granted. Some of this is explained towards the end but there also are a few incidents which may not be construed by all spectators as meaning the same thing. These conditions might be easily adjusted by inserting

one or two additional sub-titles or by making clearer a few of the existent ones.

Cast

Major John Craig ..... **Milton Sills**
Pandora Le Croix ..... **Viola Dana**
Gloria Gordon ..... **Ruth Clifford**
Evelyn Beaudine ..... **Rosemary Theby**
Major Singh ..... **Irving Cummings**
Col. Carringford ..... **Paul Nicholson**
Gorilla Bagsley ..... **Tom Kennedy**

Adapted from Gene Wright's novel, "Pandora Le Croix," by Earl Hudson.
Directed by Irving Cummings.
Length, 7,649 feet.

Story

Craig knocks out Carrington when he finds Gloria, his fiancee, untrue to him. Carrington is then murdered by a servant and because Evelyn Beaudine, a married woman of unsavory reputation, accuses him of the crime, Craig is forced to flee from his British army post in India. Craig procures a fishing smack and amasses wealth from pearl beds in the South Seas. He tenders Gorilla, a poacher, a beating when he finds his annoying Pandora. She feels that Craig is now "her man" and to spite the memory of the other women, he marries her. A seaman identifies Craig and notifies the British government. Gloria comes with the representative who informs Craig that Gloria had sacrificed her own reputation to prove his innocence. Gorilla, bent upon killing Craig, levels his gun at his back but Pandora jumps in the way. Craig and Gloria are thus finally united.

"The Redeeming Sin"

Vitagraph Offers Nazimova in Blackton Picture of Paris Underworld That Is Heavily Dramatic

Reviewed by C. S. Sewell

J. Stuart Blackton turns to the underworld of Paris for the locale of his latest production for Vitagraph, "The Redeeming Sin," and with Nazimova as the star presents the story of a girl thief who tried to get out of her sordid surroundings and become a lady, and shows how her jealousy nearly led to tragic consequences.

It is an interesting character study of a type of Parisian girls who though they may not be really true to life are popular in fiction and fascinating on the stage and screen. The story is rather heavy drama, and the atmosphere is somewhat sordid, for most of the characters are of the Paris underworld.

Due to the fact that there is an abundance of action in this picture that continually holds the attention and advances the plot, and that it is plentifully supplied with drama, pathos, human interest and comedy touches, and especially to the excellent characterization of Nazimova, the picture furnishes interesting though heavy dramatic entertainment.

Mr. Blackton has finely directed this picture and succeeded in making the story impressive and the atmosphere of Paris, with the cellar dive, the artist's studio and the sewer scene and sequences in the cathedral, convincing.

As already stated, Nazimova's work is excellent, and she gives an interesting and sympathetic role of the vivacious little girl thief who wanted to be a lady, holding your sympathy at all times. Lou Tellegen in a role different from his usual heroic ones does good work as the leader of the thieves who redeems himself in the end through love. Otis Harlan is effective in a character role.

The significance of the title is not clearly brought out and the ending is decidedly out of the ordinary. A dramatic episode is the theft of a jeweled crown and a pearl necklace from a statue of the Madonna in the cathedral.

Even though it is not a really pleasant story, its action, strong drama and human interest angles, together with the fine work of star and director, should make it a satisfactory attraction for the majority of theatres.

Cast

Joan ..... **Nazimova**
Lupin ..... **Lou Tellegen**
Paul Dubois ..... **Carl Miller**
Papa Chuchu ..... **Otis Harlan**
Mother Michu ..... **Rositta Marstini**
Gaston ..... **William Dunn**
Marquise ..... **Rose Tapley**

Based on story by L. V. Jefferson.
A J. Stuart Blackton production.
Length, 6,227 feet.

Story

Joan, member of a band of Apache thieves in the Paris underworld, resents the attentions of Lupin, their leader, and leaves, going to Papa Chuchu's cafe, when a bunch of aristocrats see her dancing. One of them, Paul, is attracted to her. Lupin, jealous, waits outside to take her back, but she remains all night in the cafe. The next morning she meets Paul and tells him she wants to be a lady; he facetiously suggests things that will help her and she takes them seriously. Later he is impressed by her earnestness and really becomes interested in her, and she falls in love with him. One day she sees him attentive to a woman and becomes so jealous she returns to Lupin and tells him of a statue and pearl necklace Paul's mother is giving to a church, and makes him promise he will get the pearls and kill Paul. She is to give the signal, but finds that the girl is Paul's sister. It is too late to stop Lupin. For days she broods, and Lupin, who loves her blindly, takes back the pearls but is wounded by his followers. In the church Joan sees Paul, who was only slightly injured, and is overjoyed, but the sight of Lupin wounded brings to her the realization that it is he, Lupin, that she really loves.

"The Arizona Romeo"

Buck Jones' Newest for Fox Is Entertaining Film with Good Comedy but Less Action Than Usual

Reviewed by C. S. Sewell

How a pretty girl from the East, masquerading as a manicure, overcame his prejudice and finally won the love of a big westerner furnishes the theme for Buck Jones' new picture for Fox "The Arizona Romeo."

The hero discovered the truth of the adage that true love does not run smooth, and he was of the self-sacrificing type for when he found the girl had come West to marry another fellow, he did his best to bring this result about. Of course, however, he got the girl at last.

An interesting angle of human nature is played upon in this picture, for the girl really does not love the man she is to marry and her father plays upon the idea that if you want a woman to do anything, tell her not to do it, so he opposed the match and this made the heroine more determined to marry the chap. It was the discovery of this ruse by the hero that brought about the happy ending.

There is a good sequence of a familiar type in the climax where Buck on horseback rides behind a train and takes the girl off. This is well done, there is also a good fight scene, but for the most part this picture has not as much action as the usual Buck Jones story. There is however, in its place quite a lot of amusing comedy centering around the way the cowboys all rush to have their hands manicured, and this picture should prove pleasing entertainment for the star's fans although it is not one of his best.

Buck gives a thoroughly satisfactory performance and Lucy Fox is pretty and capable as the girl. Harvey Clark and Hank Mann furnish some amusing comedy as a rube sheriff and his assistant, and the remainder of the cast is satisfactory.

Cast

Tom Long ..... **Buck Jones**
Sylvia Wayne ..... **Lucy Fox**
Richard Barr ..... **Maine Geary**
John Wayne ..... **Hardee Kirkland**
Mary ..... **Marcella Daly**
Martha ..... **Lydia Yeamans**
Sheriff ..... **Harvey Clark**
Deputy ..... **Hank Mann**

Story by Charles Kenyon.
Scenario and direction by Edmund Mortimer.
Length, 4,694 feet.

Story

The more violent the opposition on the part of her father, the more determined is Sylvia Wayne to marry Richard Barr, so she slips away with her maid and arranges for Richard to meet her in Arizona. Tom Long is disgusted to find that his cowboys are all getting manicured and learns that Sylvia and her maid who are posing as manicures in the local shop are responsible. In seeking to save Sylvia from the attentions of a tough he looses his heart to her. Richard appears on the scene and Sylvia tells Tom why she came to Arizona. Tom agrees to help her and leads the sheriff off the track by posing as Richard. Sylvia and Richard make a getaway and Sylvia's father reveals that his opposition has been a ruse. Tom rides after the train, takes Sylvia off and she gladly agrees to marry him.

Review on "The Parasite" is published on page 450.)



Buck Jones, Fox western star, giving Pal, his dog, a few pointers in the "gentle art."

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"Boobs in the Wood"

(Pathe—Comedy—Two Reels)

The title of this two reel Mack Sennett comedy distributed by Pathe, with Harry Langdon in the stellar role, indicates the nature of the picture, which is a travesty on the type of vigorous northwoods and logging camp melodramas. Harry appears as a mild mannered chap who accidentally gets the best of the camp bully in a fight over the girl. He and the girl leave. She gets a job as cashier in a restaurant and gambling hall and he gets a job as waiter. Through her spreading propaganda that he is a regular "killer" he manages to cow the desperadoes and is promoted to bouncer. All goes well until the camp bully reappears and when Harry is about to be shown up, the girl puts out the lights, the roughnecks fight each other and Harry is the only one not knocked out. He finishes the bully with a bottle. Harry Langdon is extremely amusing in this characterization, even his appearance being good for laughs and he has been given some mirth-provoking gags, quite a number of which are out of the ordinary. Marie Astarie is entirely satisfactory as the girl. Altogether it is a comedy that should please a large majority of patrons in any type of house.—C. S. S.

"Sea Legs"

(Educational—Comedy—Two Reels)

This Christie Comedy directed by Gil Pratt and featuring Neal Burns opens with scenes of newlyweds on a boat bound for Honolulu. The wife has a first-class passage, the husband's ticket reads steerage; hence complications. Most of the action has to do with the man's efforts to see his wife, involving chases by ship's officers. One gag occurs when he hails his wife in endearing terms and every old maid on the vessel responds; another when a colored porter blackmails them for tips by interrupting when they try to kiss. The subject has an average amount of humor, is well acted and is a neat piece of work technically. Vera Steadman has the feminine lead and Jack Duffy a comedy part as captain of the boat. Robert Hall wrote the story.—S. S.

"Hold That Thought"

(Pathe—Cartoon—One Reel)

With all his wealth of vivid imagination, Paul Terry handles in an amusing satirical vein the idea that will power and concentration will accomplish anything, that all that is necessary is to hold the thought. The subject is introduced with a jungle vaudeville show that will get the laughs, one of the acts is the will power stunt and the animals all go out and proceed to try it. A hen almost kills herself trying to lay eggs the size of an ostrich egg. The familiar cat succeeds better than the others and literally walks on the air. The old farmer tries it with fair success until he encounters a lion, the "thought" goes glimmering and he falls into a pool of water. This is well up to Terry's standard.—C. S. S.

"Shorts" Reviewed In This Issue

Aggravatin' Kid, The (Universal)
Boobs in the Wood (Pathe)
Corsica, The Beautiful (Fox)
Fighting Fluid (Pathe)
Hold That Thought (Pathe)
Judge's Cross Word Puzzle (Educational)
Paris Creations (Educational)
Pathe Review No. 5 (Pathe)
Pistol-Point Proposal, A (Universal)
Rembrandt (Universal)
Sea Legs (Educational)
Sleeping Cutie, The (F. B. O.)
Whip Hand, The (Universal)

"Judge's Cross Word Puzzles"

(Educational—Instructive—One Reel)

The hold which the cross word puzzle has upon the nation is illustrated by the appearance of this novel motion picture subject animated by John C. Terry. The method is simple in the extreme. The diagram is shown together with the definitions, and the audience seeks to supply the synonyms before a hand comes on the screen and writes them in. This first puzzle is easy to solve.—S. S.

"Corsica the Beautiful"

(Fox—Instructive—One Reel)

Of especial interest in connection with this scenic reel, one of the Fox Educational Entertainments, are the views of the birthplace of Napoleon in Ajaccio, and other spots connected with his life, as well as a house in which the Corsicans claim Columbus was born. This reel shows Corsica to be an island with unusually striking and beautiful rugged mountainous scenery, with picturesque houses and inhabitants. It is not only pleasing to the eye but entertaining and instructive as well.—C. S. S.

The House of FEATURETTES

Week of January 19th

Loew's State, Newark—Plays "Peeps Into Puzzleland." (A Gem of the Screen.)
Fox, Philadelphia—Plays "Animated Hair Cartoon." Subject "O."
Newman, Kansas City—Plays "Animated Hair Cartoon." Subject "V."

120 First Run Novelties 1924-1925

RED SEAL PICTURES CORP.

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"The Aggravatin' Kid"

(Universal—Comedy—Two Reels)

Buddy Messinger in this comedy appears as a young man who seeks to prevent the marriage of his sister. He bounces vases off her head and when her fiance puts a ladder in his auto in order to reach the window, Buddy dives into the car and drives away with the other chap at the top of the ladder. It all proves of no avail, and when they go on a honeymoon, Buddy hides in a handbag. Their uncle suddenly appears with an offer of $30,000 if hubby is prosperous so they take a swell house and hubby poses as the butler and the maid. The truth comes out, but uncle is so pleased that he found his old sweetheart who owns the house that he gives them the money anyway. This comedy is filled with slapstick and improbable situations. Buddy Messinger has a somewhat subordinate role as it is the actor who portrays the husband who has most to do. The situations while not new are amusing and this comedy is up to the standard of the remainder of the series, in fact it has much more of a connected theme. It should prove satisfactory for the average slapstick fans.—C. S. S.

"The Sleeping Cutie"

(F. B. O.—Comedy—Two Reels)

While the title of this number of "The Go-Getters" series refers to a dream sequence in the first reel where Alberta Vaughn appears as an Oriental beauty and George O'Hara as a suitor for her hand, most of the action deals with a basket ball game in which Kit Guard and Albert Cooke substitute. As usual, they know nothing about the game and succeed in making errors that will get laughs, especially Cooke who plays to the gallery. Kit accidentally makes a good play and Ted's side wins. Ted's invention which figured in the earlier issues is also referred to with the inference that the father of Van Cleve, the villain of the series is becoming interested in his proposition. These two reels are up to the average of the series as laugh-getters and should please.—C. S. S.

"A Pistol Point Proposal"

(Universal—Western—Two Reels)

This is a reissue of a Universal two-reeler, with Eddie Polo as the star and Aileen Sedgwick in the opposite role. Polo appears in his familiar character of Cyclone Smith, a regular whirlwind with the men but meek as can be with the ladies. The story shows how he is too bashful to propose, so the boys frame him by kidnapping the girl. Eddie goes to the rescue, they corner him and thinking his end is near he confesses his love. They reveal the ruse and with drawn pistols make him kiss the girl. This introduces a refreshing comedy element, and the frame-up provides for plenty of action and snappy fighting. It should prove pleasing to Western fans on account of this angle.—C. S. S.

"The Whip Hand"

(Universal—Drama—Two Reels)

This is another of the series of two-reel Western dramas starring Billy Sullivan in the role of a young Australian who has difficulty in controlling his fiery temper. It is in the nature of a sequel to "The Red Age" reference being made to the indicents covered by that subject. This number shows Billy getting a job on a ranch and falling in love with a girl. His jealousy leads him into a fight during which the villain tries to tempt him to use a gun. He conquers the impulse but becomes so enraged that he thrashes the villain, apologizes to the girl for creating a scene and leaves. There is good drama, and effective scenes in which he is shown as an expert with using an Australian whip instead of a gun as a weapon. While it is interesting, the fact that the romantic angle is not worked out to the usual conclusion will probably prove disappointing to some.—C. S. S.

"Fighting Fluid"

(Pathe—Comedy—One Reel)

Charles Chase's recent single reel comedies for Pathe have been excellent and in this one he continues to hit on all cylinders. Aside from being decidedly amusing there is unusual pep and spontaneity in this series. This time he appears as a bashful clerk in love with the boss' daughter. Accidentally partaking of gin that has been dumped into an old water cooler to hide it, he becomes a scrapper, ready to lick everyone in sight, and of course ends by getting the girl even though gasoline vapors have sobered him and restored him to his bashful self. There are several cleverly handled gags introduced that will get the laughs, especially one where he mistakes a dummy for the girl and when the dummy loses a leg he tries to give it to the lady. There is also some good by-play in the office. This single reeler is a hummer and you will make no mistake in booking it for your patrons.—C. S. S.

"Rembrandt"

(Universal—Comedy—One Reel)

Straight burlesque is this issue of Universal's Hysterical History series which deals with the celebrated Dutch painter Rembrandt. Victor Potel appears in the title role and is shown first as a porter in a studio who tries his hand and finding he can paint, establishes his own place. An amusing and cleverly devised sequence shows his former employer stealing his masterpiece. Rem starts out with the blank canvas left in its place, but stops on the way several times, a writer flings ink on the canvas, a drinker spills some wine on it, then a sign painter daubs it up, while a ditch digger smears it with earth. When Rem reaches the exhibition he is told it is wonderful and all it needs is a sunrise, this his rival accidentally supplies when he strikes it with a ripe tomato, so Rem wins the contest and the girl. It is an amusing travesty that should entertain the average patron.—C. S. S.

"Paris Creations"

(Educational—Fashions—One Reel)

Women should rave over this McCall Color Fashion News. Hope Hampton displays Paris creations by Poiret, Lanvin, Worth, Boue, Jenny and Doucet, all leading arbiters of style in the French capital. Never has Hope looked prettier than she does in this color film, and we do not recall any similar subject which displayed really modern fashions with such striking effect. No effort was made to cater to the bizarre; the scenes of gowns and wraps constitute legitimate fashion news. They will be envied—and talked about.—S. S.

"Pathe Review No. 5"

(Pathe—Magazine—One Reel)

Of particular interest in connection with this issue of Pathe Review is the fact that it contains the first installment of the Roy Chapman Andrews expedition to Mongolia to try and discover the origin of man. This section is really introductory for it shows only the oldest type of man now known, the Neanderthal man of Java, and the beginning of the expedition, how they journeyed to the centre of Asia with autos and a score or more of pack camels. It promises well for interesting disclosures in coming installments. Other items of interest are Pathecolor views of Chattanooga, Tenn., in the Visiting Our Own America series, and striking and unusual studies of the hummingbird.—C. S. S.

"The Parasite"

Dramatic Situation Paralleling One in Real Life Furnishes Punch in Newest Schulberg Picture

Reviewed by C. S. Sewell

The big punch in B. P. Schulberg's Preferred Picture "The Parasite" comes when the heroine, injured and unable to obtain aid, cuts her arm with a piece of glass so that the small child in her care may be saved from thirst and starvation by partaking of her life blood. This scene is dramatic and would seem overdrawn but for the fact that it closely parallels a case in real life that recently was given much space in the daily papers.

"The Parasite" belongs to the type of pictures where sympathy is directed against the heroine at the beginning and built up as her real character is revealed. In this instance the heroine has the title role and is characterized as a parasite by the other woman because she lives off of her friends, you find however that this is due to her mothe's pride.

Aside from the big situation, the story is not one of especial strength, some of the situations are apparently built up for effect and not altogether convincing, as for example, the readiness of both hero and heroine to so readily believe the worst of each other.

Madge Bellamy gives a very good portrayal of the leading role and Lilyan Tashman does well with the unsympathetic character of the divorced wife. Little Bruce Guerin is fine as the child. Neither Owen Moore as the hero nor Bryant Washburn as a doctor show to advantage, at times they do not seem entirely sure of themselves.

There is a thrill in an auto smash-up and good human interest developed by the heroine's love for the child. "The Parasite" should prove a picture of average entertainment value.

Cast

Arthur Randall	**Owen Moore**
Dr. Brooks	**Bryant Washburn**
Mrs. Laird	**Mary Carr**
Joan Laird	**Madge Bellamy**
Laura Randall	**Lilyan Tashman**
Bertie	**Bruce Guerin**

Story by Helen Martin.
Adapted by Eve Unsell.
Directed by Gasnier.
Length, 5,140 feet.

Story

Laura Randall, the divorced wife of Arthur Randall tries to win him back when he becomes prominent. She especially hates Joan Laird whom she calls a parasite because she imposes on her friends, due to her mother's pride which prohibits her from earning her living. Randall's son becomes ill and insists that Joan remain with him, so Randall brings Joan and her mother to his home. Though Laura shrunk away from the boy when she thought he has small pox, she persists in trying to win Randall back. Randall sees Joan with a friend Dr. Brooks and begins to believe she is an adventuress. Laura kidnaps the boy and Joan follows. Laura and Brooks are killed in an auto accident, but Joan finds the boy. She injures her foot and unable to go for aid, they are about to starve when Joan cuts her arm so that her own life blood may sustain the boy. Randall finds them and realizes by Joan's sacrifice that she is true blue. Soon after, Joan and Randall are married.



Scene from Johnny Hines' latest, "The Crackerjack," now in production at Miami, Fla. Produced by East Coast Films, Inc.



EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Troy, N. Y., Showman in Elks; Apple Cheerily Begins Again

Walter Roberts, manager of the Troy Theatre, acquired a couple of new teeth last week. Not that Mr. Roberts is cutting his "eye teeth" these days, for he has been an exhibitor for several years, coming to Albany from Buffalo when the Mark Strand opened, and later on being given the management of the Troy Theatre. The new teeth came to Mr. Roberts through the fact that he joined the Elks Lodge in Troy on Thursday night. The first tooth presented Mr. Roberts came from the employes of the theatre and will be worn as a watch charm. The second tooth was a whoppin' whale's tusk and one that had been included in a collection of articles from many lands made by a brother of Al LeMay, projectionist at the Lincoln Theatre, who had sailed the world over.

According to all accounts the men around the Troy Theatre had plenty of fun with Walter during the week, informing him that the goat's horns were being shined for the occasion. To make matters worse, Uly S. Hill, managing director of the Strand group of houses, which includes the Troy, told of having read in the newspaper of some resident of Brooklyn who was so badly used up after an Elks' initiation in that city that he was obliged to go to a hospital. Just what occurred Thursday night is, of course, a secret, but at any rate Mr. Roberts was on the job Friday.

Still maintaining the same smile and spirit of optimism that carried him up the ladder of success, year after year, Benjamin Apple, who was recently forced to surrender the American Theatre in Troy because of financial difficulties, is back where he started fifteen years ago, handling the little King Theatre and taking tickets at the door. Mr. Apple built the King Theatre and secured his start there. As for the American, it may be managed by the owner, Michael Apple. During the past week representatives from both the Fox and the Universal companies have been dickering for the theatre, while Oscar Perrin, the Schines and the Strand interests have also been showing a disposition to take over the house if it could be acquired at the right figure.

Two or three theatres in Northern New York have just closed for the winter. The Strand in Schroon Lake, run by Mr. Hollinwell; the Community house in Lisbon, and the theatre in St. Regis Falls are among the number.

The past week brought a change in ownership of the Columbian in Rensselaer, E. H. LaMont taking over the house from E. L. Griffin, who has been running it for some time.

Saturday, January 24, can't help being a big day for both Mr. and Mrs. Walter Roberts of the Troy Theatre. Each has a birthday anniversary that day. Ever since Mr. Roberts was 4 years of age he has been given a birthday cake with candles and all the trimmings made by an aunt residing in Louisville, Ky. As might be expected, the cake has grown in size as the years have passed. Since leaving Louisville Mr. Roberts has resided in Texas, Louisiana and elsewhere, but never once has the cake failed to reach him. Mrs. Roberts also comes from Louisville and the two are planning a little gathering of friends when the cake is cut this year.

C. H. Moyer, who runs the Liberty in Herkimer, and who looks more like a banker than an exhibitor, is now combining vaudeville with his pictures and doing well.

Louis Buettner, who lost his theatre in Mechanicsville the other night by fire, has decided to remodel the old Star and continue there until such time as another house replaces the one burned.

Albany Wise Cracks

Are exhibitors in and near Albany, N. Y., making money these days? Well, Jules Berinstein, of the Palace in Troy, is sporting a Buick coupe and a Buick roadster, and, furthermore, he is living at the Hotel Ten Eyck in Albany where they get a dollar a slice for roast beef, and the good old fashioned pie comes at 20 cents a slice. Then again, Oscar Perrin, of the Island in Albany, is planning to turn in his Buick limousine for a Cadillac.

"Say something about my brother, if you care to, but leave me out of the picture," remarked Margaret Sullivan, of the San Souci in Watervliet, the other day. All right, here goes. Mr. Sullivan has been in the business as an exhibitor for eleven years, runs a 10 and 15-cent house, and does a bang-up good business. How's that, Margaret?

What do you think constituted the best vacation Maurice Silverman, of the Pearl and Happy Hour theatres in Schenectady, ever had? Three weeks in bed last spring. Mr. Silverman declares such to be the case, and there can be no disputing him.

What does J. E. Hart, a well known exhibitor in Bennington, Vt., care these days if country roads are blocked by drifts and the mercury drops to 10 below? Not a thing, for Mr. Hart is receiving his mail these days in Florida.

"Pop" Linton, who is building a new theatre in Utica to be known as the Olympic, is hustling things along and it now looks as though he will be in position to open by February 25. It will be a big night in Utica.

Moe Mark, one of the heads of the Strand chain of theatres, in town the other day, paid a visit with Walter Hays to the Troy Theatre. It so happened that the lobby was all dolled up in connection with a picture being shown. Mr. Mark was visibly pleased and remarked that the lobby "looked very nice."

William Smalley, who has a house in Catskill and which used to bear the name of the Irving, has changed the name to Smalley's Catskill.

Painters and paperhangers are still at work in the quarters that will later on be occupied by the New York State M. P. T. O., when it moves from New York City to Albany. Judging from appearances, it will be a matter of two or three weeks before the state organization is located in Albany and before the Zone Committee will also take over rooms in the same building.

Oscar Perrin has gained just 283 seats in the Leland Theatre in Albany and furthermore he gets 25 cents for each one of these. He brought this about by taking out the old benches in the gallery and replacing them with comfortable seats, repainting the gallery, adding additional lights and making it so attractive that it's no trouble at all to get patrons to occupy these seats when the main floor and balcony are filled.

One doesn't hear much along Film Row of Mike and Joe Kallet, but they are sawing wood all the while, and instead of running down to Albany for their pictures they let the exchange managers and salesmen chase them up. Mike, who has a house in Oneida, has been ill but is now better. Joe has a house in Rome.

The Kodeco Realty Company, which is really Kornblite and Cohen of Binghamton, just taking over the Lyric in Endicott, practically controls the motion picture situation in both Binghamton and Endicott.





Constance Talmadge and Antonio Moreno in a scene from "Learning to Love," a First National picture.

Massachusetts Exhibitor News

According to a recent announcement, the new Capitol Theatre on Tremont street in Boston will have an orchestra of from 65 to 70 musicians. The orchestra is to be on an elevator arrangement. The seating capacity of the new Capitol will be approximately 4,395. Construction work is progressing.

David Zermoskey, operator of a film delivery truck, was killed when his machine and a touring car collided on the Reading-Andover boulevard on Saturday, January 10. Zermoskey, whose home was in Lawrence, was delivering films which he had obtained at various exchanges in Boston to theatres in Lawrence.

C. W. Dimick of the Lancaster Theatre in Boston provided the entertainment features at a recent meeting of the Film Club.

D. Kiley is the new manager of Gordon's Fields Corner Theatre in Dorchester. The Fields Corner has two special nights, Monday, opportunity night, and Thursday, professional night. On the former night there are six or eight amateur acts and on the other night four acts of vaudeville are added to the double feature bill. E. M. Loew's Dorchester Theatre, which is the nearest opposition to the Fields Corner, presents amateurs on Tuesday night and has just inaugurated a bargain night on Thursday when five acts of vaudeville are presented as an added attraction.

Louis Gordon has taken active charge of Gordon's Codman Square Theatre in Dorchester, Mass.

Ralph R. Larsen, a member of the managerial staff of the Keith theatres in Boston, is a talented fellow in more ways than one. For he is an inventor as well as a rising young theatrical manager. He invented the funny wooden ducks (a toy for tiny tots) and has started to manufacture them. Mr. Larsen made the first one for his little daughter. Then he made a large number of them and they were turned over to one of the Boston newspaper's Christmas fund department and given to poor children.

An involuntary petition in bankruptcy has been filed in United States District Court, Boston, against the Eastern Feature Film Corporation of Boston by George B. Curtis of Arlington and others. Their claims are given as $1,157.

John A. Doyle, for many years connected with the management of various Boston and Lynn theatres, died on January 2 at his home in Lynn. He was 82 years old. Mr. Doyle retired from active theatrical work about ten years ago.

Mary K. O'Connor, representing Moe Mark, owner of the Strand Theatre interests in Lynn, has purchased the Waldorf Theatre, Lynn, from Mrs. Fannie Gerrish, administratrix of the estate of Samuel Gerrish. Mr. Mark has held a lease on the theatre for three years. The sale price is reported to have been approximately $90,000.

The American Legion Post in Concord will present picture programs throughout this year in the Veterans' Building.

Victor Morris, manager of Marcus Loew's Orpheum Theatre in Boston, enacted the role of a regular P. T. Barnum during the week of January 12 when Loew's Circus was the attraction. Vic turned the lobby into a veritable "big top" and it certainly was a corking flash for the Washington street shopping throng.

January 8 was the forty-second anniversary of the opening in Boston of what now are the B. F. Keith theatres. On January 8, 1883, B. F. Keith opened his first place of amusement in a small store. Now the Keith Circuit has the Boston, Bijou and B. F. Keith's theatres, and a new house is under construction.

Buffalo, N. Y.

Alfred R. Sherry and Jacob Lavene, former operators of the Academy Theatre in lower Main street, Buffalo, have filed a petition in bankruptcy, listing liabilities of the co-partnership as $8,453.14 and assets as none. In addition, Sherry's personal petition shows liabilities of $587.60 and no assets. Lavene swears he owes nothing and has nothing. Lavene and Sherry are not connected with the Pennant Amusement Company, a New York concern, which is now operating the theatre, with pictures and vaudeville under the management of Harry Howe.

Sidney Allen has completed plans for a new theatre to be built on the site of the old Scenic Theatre in Medina, N. Y. Work will begin this spring.

The Lumberg Theatre, Niagara Falls, N. Y., has been leased by Allan S. Moritz, recently associated with the Buffalo Metro-Goldwyn exchange as sales representative.

A. C. Hayman, president of the Cataract Theatre Corporation, Niagara Falls, announces the signing of a contract for the presentation of Pantages vaudeville as an added attraction at the Strand in the Cataract City.



Irene Rich, Warner Brothers star in "A Lost Lady."

Coming



Cincinnati

Recent theatre changes throughout this region include the Waldo Theatre at Fredericksburg, which has been taken over by R. G. Searight, the house having previously been operated by F. W. Wallam. At Lisbon, Ohio, the Opera House has passed from the hands of Harry Moranz into possession of Mrs. Sara Robinson, who also has the Angella Theatre, Cleveland. The house has been renamed the Lisbon Theatre. The McKinley Theatre, at Canton, Ohio, has been reopened with J. A. Burris at the helm, Burris being a brother of the owner of the building. Charlie Brill, who recently acquired the Winter's Theatre at Akron and renamed it the Rex, has again changed the name to the Standard Theatre. The Strand Theatre, Columbus, has been taken over by S. R. Devoer. Over at St. Albans, W. Va., the Reel Theatre is now being looked after by Mr. and Mrs. C. B. Moore, instead of the previous owner, C. M. Sines. Batavia, Ohio, reports that the partnership between H. J. Smith and W. O. Kirk, joint owners of the Capitol Theatre, has been dissolved. Smith retains the Capitol, while Kirk will continue with the Opera House.

The Ashtabula Amusement Company, Ashtabula, Ohio, has been incorporated for $200,000 by Fred R. Moseley, A. B. Coursen and others.

Mrs. W. F. Warneford, Lawrenceburg, Ind., adjacent to Cincinnati, has assumed the management of the Gem Theatre there, to succeed her husband, who recently died.

About the utmost in service was noted at the Rialto Theatre, Hamilton, Ohio, recently during a heavy snow storm. Manager Schwalm stationed an usher in the front of the lobby with a whisk broom, which the usher wielded vigorously whenever a patron entered. Schwalm explained that not only did this make a big hit with the patrons, it also saved the seats considerably.

Maine

The Priscilla Theatre in Lewiston, Me., has changed its policy and a dramatic stock company has been installed. The opening took place January 12.

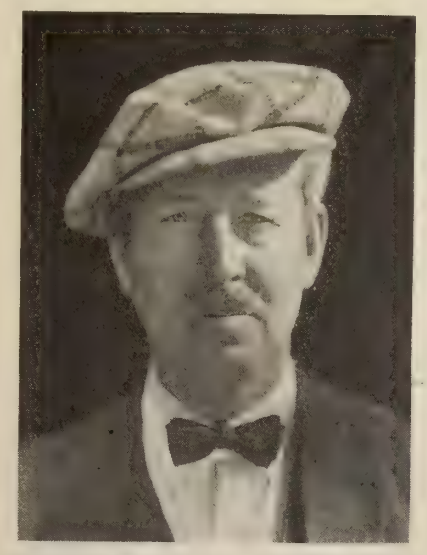
It is expected that there will be a bill presented at this session of the State Legislature encouraging the use of motion pictures for educational purposes in schools.



E. M. LOEW
Owner of a string of New England theatres and a real hustling exhibitor.



Wm. Collier, Jr., Pauline Starke and Wallace Beery in Paramount's "The Devil's Cargo."



Jack Harvey has just completed directing Rayart's "The Right Man," starring George Larkin.

Rhode Island

Ivan Productions, Inc., of Providence, has been incorporated for the purpose of producing motion pictures. The capital stock amounts to $60,000. The incorporators are: W. H. Draper of Providence, Ivan Abramson of New York City and Henry Gorshel of Dorchester, Mass. The company plans to produce four pictures a year.

Connecticut

C. M. Maxfield of the Star Theatre in New Hartford is a rapidly growing exhibitor, for he has just commenced to present film shows in Grange Hall, Rocky Hill. Mr. Maxfield has been an exhibitor for twelve years and is operating shows in New Hartford, Collinsville, Farmington, Cheshire and Avon.

Vermont

L. W. Carroll, manager of the Majestic Theatre in Burlington, is one of the live-wire exhibitors of Vermont. He is seeking advertising ideas—that's what he calls 'em. He wants his patrons to write some jingles and he offers two free tickets for each one that is adopted.





ALICE JOYCE
Appearing in Preferred picture, "White Man."

Florida

It's a bad day when there does not come at least one announcement of new building operations in Florida, either complete new theatres or remodeling of old ones. In the small town of Vero a new and elaborate house has recently opened, the Vero, taking the place of the old Strand, which for many years was the mecca for all theatregoers of the town. The old theatre was a wooden structure, and replacing it is a large concrete and brick structure, 75 feet additional depth having been added to make the theatre larger. A completely appointed stage 50 feet wide and 23 feet deep, with full equipment, loft, scenery and electrical effects, is a part of the new theatre, and the entire new investment is around $100,000. William Atkin, vice-president of the Vero Corporation, is manager.

Construction has commenced on what will be one of the most elaborate theatres in Miami, Fla., to be completed by the end of February, owned by A. R. Enos and to be called the Hollywood. It is located on Hollywood boulevard between Second and Third streets, will be a two-story structure of concrete and tile, 50 by 100 feet. Two rooms on the front, each about 20 by 32 feet, will be used for stores. Eight offices are located on the second floor. The capacity to begin with will be 600 but arrangements are made for an additional gallery later.

The Williamson Theatre, Winter Haven, Fla., is being built by F. E. Williamson, who already has two houses there. It will seat 1,000.

Michigan

Announcement was made the past week that W. S. Butterfield, president of the Bijou Theatrical Enterprises, with headquarters in Detroit, has taken over the Regent Theatre at Jackson and would completely redecorate the house, which will be added to his Michigan chain of picture theatres. This theatre will make the thirteenth now under the control of the Butterfield organization. The Regent was originally called the Bijou and was under the Butterfield management for a short time several years ago. Kenneth Hoel has been dispatched by Mr. Butterfield to take charge of the Jackson house.

Mr. Butterfield, with Mrs. Butterfield, will leave early in February to make an extended trip through European countries, returning early in the summer. During his absence Edward C. Beatty, general manager, will be in charge of theatre operations.

Claude Hurd, general manager of the Consolidated Theatres, Inc., of Grand Rapids, has taken the stump to smooth over difficulties with women's organizations in his city. He addressed the Parent-Teachers Association of the Furniture City a few days ago and won many friends for the industry.

George W. Sampson, general manager of the Cinderella Theatre, Detroit, announces the appointment of Russell Keller, formerly a salesman with Vitagraph, as house manager. Keller was manager of the Madison Theatre for John H. Kunsky at one time.

George Guise, general manager of the Charles H. Miles theatres, announces that both the Orpheum and Ferry Field theatres have changed their policies from split weeks to full week stands on picture attractions.

Lew Cohen of the Colonial Theatre and Phil Kaplan of the Theatrical Advertising Company, Detroit, will leave early in February to attend the Mardi Gras in New Orleans.

Dr. P. A. Callahan announces that he plans to build a 1,000-seat house at Charlevoix and Mt. Elliott streets, Detroit, work to start February 1. It will be devoted to both pictures and vaudeville.

A new theatre is soon to be erected on Michigan avenue in Dearborn, which is Henry Ford's home town. It will be called the Ford Temple and will seat 1,700. Later a balcony will be added, bringing the capacity to 2,500.

The Herrick Educational Film Company, with offices in the Film Building, has gone into bankruptcy. A first meeting of the creditors will be held soon. Assets of the company are to be sold at public auction.

Louis D. Golden has started construction on a theatre located on Gratiot avenue between the Six and Seven Mile roads. The theatre will be modern in every respect and will have approximately 1,200 seats. It will open April 15.



ETHEL CLAYTON
Appearing in Preferred picture, "The Mansion of Aching Hearts."

Kansas

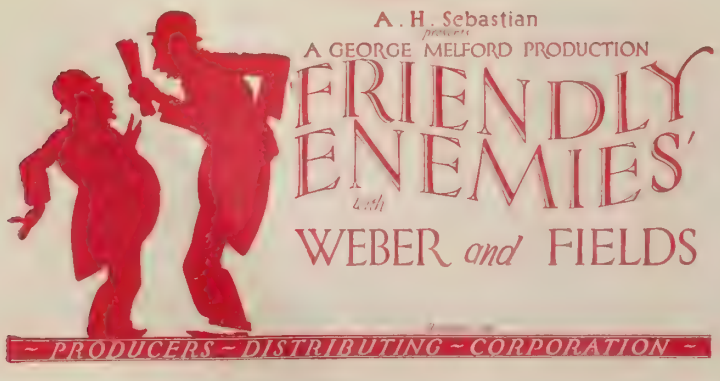
Ensley Barbour, an exhibitor of Pittsburg, Kans., has been found guilty by a jury on a charge of obtaining money under false pretenses and faces a sentence of from one to five years in the penitentiary. He will appeal, it is understood. A wild scene ensued in the courtroom when, by mistake, the jury foreman started reading the wrong verdict—that of not guilty.

Among the out-of-town exhibitors in the Kansas City market last week were: W. G. Kirkland, Strand Theatre, Hays, Kans.; William Parsons, Pershing Theatre, Joplin, Mo.; William Sears, Lyric, Boonville, Mo.; William Reinke, Orpheum, St. Joseph, Mo.; C. B. Storey, People's, Pleasant Hill, Mo.; Charles Sears, Star, Nevada, Mo.; C. M. Pattee, Pattee Theatre, Lawrence, Kans.; S. E. Wilhoit, Jefferson, Springfield, Mo.; William Cuff, Strand, Chillicothe, Mo.

Office space has been leased at Nineteenth and Main streets by Samuel Harding, president of Capitol Enterprises, which has extensive theatre holdings in the Kansas City territory. The home offices formerly were located in the Davidson Building, Seventeenth and Main streets.



MAE BUSCH
Appearing for the first time on the independent market in B. P. Schulberg's Preferred picture, "The Triflers."





BERT LYTELL

Appearing for the first time on the independent market in B. P. Schulberg's Preferred picture, "The Boomerang."

The Southeast

Atlanta's Rialto Theatre has recently undergone extensive renovations, and new drapes, a transformed box office and many other improvements are evident. Draperies both on the first and second floors are all new and many new and elaborate lighting fixtures have been installed. The theatre did not close while this work was being done.

The Howard Theatre, Atlanta, broke all existing records for attendance at their Saturday morning matinee sponsored by the Atlanta Better Films Committee, when they put on "Peter Pan" on the closing day of its regular Atlanta run at that theatre. Candy kisses were given to the children as a special treat, also tickets for refreshments at Nunnally's. More than 3,000 children attended the performance.

Roy Williford, growing South Carolina theatre owner, now controls houses in Chester, Union, Gaffney, Lourens, Newberry, Rock Hill, Spartanburg and Greer, S. C., also Charlotte, N. C.

Sig Samuels, owner of the Metropolitan, Atlanta, is back home after a business trip to New York.



Eleanor Boardman and Conrad Nagel in a scene from the Metro-Goldwyn-Mayer picture, "So This Is Marriage."

Chicago

Theatre owners on the West Side of Chicago now have competiton from the West Park Board, according to the Evening Post, which reports that the board has signed for a series of pictures to be given every evening in the recreation centers of the various parks. Three shows are to be given each evening, the first for girls, the second for boys and the third for adults. Among the pictures reported booked are "Quo Vadis," "Deliverance," "Paul Revere's Ride."

The new Jeffrey Theatre, Chicago, under the management of Goldberg and Severn, will open early in February and show pictures and vaudeville. The house is located at 71st and Jeffrey avenue and will seat about 2,000.

Frank Thielen, Clifford R. Trimble and M. L. Haack have organized the Elgin Theatre Company at Elgin, Ill., with a capital of $100,000 to conduct picture theatres. The main office of the new company is located at 57 Main street, Aurora, Ill.

Louis Laemmle, Michael Broderick and Eileen M. Lynch have organized the Prairie Theatre Company with offices at 831 South Wabash avenue, Chicago, to own and conduct a picture theatre. The new firm has a capital of $40,000.

The Lincoln Belmont Building Corporation has been formed by Harry M. Lubliner, Joseph Trinz and Leo Spitz to own and operate the new Belmont Theatre that is going up on Belmont avenue, Chicago. The new firm has a capital of $300,000.

Edward W. Rowland, formerly of the old-time theatrical firm of Rowland & Clifford, is behind the movement to build a new million dollar theatre in Hollywood, and his partner is expected to link up soon with Frank Gazzolo of the Studebaker Theatre of Chicago.

Mrs. Peck Collins has sold her interest in the Peck Theatre at La Salle, Ill., and the house is now under the management of Roy Cummings.

Tony Sabick has sold his Elmwood Theatre at Oak Park, Ill., to A. B. Clarke.

Los Angeles

There are many rumors along the Rialto that the new Forum Theatre will soon pass into the control of West Coast Theaters but this could not be confirmed. At the present writing the Forum is the only first-run theatre in Los Angeles with open bookings. It is not located in the downtown theatrical district but rather in the suburban section on Pico boulevard. Manager Johnson is holding "Smouldering Fires" over for the fourth week at the Forum. He says it is pulling more money into the box office than any other picture since the house opened.



Claire Windsor and her son, Billy. This picture was made in the garden of their Hollywood home. Miss Windsor is one of the featured players in Metro-Goldwyn-Mayer pictures.

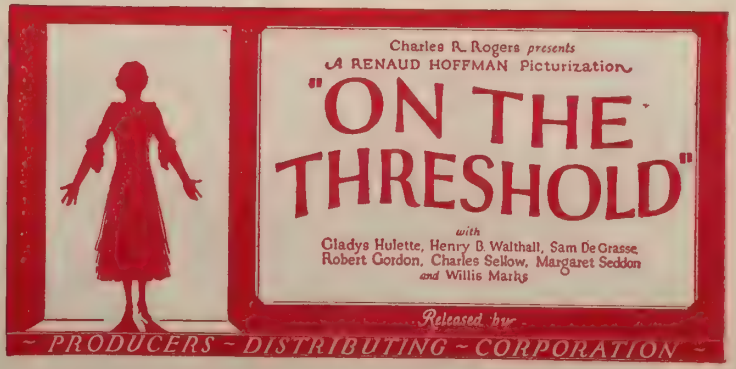
Cleveland

During the last few weeks Cleveland has been the scene of some unusual happenings in the film theatre business. For instance, "The Thief of Bagdad" started a run at popular prices. The top is 75 cents evenings, while you can see the picture for 40 cents afternoons at the Stillman Theatre.

It is reported that this is the first time a first run on this picture has been played less than $1.65. "The Thief" played in Akron and Youngstown, two nearby smaller cities, at $1.65. The reason it is showing in Cleveland at these prices is because the Loew management refused to increase their prices or install a reserved seat policy. And the public is taking advantage of this situation, for on the opening day every record at the Stillman was broken and all week the crowds piled up a big box office gross.

The State Theatre has switched from straight pictures to the Loew policy of six acts of vaudeville and a feature picture. The change forced Reade's Hippodrome, also a combination house, to cut prices and later go to two changes of program weekly.

Coming





Director-General Fred Niblo studies types for Roman bits in Metro-Goldwyn-Mayer's big production, "Ben Hur."

Unleased St. Louis Theatre Is Now Near Completion

Sohm Brothers, architects, St. Louis, are completing a picture and vaudeville theatre on Pershing avenue just off Clara avenue which to date has not been leased to any exhibition organization. The theatre has been offered to a number of local exhibitors but to date all have declined to close for the new house, it is said. It is in the immediate vicinity of the Delmonte, a first-run house, and the Pageant Theatre, owned by the St. Louis Amusement Company, and it is believed the competition for patronage might prove too keen.

Steve Farrar, the genial and wide-awake manager of the Orpheum Theatre at Harrisburg, Ill., was the recent recipient of a unique present from Tom Mix. Farrar has the distinction of having shown every picture that Mix has made and in appreciation of this Tom expressed Steve a big white Stetson hat. Farrar was so proud of the hat he placed it on display in the Rathbone & Brown store.

Herschel Stuart, managing director of the Missouri Theatre, Grand boulevard at Lucas avenue, the big Paramount first-run house of St. Louis, has arranged with the Rotary Club of St. Louis to give a special show for 3,000 crippled children of the city at the Missouri on February 23.

The Kozy Theatre, Pocahontas, Ark., is now under the management of James L. Needham, Jr.

J. B. Hawl has sold the Star Theatre in Wheatland, Ind., to P. M. Buzan.

Theatres in the St. Louis territory reported to be closed include houses in Cabool, Mountain View and Winona, Mo.; Opera House, Loogootee, Ind.; New Haven Theatre, New Haven, Mo.; houses in Essex, Dudley and Gray Ridge, Mo., operated by W. D. Martin; Cantwell and Isis theatres in Brunswick, Mo.; Little Egypt Theatre, Gorham, Ill.

Rose Marie is the name given to the beautiful daughter that arrived at the home of Dominic Frisina, owner of the Elks Theatre, Taylorville, Ill., on the morning of January 5.

J. Frailey has changed the name of the Gem Theatre, Herrick, Ill., to Palace Theatre. He recently took over the house.

The Grand Theatre, Macon, Mo., has had its projection machine and booth remodeled.

On account of lack of power and light in the town due to a blizzard, the Olympic Theatre, Clarksville, Mo., was forced to close for a few days.

Ben Schwartz has sold the Lowell Theatre, 5039 North Broadway, St. Louis, to Steve Chulick. The deal became effective on January 17. The Lowell seats 700. The price paid was not made public.

L. S. Haven has taken over the Rex Theatre, Brinkley, Ark. He also operates the Opera House, Forrest City, Ark.

Charley Sears of Nevada, Mo., has acquired the Lyric Theatre at Boonville, Mo.

Tom Ballas of the American Theatre, Memphis, Tenn., has purchased the Rex Theatre building in that city and upon the expiration of the lease of Clarke Porter, who now conducts the Rex, on March 15, he will entirely remodel, redecorate and enlarge the theatre. When it reopens in July or August Ballas will take over the management of the house. It now seats 600. Ballas plans to increase the capacity to 850.

Tom Reed of Duquoin attended the inauguration of Governor Small at Springfield, Ill., last week.

Out-of-town exhibitors seen along Picture Row during the week were: Bob Cluster, Johnston City, Ill.; S. E. Pertle, Jerseyville, Ill.; Tom Reed, Duquoin, Ill.; Mrs. I. W. Rodgers, Cairo, Ill.; Joe Lynam, Whitehall, Ill.; C. E. Brady, Cape Girardeau, Mo.; Joe Hewitt, Robinson, Ill.; Henry Imming, Newton, Ill.; Jim Reilly, Alton, Ill.; Frank Leitz, Mascoutah, Ill.; John Lieber, Pacific, Mo.

Pittsburgh

The Moose Theatre, Hastings, opened last November 1, has been sold by the local Moose Lodge to W. P. Gray, who took charge on January 12. M. G. Rhoades, who managed the house until taken over by the new owner, is now employed at the Pathe exchange in Pittsburgh where he is in charge of the inspection department.

Frank Feri, for six years manager of Sam Gould's theatres on the North Side, Pittsburgh, passed away on January 13, at the age of 32 years, after three days' illness of pneumonia. Deceased is survived by his widow and a 2-year-old son. The baby is also suffering from pneumonia.

Professor Leo Gerechter, old-time local theatre owner, for ten months in New York City, is back in Pittsburgh once more and says he is looking for a picture theatre to purchase.

Out-of-towners seen on Film Row the past week included Charles John, Republic; Walter Silverberg, Greenville; C. B. Pascoe, Somerset; H. R. Murray, Cambridge Springs.



Viola Dana, in Metro-Goldwyn's "Along Came Ruth," is playing for the howling canine co-star.





Raymond Griffith and Viola Dana in a scene from "Lord Chumley," a Paramount release.

Canadian Exhibitor Personals

N. L. Nathanson, managing director of Famous Players Canadian Corporation, Ltd., Toronto, and H. M. Thomas of Winnipeg, Manitoba, western division manager of the corporation, are attending the exhibitors' convention at Atlanta, Ga., at which Will Hays is taking a prominent role. During his absence from Winnipeg Mr. Thomas is being temporarily supplanted as manager of the Capitol Theatre there by H. A. Bishop, formerly of Calgary, who was recently appointed assistant manager of the theatre. Messrs. Nathanson and Thomas are also visiting New York City for important conferences with Famous Players officials and others.

Walter Deering, manager of the Walker Theatre, Winnipeg, Manitoba, for many years, has been appointed manager of the College Theatre, Winnipeg, one of the three local houses owned by A. R. McNicol of Winnipeg. Mr. Deering, who is a veteran showman, succeeds William White.

Bert Brouse, son of the late Harry Brouse of Ottawa, Ontario, and manager of the Imperial Theatre until recently, has recovered from a serious attack of scarlet fever and is convalescing nicely.

Ken Hill has been appointed manager of the Paramount Theatre at Hanover, Ontario. Intimation has been given that Louis Bach, Canadian district manager of Associated First National, is personally and directly interested in the Paramount Theatre.

H. N. Jernberg, manager of the Province Theatre, Winnipeg, Manitoba, opened a barber shop in the ladies' waiting room during the week of January 12 when the current attraction was "The Family Secret," starring Baby Peggy. Announcement was made that a "Baby Peggy Bob" would be given to all children between the ages of 2 and 8 years during the presentation of the feature without charge when accompanied by their mothers as patrons of the house. Proficient barbers were engaged by Manager Jernberg for the occasion and there was a remarkable invasion of towsy-headed youngsters for the dual purpose of seeing the show and getting a free hair cut.

The Playhouse, East Market street, Winnipeg, Manitoba, which has been dark for a considerable period, has been reopened by Tom Copeland, formerly of Glasgow, Scotland, who announces that British interests have provided the finances for the operation of the house. Mr. Copeland recently headed a road show that toured Eastern Canada, but he has now settled in Winnipeg.

West Virginia

Asserting that the terms of the verbal lease of Frank W. Rogers for the Arcade Theatre, Morgantown, W. Va., were violated and that the owners of the property and their agents were fully within their rights in taking over the property, the answer of George M. John and others to the suit of Frank W. Rogers has been filed in court at Morgantown.

The suit is an action brought by Mr. Rogers to recover damages incurred when the defendants seized the Arcade Theatre on the landlord's distress warrant, and continued in charge until the court issued a restraining order enjoining them from interfering with the operation of the theatre.

Mr. Rogers asks that the theatre be placed back in the condition it was when seized, and that an accounting be made for funds collected during the time Roy Garee as manager for John was in charge of the property.

City Council at Clarksburg, W. Va., has refused to issue a license to the Reese Shows to hold a carnival here on May 18. Permission was also refused for a Sunday show in a local theatre for the benefit of the West Virginia Tuberculosis Association.

San Francisco

West Coast Theatres, Inc., has plans prepared for five large houses to be erected in the San Francisco territory during 1925. Money has been appropriated for these, sites have been selected and plans prepared, so that work can be launched on short notice. Officials of this circuit are expected from Los Angeles at an early date, when formal announcements of sites will be made.

H. W. Sherbourne, manager of the Senator Theatre, Sacramento, Cal., one of the new units of the West Coast Theatres chain, started the new year right by taking unto himself a bride, Miss Helen Gilmore. Ralph Graunuer, of the Los Angeles staff of West Coast Theatres, Inc., has also stepped forth into the matrimonial limelight and recently brought his bride to San Francisco.

Herman Wobber, who has long had extensive theatre interests at San Francisco, in addition to his duties as western manager for Famous Players-Lasky, is making a business trip to New York.

The Cameo Theatre, San Francisco, conducted under the able direction of R. R. Boomer, will shortly present the Memphis Minstrels, a colored troupe of thirty.

Leading officials of the Orpheum Circuit gathered recently at San Francisco in conference on theatre improvements in the local field. Joseph Finn, vice-president of the company, stated that the meeting was held for the purpose of completing arrangements for the remodeling of the Fox Theatre in Oakland and the disposal of property held by the circuit in that city. He denied the rumor that the Orpheum Circuit had secured an option on a site at Market and Larkin streets, San Francisco, for a new house.

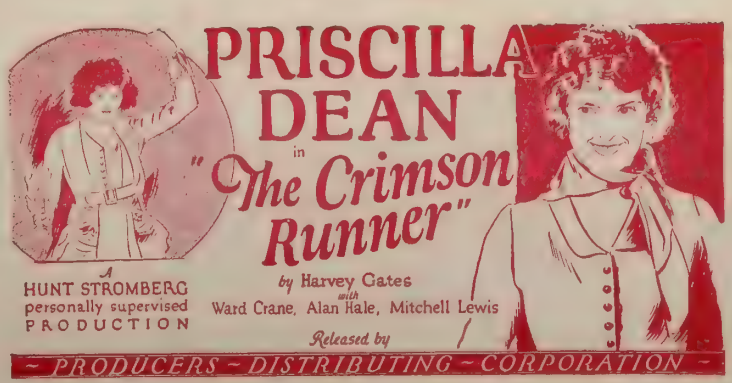
The National Theatres Syndicate of California recently announced the payment to stockholders of its sixth dividend of 8 per cent. President L. R. Crook reports that the syndicate now has seventeen theatres in San Jose, Modesto, Porterville, Madera, Woodland, Marysville and Chico.

Charles M. Pincus, manager of the Imperial Theatre, San Francisco, recently announced a special midnight showing of "Greed" for the benefit of the actors of the city.

Mrs. C. Muir, who formerly conducted the Class A Theatre at 1749 Fillmore street, San Francisco, has fitted up a theatre in Sutter street, near the old house, and has opened this under the name of the New Class A Theatre. The old house has been taken over by other interests, remodeled and reopened as the Temple Theatre.

Among the exhibitors who have visited San Francisco's Film Row of late have been: A. Sifuentes, of the Airdome Theatre, Atwater; Frank Parker, of Modesto and Stockton; George S. Jones, of the Lyric Theatre, San Jose; W. J. Clark, of the Palace Theatre, Dixon; R. Tacherssy, of the Point Theatre, Point Richmond, and the Byard Brothers of Arcata.

Coming





Vivid moments in Pola Negri's latest vehicle, "East of Suez," a Paramount release.

Seattle

The new Liberty Theatre, Olympia, Wash., a half block from the State Capitol, was chosen for the scene of the inaugural ceremony incident to inducting into office Governor-elect Roland H. Hartley and other state officials, Wednesday noon, January 14. A public reception for the new state officials was held in the lobby of the theatre following the program.

It is anticipated that state censorship, new forms of taxes and Sunday blue laws will come up during the session of the legislature. Legislative committees from the M. P. T. O. will keep in close touch with the activities at Olympia.

The Tacoma exhibitor association, which functioned for several years before the organization of the state M. P. T. O., held its election of officers last week. L. A. Drinkwine, of the Palace Theatre, was elected president, succeeding H. T. Moore of the Moore Amusement Company, and J. W. Spear of Everybody's was named secretary, succeeding Bob McKinnell of the Rose and Paramount.

Mr. Hewitt of Hillman City enjoyed his biggest Sunday in many moons with "The Navigator."

A special ten o'clock Saturday matinee for children under 12 for "Oh, Doctor," was arranged by Manager Robert Bender at a 5-cent admission, with the announcement that a wire from Reginald Denny had requested that all Seattle kiddies be permitted to see the show for half price. It filled the house.

Monday was "Eagle Night" at the Heilig during the showings of "White Man." A large delegation was present, accompanied by the fifty-piece band in full uniform. A special section was set aside for the band, which played for the 9 o'clock show.

Straight From the Shoulder means a square deal on picture reports from exhibitors. Read and profit.

Newark's Mayor at Studio

Mayor Breidenbach, of Newark, N. J., was the guest of Herman F. Jans at the studio last week. His Honor watched the making of the last scenes for "The Mad Dancer," with Ann Pennington and Johnnie Walker, and had a dance or two to the tunes of Vincent Lopez.



BRYANT WASHBURN
As he appears in "The Wizard of Oz," a Chadwick Production.

Are you helping the exhibitors of your state by sending reports on the pictures you run—to the dependable tip department, Straight From the Shoulder? The department is as helpful as Exhibitors News and Views is intimate and newsy. Both departments are conducted for you. You can show your interest by sending picture reports.

Montana

"Billy" Sullivan, manager of the Rialto and American theatres, Butte, has gone to the West Coast where he will spend several weeks resting. He has been ill for several days and confined to his home with grippe. Mr. Sullivan expects to visit at Tacoma, Portland, San Francisco and Los Angeles before returning to Butte some time in February.

Mrs. G. M. Stow, known to hundreds of Butte people as Helen Roberts, former organist at the American Theatre, died in Seattle recently. Mrs. Stow had been in ill health for several years and had undergone two operations. She left Butte about a year ago.

The Temple Theatre, which was completed last June and is one of the most modern theatres of the Northwest, has a sign in the office window, "No Show This Week." Rumor has it that this beautiful showhouse is to be closed. W. Wisner has had charge of the theatre and he claims that it has been too difficult to get contracts for his house of the right attractions to make it a paying proposition.

Mr. Gavin has recently been appointed publicity director for the Silver Bow Amusement Company and in the absence of Manager W. J. Sullivan will have charge of the two theatres, the Rialto and American.

Mr. O'Keefe of Billings and E. F. White of Livingston have been visitors to Film Row during the week.



EDNA RICHARDSON AND MAURICE COSTELLO
In "The Fast Pace," an Arrow Special.



STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

Associated Exhibitors

(Includes Selznick)

COMMON LAW. (8 reels). Star cast. The majority agreed that it was a good show, but it wasn't strong at the box office. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

CRICKET ON THE HEARTH. Star cast. A fair picture that will do to tie up with church or school but cannot be called a real entertainment to draw a crowd back the second night. It follows the story closely and the story is a one climax affair that makes the picture drag. Tone, fine. Sunday, yes. Intelligent class appeal. Universal class town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

DEFYING DESTINY. Star cast. A fair production that pleased the majority. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

EAST OF BROADWAY. (5,783 feet). Star cast. Extra good. Splendid story and cast pleased our class of audience. Tone, good. Sunday, yes. Audience appeal, ninety per cent. Middle and working class twn of 26,000. Admission 10-25. Ed. C. Curdits, Bijou Theater (365 seats), Greenville, South Carolina.

GOING UP. (5,886 feet). Star, Douglas MacLean. A very fine comedy drama that will please any audience. Clean, clever and thrilling. Grand heatre, Pierre, South Dakota.

HARBOR LIGHTS. Star, Tom Moore. Watch your step on this one. Another foreign made picture. Better look before you book. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

LONE WOLF. (6 reels). Star cast. Had some very good comments on this one, although similar stories have been served up in similar disguises. Had fair attendance. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

RACING LUCK. (5 reels). Star cast. People here thought this a knockout and they haven't stopped talking about it yet. It was surely very pleasing hokum. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

SPITFIRE. (7 reels). Star cast. A piece of cheese, lay off it by all means. Tone, none. Sunday, no. No audience appeal. Oil and farm class town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

UNSEEN HANDS. Star, Wallace Beery. A very good program picture. Star and supporting cast very good. Print good. Tone okay. Sunday, yes. Good audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

WHEN A GIRL LOVES. (5,867 feet). Star cast. Was rather surprised at the good comments we had on this one and it brought fair attendance. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

WIFE IN NAME ONLY. Star cast. Passable program picture and pleased fairly well. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

YANKEE CONSUL. (6,148 feet). Star, Douglas MacLean. This was a scream and people were eager to tell me they were pleased. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

F. B. O.

AMERICAN MANNERS. (5,200 feet). Star, Dick Talmadge. Mighty fine for patronage wanting actionful pictures. Tone good. Sunday, yes. Audience appeal ninety per cent. Small town class, town of 500. Admission 10-25. C. C. Klutts, Mgr. Glades Theatre (200 seats), Moore Haven, Florida.

AMERICAN MANNERS. (5,200 feet). Star, Richard Talmadge. An excellent program picture that pleased one hundred per cent. No need for exhibitors to block book while there are pictures like this one that can be spotted in. F. B. O. program pictures are especially suitable for small and medium sized towns. Tone good. Sunday, yes. Excellent audience appeal. Residential class, town of 1,200. Admission 10-25. John McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

DANGEROUS COWARD. (6 reels). Star, Fred Thomson. My first Thomson and he "sold" himself to my patrons who like action. Clean and clever and stunts never forced over. Tone good. Sunday, no. Big audience appeal. Small town class, town of 500. Admission 10-25. C. C. Klutts, Glades Theatre (200 seats), Moore Haven, Florida.

DANGEROUS COWARD. (6 reels). Star, Fred Thomson. This is absolutely the poorest picture I ever ran, and my patrons told me so. I bought the Thomson pictures on account of seeing so many good reports on them in the Moving Picture World, but they sure did not please my people. This goes for all. Not suitable for Sunday. No audience appeal. Town and country class, town of 1,000. Admission 10-25-35. Sam Brooks, Liberty Theatre (400 seats), Hailey, Idaho.

DANGEROUS FLIRT. (5,297 feet). Star, Evelyn Brent. A program that proved fairly entertaining. Has no big draft but just gives you a nice little show with short subjects added. Tone good. Sunday, yes. Fair audience appeal. General class, town of 3,000. Admission 10-20. William A. Clark, Castle Theatre (400 seats), Havana, Illinois.

FIGHTING SAP. (5,138 feet). Star, Fred Thomson. A fair picture for this type even a little worse. Tone, okay. Sunday, yes. Fair audience appeal. Mixed class town of 3,000. Admission 10-20. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

FIGHTING SAP. (5,138 feet). Star, Fred Thomson. Our first Thomson and people liked him. It is just a light entertaining offering. Tone, good. Hardly suitable for Sunday. Good audience appeal. Small town class and farmers town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

FOOLS IN THE DARK. (7 reels). Star, Patsy Ruth Miller. One of the best comedy pictures of the year and enjoyed by all. Tom Wilson is the real star. Mostly miners and railroad trade, town of 3,300. Giles Master, Strand Theatre, Gallup, New Mexico.

GALLOPING GALLAGHER. (4,700 feet). Star, Fred Thomson. Just fine, as all Thomson's are. Our audience like him very much. Small town class and farmers town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

GIRL OF THE LIMBERLOST. (6,500 feet). Star, Gloria Grey. Gave us a nice business for Christmas and the picture pleased. The picture is not out of the ordinary but has good drawing power and that is what we want. General class, town of 3,000. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

HIS FORGOTTEN WIFE. (6,500 feet). Star, Madge Bellamy. An excellent show for our crowd, with everybody pleased. We played this on a Saturday night and we had no kicks. This is better than "The White Sin." Tone good. Good audience appeal. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

LIFE'S GREATEST GAME. (7,010 feet). Star, Johnny Walker. This is a fair feature, but no drawing power. Not the picture that the other Johnson pictures are. Tone, good.



Sunday, yes. Not much audience appeal. Small town class town of 250. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

LIGHTS OUT. (6,938 feet). Star cast. Somehow my patrons raved about this picture and thought it great. Fair puller. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

MAIL MAN. (7,160 feet). Star, Ralph Lewis. If your audience likes action, give them this one and they will be satisfied. The plot is rather weak and overworked but the picture is full of hokum and thrills and that is just what small towns eat up. Tone, okay. Sunday, yes. Good audience appeal. Mixed class, town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

MASK OF LOPEZ. (4,900 feet). Star, Fred Thomson. Just another good Thomson that everyone seemed to like. Tone, good. Sunday, no. Good audience appeal. Small town class and farmers, town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

MICKEY. Star, Mabel Normand. Reissue. Recent notoriety did not seem to hurt here. Full house. Tone splendid. Sunday, yes. Audience appeal ninety per cent. Small town class, town of 500. Admission 10-25. C. C. Klutts, Glades Theatre (200 seats), Moore Haven, Florida.

MILLIONAIRE COWBOY. (4,841 feet). Star, Lefty Flynn. Not much satisfaction to this one. "Lefty" will have to have better stories and direction to get very far in his westerns as pictures like this one will not add or detract from his success. Tone okay. Sunday, yes. No audience appeal. General class, town of 3,000. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

ON THE STROKE OF THREE. (6,757 feet). Star, Madge Bellamy. Very good. Suits ninety-five per cent of patrons. Tone okay. Sunday, yes. Best show we have had for a year. Audience appeal ninety-five per cent. J. M. Blanchard, Lone Rock, Iowa.

PERILS OF PARIS. Star, Pearl White. People thought this was a foreign picture by the title. This is one of the best pictures that I have had for some time. It is the only picture that has pleased everyone that saw it. Sunday, yes. Audience appeal ninety-nine per cent. Farm and city class, town of 9,500. Admission 15-30. Robert W. Hines, Mgr. Hines Theatre (250 seats), Lovalton, South Dakota.

SPIRIT OF THE U. S. A. (8,312 feet). Star, Johnny Walker. The majority said it was a fine picture, while a few considered it cheap melodrama and hokum. Still it brought them in. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

SPIRIT OF THE U. S. A. (8,312 feet). Star, Johnny Walker. A dandy. Part of the tale in World War action. That pleased all. Tone okay. Sunday, yes. Good audience appeal. Rural and small town class, town of 450. Admission 10-30. A. F. Thomas, Pastime Theatre (250 seats), Almyra, Arkansas.

THUNDERING HOOFS. (6,915 feet). Star, Fred Thomson. Good. Thomson a good drawing card. Went over fine on Saturday night. Should please most any audience. Good action. Tone good. Sunday, yes. Good audience appeal. All classes, town of 3,000. Admission 10-25. A. F. Affelt, Liberty Theatre, St. Louis, Michigan.

UNTAMED YOUTH. (5 reels). Star cast. Seemed rather amateurish and audience spoke of crudeness in direction; storm scene at end saved the picture. Tone okay. Sunday, no. Audience appeal negligible. Small town class, town of 500. Admission 10-25. C. C. Klutts, Glades Theatre (200 seats), Moore Haven, Florida.

WHITE SIN. Star, Madge Bellamy. A good show of its kind, but it has no action in it for the youngsters. It did not draw us enough business to pay expenses of show. The print was in fair shape. Tone, good. Fair audience appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

Between Ourselves

A get-together place where we can talk things over

Since this dependable tip department started its helpful mission, I have always put things squarely up to you at all times.

That's the way things are still going and will go as long as I have anything to do with gathering and broadcasting these tips.

So this week I am giving you a letter on the next page, from one of our good friends whose tips used to come in from Grand Island, New York.

Friend Conery is a "different kind of exhibitor" now, but I personally think his tips are fully acceptable, as long as you know the circumstances under which they come in.

Read his letter and then you'll see what I mean. The tips will come along as soon as they get into type. VAN

First National

ASHES OF VENGEANCE. (10 reels). Star Norma Talmadge. One of the best costumed pictures ever made a part of French history. Showing to advantage the superiority of Norma Talmadge on the screen. Good attendance two days. Fair tone. Sunday, yes. Good audience appeal. All classes town of 2,900. Admission 10-20-30-40. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

ENCHANTED COTTAGE. (7,120 feet). Star, Richard Barthelmess. A picture which is bound to cause a lot of discussion. Here the more intelligent class appreciated it and the less learned wanted to know what it was all about. Tone, okay. Sunday, yes. Good audience appeal. Mixed class town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

HER TEMPORARY HUSBAND. (6,723 feet). Star cast. People were delighted and anxious to tell me how glad they were to have seen it. Sorry to say that attendance was only average. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

JEALOUS HUSBANDS. (6,500 feet). Star cast. Had some very favorable comments on this and satisfactory business. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

LILIES OF THE FIELD. (8,500 feet). Star, Corinne Griffith. I ran this one on Christmas Day and it more than satisfied. It is one of the best pictures I have shown this year. A very good plot and the acting of Miss Griffith is wonderful. Tone, okay. Sunday, yes. Good audience appeal. Mixed class, town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

LILIES OF THE FIELD. (8,500 feet). Star, Corinne Griffith. Nine reels and every reel good. It pleased everyone and sent them away in a good humor and it gave me the first full house in a long time. Boost this one. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

LOVE MASTER. (6,779 feet). Star, Strongheart (dog). Wonderful picture of the snow country but too much footage was given to the race. Beautiful scenery and the acting was excellent. The picture is a treat as it is quite a novelty. Well worth playing in any house. Tone, good. Sunday, yes. Good audience appeal. General class, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

MADONNA OF THE STREETS. (7,507 feet). Star, Milton Sills. A good program picture and if anything a little better than the ordinary. Tone, good. Conservatory class, city of 22,000. Admission twenty-five cents. S. J. Adams, Auditorium Theatre (1,100 seats), Concord, New Hampshire.

MADONNA OF THE STREETS. (7,507 feet). Star, Nazimova. This is an excellent program picture that should satisfy the most skeptical fan. Both stars do full justice to their parts with good photography and an excellent supporting cast. A picture for both small and large communities. Tone, good. Sunday, yes. Audience appeal, ninety per cent. Mixed class, city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

MARRIAGE CHEAT. (7 reels). Star cast. The worst picture from a moral standpoint I've run in twenty years. And to think the Thomas H. Ince name on it. Pulled after first day. Tone, rotten. Not suitable for Sunday. Appeals to roughnecks only. Family and student class, town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

MEANEST MAN IN THE WORLD. (6,500 feet). Star, Bert Lytell. The poorest picture for us in six months. Nothing to it. Title is too misleading. Small town class and farmers, town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

MEANEST MAN IN THE WORLD. (6,500 feet). Star cast. Was considered very good entertainment by those who came to see it, but alas not enough came. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

ONLY WOMAN. (6,700 feet). Star, Norma Talmadge. While this is a splendidly acted picture it does not compare with "Secrets." Norma's previous production undoubtedly will please high class audiences. Small towns look out. Tone, good. Sunday, yes. Audience appeal, fair. Suburban class town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

PAINTED PEOPLE. (5,700 feet). Star cast. People told me it was a very pleasing picture and when you give them a happy hour what more can they ask. City of 110,000. Ad-



mission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

PENROD AND SAM. (6,275 feet). Star, Ben Alexander. This is one of the best audience pictures we ever had. Young and old liked it. Benny is so appealing. Tone, good. Sunday, yes. Very strong audience appeal. Welty & Son, Mid-way Theatre, Hill City, Kansas.

PERFECT FLAPPER. (7,000 feet). Star, Colleen Moore. Some picture. Certainly draws the ladies. One of the kind that gives you a satisfied and pleasant feeling after the day's business. Book it. Good box office. Tone, fair. Not suitable for Sunday. Audience appeal, ninety-five per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Watton, Park Theatre (600 seats), Lebanon, New Hampshire.

SELF MADE FAILURE. (8 reels). Star, Ben Alexander. A very pleasing comedy which will cause a great deal of comment from the kids. Lloyd Hamilton is also in the cast and introduces a number of comedy situations. Suburban class town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

SONG OF LOVE. (8,000 feet). Star cast. Considered a good picture by the discriminating ones and indifferent by some of the others. Poor at the box office. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

SONG OF LOVE. (8,000 feet). Star, Norma Talmadge. In spite of bad weather this picture did a fair business. People here liked it better than any of Norma's pictures since "Smiling Through." In fact all of the others have flopped hard. But she came back in this one. Tone, okay. Good audience appeal. All classes town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

TARNISH. (6,821 feet). Star cast. Very good comedy drama which will please nearly all types of audiences. Not a special but just an exceptionally good production. Tone, good. Sunday, yes. Very good audience appeal. Suburban class town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

TORMENT. (6 reels). Star cast. Very good for small town people liked it and said so. Should appeal to the large majority of picture goers. Tone, fair. Not suitable for Sunday. Good audience appeal. All classes town of 2,900. Admission 10-20-30-40. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

WHEN A MAN'S A MAN. (6,910 feet). Star cast. Very good. The first picture I got from First National this year to make any real money for me. "Trilby," "Torment," "Black Oxen," Thundergate," "Ashes of Vengeance," "Anna Christie," and a few other "good" pictures from this firm nearly put me out of business. No audience appeal. Town and country class. Admission 10-25-35. Sam Brooks, Liberty Theatre (400 seats), Hailey, Idaho.

Fox

HELL'S HOLE. (6 reels). Star, Buck Jones. This is well acted but the fact that it was a drama seemed to displease the audience. Tone, okay. Sunday, yes. Fair audience appeal. Rural and small town class town of 450. Admission 10-30. A. F. Thomas, Pastime Theatre (250 seats), Almyra, Arkansas.

END OF THE TRAIL. Star, William Farnum. Just a conglomeration of rosarys and sisters and fathers and cross-my-self's. I didn't see the picture so can't say much about it, but my bunch walked out on it and hollered their heads off. A few more like this and I will have to leave town. No audience appeal here. All classes town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

MAN'S MATE. (6 reels). Star, John Gilbert. A fair picture of Apaches of Paris with a lost memory as its theme, could do for houses that change every day, but no other. Tone okay. Sunday, yes. Audience appeal, seventy per cent. Admission 15-25. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

Mr. Conery's with Us Again

"VAN, and Gang: I am sorry if I seemed negligent in sending in reports. Truth is, I have been in no position to do so until now. I will do my best from now on.

"You will notice on the accompanying report blank that I am not reporting for any one theatre. I sign, CONOAT PROJECTION SERVICE. I am running a company by that name which specializes in presenting pictures any place where there is no motion picture apparatus. With each showing, we should be able to send in a report and I will do my best. It might interest you to know that I do the bulk of my booking guided by your department and I want to thank you for the way the department has helped me.

"Please keep on sending the reports and I will do my best to help you." Sincerely, Mitchell Conery.

Metro-Goldwyn

DON'T DOUBT YOUR HUSBAND. (5,510 feet). Star, Viola Dana. This is a real picture. Very clever acting, comedy, and pleases everyone. Makes a good first of the week offering. Tone, okay. Sunday, yes. Audience appeal, very good. Town and country class, town of 1,000. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

SHOOTING OF DAN McGREW. (6,318 feet). Star cast. A good program picture with a very good cast, good for any kind of a house. Tone, okay. Sunday, no. Appeals to all classes. Jos. Angros, Jr., Palace Theatre, Leechburg, Pennsylvania.

SHOOTING OF DAN McGREW. (6,318 feet). Star cast. The best I ever got from the above firm and one of the best box office attractions I have run this year, in fact, the only one from Metro-Goldwyn this year we could smile at our patrons the next day. Tone, good. Sunday, yes. Good audience appeal. Town and country class town of 1,000. Admission 10-25-35. Sam Brooks, Liberty Theatre (400 seats), Hailey, Idaho.

SPOILERS. (8,020 feet). Star cast. A picture that can't be beat, a much far better picture than the "Covered Wagon." Very good audience appeal. Mixed class town of 800. Admission 15-25. Jerry Wertin, Winter Theatre (240 seats), Albany, Minnesota.

THREE WEEKS. (7,500 feet). Star, Conrad Nagel. Booked for three days. First day record business other two days dropped. Picture not up to expectations. Most people disappointed, a few thought okay. Censors cut it to pieces. Tone, doubtful. Not suitable for Sunday. Should appeal to all classes. All classes town of 4,500. Admission 25-35. Jos. Angros, Jr., Palace Theatre (400 seats), Leechburg, Pennsylvania.

THROUGH THE DARK. (7,999 feet). Star, Colleen Moore. Best "Boston Blackie" yet. Had lots of good comments on this one. It will stand in any kind of a house used as a program better than lot of specials. Tone, okay. Sunday, yes. Appeals to all classes. Jos. Angros, Jr., Palace Theatre, Leechburg, Pennsylvania.

UNDER THE RED ROBE. (12,000 feet). Star cast. I am still wondering why it was I ever bought Goldwyn's with, the following lemon costumes, etc., "Palace of the King," "Day of Faith," "Slave of Desire." Mixed class, town of 3,000. Admission 10-20. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

UNINVITED GUEST. (6,145 feet). Star cast. A nice little picture for houses that change every day. One reel colored, but the photography in this reel is very bad. Tone, fair. Sunday, no. Audience appeal, sixty-five per cent. Admission 15-25. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

UNSEEING EYES. (8,500 feet). Star cast. Rotten, rotten, smells bad. If you have to run it, pay for it and don't show it. You'll be ahead. No appeal. Jos. Angros, Jr., Palace Theatre, Leechburg, Pennsylvania.

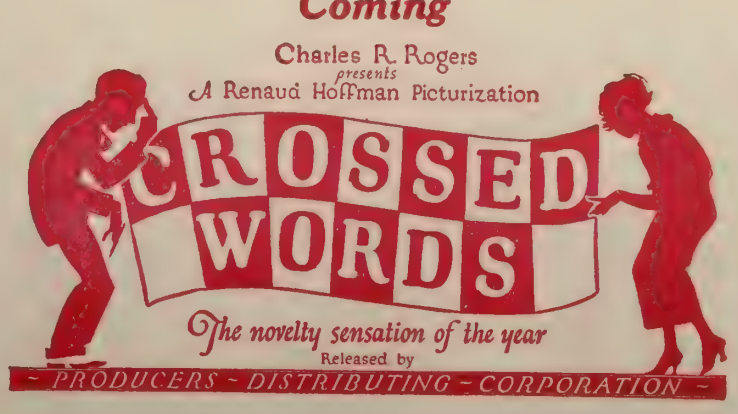
WHITE SISTER. (10,400 feet). Star, Lillian Gish. The majority was highly impressed with this production and lavish in their praise. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

WOMEN WHO GIVE. (7,500). Star cast. Very good program picture. Good comments on this one. Don't be afraid of this one. It will stand up better than some specials. Tone, okay. Sunday, yes. Appeals to all classes. Jos. Angros, Jr., Palace Theatre, Leechburg, Pennsylvania.

WOMEN WHO GIVE. (7,500 feet). Star cast. A very good picture of the sea. Good acting, a fair story. Will please any audience. Tone, good. Sunday, yes. Good audience appeal. All classes town of 3,000. Admission 10-25. A. F. Affelt, Liberty Theatre, St. Louis, Michigan.

Paramount

ALASKAN. (6,167 feet). Star, Thomas



Meighan. A good northern story containing thrills, action, sentiment and romance. Tone, good. Sunday, yes. Audience appeal, eighty per cent. Mixel class, city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

ALASKAN. (6,738 feet). Star, Thomas Meighan. A fair northern picture that should please the folks. Not worth the extra super rental they ask for it for there are many just as good for one-third the money. But it will do. Tone, very good. Sunday, yes. Fair audience appeal. Society class, city of 10,000. Admission 10-30. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

ALASKAN. (6,738 feet). Star, Thomas Meighan. One of Meighan's best. Do not be afraid to advertise as it will please one hundred per cent. Tone, good. Sunday, yes. Appeals to all. Mixed class, town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

ARGENTINE LOVE. (5,970 feet). Star, Bebe Daniels. Played this Christmas to good business first night and very poor the second, which goes to show that if the picture don't please it won't draw the second night. Bebe will draw if they cast her right, but this one did not satisfy. Mixed class. Joe Hewitt, Strand Theatre, Robinson, Illinois.

BEDROOM WINDOW. (4,550 feet). Star, May McAvoy. A good show with a good title to draw them in. Made a good show for a Saturday night. This print had a very bad splice in it that caused trouble. Tone, good. Fine audience appeal. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

BIG BROTHER. (7,080 feet). Star cast. This one was a satisfactory picture and pleased nearly all who saw it although it is only a program picture. Tone, good. Sunday, yes. Fair audience appeal. Town and country class, town of 900. Admission 10-25-30. Charles L. Nott, Opera House (300 seats), Sutherland, Iowa.

BLUFF. (6 reels). Star, Agnes Ayres. A good comedy drama. Classifies as an average picture. Star's nothing extra but direction and story good. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

BREAKING POINT. (5,788 feet). Star cast. Had several flattering comments on this one and no kicks. Still it didn't show up at the box office nearly in proportion to the expectations aroused. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

BREAKING POINT. (5,788 feet). Star, Matt Moore. Here's an unusually fine picture. Cast A-1. Picture contains plenty of action. Pleased everyone. Tone, okay. Sunday, yes. Audience appeal, very good. Town and country class town of 1,000. Admissin 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

CHANGING HUSBANDS. (6,799 feet). Star, Leatrice Joy. Here's one that beats some of DeMille's bigger pictures. Will keep you laughing all the time. Leatrice Joy good in both roles. Tone, okay. Sunday, yes. Audience appeal, very good. Town and country class town of 1,000. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

New Blanks

As you will recall, L. O. Davis made some suggestions for changes in our report blank, among them being to add information as to whether a picture is suitable for running as a "special."

Among others, H. Warren Rible, Mayfield Theatre, Mayfield, California, has said "I think that Brother Davis' suggestion is a very good one and will be a great help to exhibitors."

The new blank has been prepared. Friend Davis has seen it and says it is now practically perfect and complete.

You'll get them this week. Let's hear if you like them.

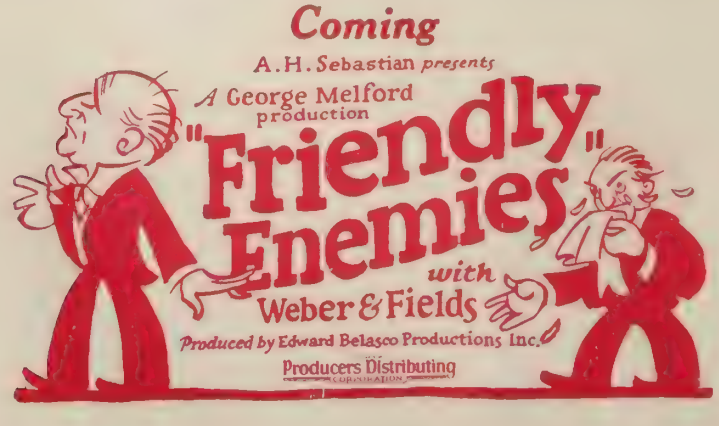
CITY THAT NEVER SLEEPS. (6,087 feet). Star cast. This is above the average comedy drama. Name is all right, but I still think they change the name as they do not cling to the story as closely as many pictures. Tone, good. Perhaps suitable for Sunday. Universal audience appeal. Town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

CODE OF THE SEA. (6,038 feet). Star, Rod LaRocque. Good picture but the coward stuff was carried too far. Tone, okay. Sunday, yes. Small town class town of 3,000. Admission 10-30. Star Theatre, Weiser, Idaho.

CODE OF THE SEA. (6,038 feet). Star cast. Was refreshingly different and appreciated as such. Had some flattering comments on it. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

CONFIDENCE MAN. (6,500 feet). Star, Thomas Meighan. Just a good program picture. Did not draw as well as others we ran before. Tone, good. Sunday, yes. Good audience appeal. All classes town of 3,000. Admission 10-25. A. F. Affelt, Liberty Theatre, St. Louis, Michigan.

COVERED WAGON. (9,407 feet). Star, J. Warren Kerrigan. What a picture. So our crowds thought and that's all that counts. Had a banjo player and a fine male singer. Sang "Suzanne" several times. Strong audience appeal. Welty & Son, Mid-Way Theatre, Hill City, Kansas.



COVERED WAGON. (9,407 feet). Star, Ernest Torrence. This is the picture of the year. Lots will say they liked some other picture best, but no one has yet said to me that they did not like this, which shows that every one thinks it is so good that they use it to measure their favorite by. Town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

DANGEROUS MONEY. (6,864 feet). Star, Bebe Daniels. Good program picture. Star well liked here. Tom Moore and his smile also helped. Story good, and all comments favorable. Tone, good. Sunday, yes. Audience appeal, seventy-five per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

EMPTY HANDS. (6,976 feet). Star, Jack Holt. A good program picture, better than some pictures Paramount ropes you in for specials. Poor title and paper hurt business. Tone, okay. Sunday, yes. Audience appeal, all classes. Jos. Angros, Jr., Palace Theatre, Leechburg, Pennsylvania.

EMPTY HANDS. (6,976 feet). Star, Jack Holt. A real audience picture that will please just about all the folks. We liked it very very much, so did the congregation. Come on with another good one. Tone, all okay. Sunday, yes. Audience appeal, good. Society class city of 10,000. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

ENEMY SEX. (7,861 feet). Star, Betty Compson. All right of its kind but not a small town show. A shock to the family trade. Just another reason why movies are dying out. Tone, poor. Sunday, no. Doubtful audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

FAST SET. (6,995 feet). Star cast. Good picture failed to draw, yet it is worth seeing. Tone, good. Sunday, yes. Good audience appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

FEET OF CLAY. (9,746 feet). Star cast. Some people walked out on this one, mostly men, and panned it, while others boosted it most highly. I myself thought it was a big picture, but not worthy the money; it's not a drawing card as book was bad. Tone, good. Sunday, yes. Fair audience appeal. All classes town of 2,900. Admission 10-25. A. E. Andrews, Opera House (496 seats), Emporium, Pennsylvania.

FEET OF CLAY. (9,746 feet). With an all-star cast. A fairly good show which did not do ordinary business, possibly due to very poor advertising matter. Whatever it was, the public didn't come for it. Fair tone and appeal; no for Sunday. Draw mixed class, city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

FEET OF CLAY. (9,746 feet). Star cast. One great picture. The after death scenes are wonderful. It is a typical DeMille picture and so as usual, abounds in extravagant and luxurious scenes. Tone, okay. Sunday, yes. Fine audience appeal. Mixed class town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

FEET OF CLAY. (9,746 feet). Star cast. The only thing that saves the small town exhibitor on this one is the fact that Cecil B. DeMille made it, and uses his trade mark. Many walked out panning it. A few liked it. Small attendance on two-day run including Christmas. Tone, excellent. Sunday, yes. Very weak audience appeal. All classes town of 2,900. Admission 10-20-30-40. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

FEET OF CLAY. (9,746 feet). Star cast. Not up to the DeMille class; disappointing. Fair business considering local conditions. Don't pay very much for this one. May go better in larger towns. Tone, okay. Not suitable for Sunday. Better class. Jos. Angros, Jr., Palace Theatre, Leechburg, Pennsylvania.

FORBIDDEN PARADISE. (7,000 feet). Star Pola Negri. By far the best thing Pola has ever done, with the aid of Ernst Lubitsch she has made one of the most delightful

comedy dramas of the season. Adolphe Menjou is a scream throughout, while Rod LaRocque is the leading man. Advise all high class exhibitors to grab it and advertise it. It will pay. Don't forget the fact that Lubitsch directed it. It counts also. Tone, okay. Sunday, yes. Very good audience appeal. Suburban class own of 2,000. Admission 10-30. H Warren Rible, Mayfield, California.

GARDEN OF WEEDS. (6,250 feet). Star, Betty Compson. A very fine picture. Would have pleased everyone a whole lot more had it had a different ending. The picture ended too abruptly. Tone, good. Sunday, yes. Pleased majority. Mixed class town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

GARDEN OF WEEDS. (6,250 feet). Star, Betty Compson. A very entertaining story that is greatly different from the ordinary run of pictures. It is a story dealing with crook methods employed by a "shark" who runs a country estate and has a bunch of bathing girls to fleece his victims, he finally runs amuck. Tone, okay. Sunday, yes. Good audience appeal. Suburban class town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

GO GETTER. (7,771 feet). Star, T. Roy Barnes. Played this dandy picture New Year's, and it sure went a hundred per cent. Mixed class town of 800. Admission 15-25. Jerry Wertin, Winter Theatre (240 seats), Albany, Minnesota.

HER LOVE STORY. (6,736 feet). Star, Gloria Swanson Another Swanson fluke. I wonder what Paramount is up to. Looks as though they want to kill this star. A poor story, picture and cast in this one. Doubtful tone. Not suitable for Sunday. No audience appeal. All classes town of 4,500. Admission 25-35. Jos. Angros, Jr., Palace Theatre (400 seats), Leechburg, Pennsylvania.

MANHANDLED. (6,998 feet). Star cast. While the comments were very favorable this Swanson story didn't show up as well at the box office as her previous pictures. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

MAN WHO FIGHTS ALONE. (6,337 feet). Star cast. Rather too much agony for nothing at all and hadn't it been for the cast the picture wouldn't have done anything. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

MERTON OF THE MOVIES. (7,655 feet). Star, Glenn Hunter. Good comedy, but who ever knows Hunter outside of New York? Would fit in okay on a double bill. Small towns lay off on this one. Tone, okay, Sunday, yes. All classes town of 4,500. Admission 25-35. Jos. Angros, Jr., Palace Theatre (400 seats), Leechburg, Pennsylvania.

MERTON OF THE MOVIES. (7,655 feet). Star, Glenn Hunter. One of the best comedies we have ever had the pleasure of showing. Pleased everyone. Tone good. Sunday, yes. Appeals to all. Mixed class town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

MONSIEUR BEAUCAIRE. (9,932 feet). Star, Rudolph Valentino. A fair costume picture that fails miserably at the box office. Paramount wants a million dollars for it on account of Rudy besides, wants to split on the average which isn't. No tone. Not suitable for Sunday. No audience appeal. All classes town of 2,900. Admission 10-20-30-40. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

PETER PAN. (9,593 feet). Star, Betty Bronson. Have had my fingers crossed ever since contracting for this one, but now that it's all over I am glad to say it proved one of the year's surprises. Everyone except the Jazz hounds (boys) praised it to the skies, and it's drawing power is "extra good," despite very bad weather, icy and almost impossible to walk or drive cars. Betty Bronson fits the part of "Peter" to a farethewell and my guess is that it is going to some money for most exhibitors. Mixed class. Joe Hewitt, Strand Theatre, Robinson, Illinois.

Mr. Mauger Pleased

"I have read the Jan. 10th issue and am greatly pleased with it.

"I don't know how an exhibitor could do without it.

"It saved me running a bad picture, for I read in Straight From the Shoulder reports of one I had booked and the theatre that played it said it was 'rotten' so I didn't play it.

"I shall send in reports for the benefit of others." Edgar C. Mauger, Blue and White Theatre, Annville, Pennsylvania.

PETER PAN. (9,593 feet). Star, Betty Bronson. Majority of patrons were delighted with it. Acting of Betty Bronson was perfect. One of the highest glass productions ever shown. Town of 1,800. I. B. Thomson, Ideal Theatre, Montrose, Pennsylvania.

SIDE SHOW OF LIFE. (7,511 feet). Star, Ernest Torrence. Tie up on this one boys. It's a winner. The best Torrence ever put out, and that's saying a great deal. Louise Fazenda, a new one is in fine support to the star, and then there is Anna Q. Nilsson too. You can't go wrong on this picture. Everybody liked it. City and country class. George W. Walther, Dixie Theatre, (500 seats), Kerrville, Texas.

SINGER JIM McKEE. (7 reels). Star, William S. Hart. This was forced on me although I had seen so many bad reports and so many people who told me it was the poorest thing they had ever seen I did not try to get anyone to come, and am glad I did not, although if I had known just how really rotten it was I would have paid them for the picture and left it in the exchange rather than pay express on it. Tone, none. Sunday, no. No audience appeal. Town and country class town of 1,000. Admission 10-25-35. Sam Brooks, Liberty Theatre (400 seats), Hailey, Idaho.

SINNERS IN HEAVEN. (6,881 feet). Star, Bebe Daniels. Good program picture. Tone, okay. Not suitable for Sunday. Appeals to all classes. Jos Angros, Jr., Palace Theatre (400 seats), Leechburg, Pennsylvania.

SINNERS IN HEAVEN. (6,881 feet). Star, Richard Dix. This picture proved very popular. Everyone liked it. The scenes are romantically beautiful. It has adventure, action, heart interest, and several spicy scenes. The men were wild about Bebe Daniels in grass clothing and the ladies liked Dix. All classes town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

SINNERS IN HEAVEN. (6,881 feet). Star cast. This was voted good entertainment, and while it rather disappointed at the box office it pleased those who saw it. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading Pennsylvania.

SINNERS IN HEAVEN. (6,881 feet). Star, Bebe Daniels. Was supposed to be my Christmas picture but never arrived. Now do you think the exchange will pay for my loss. I'll tell you later. Mixed class town of 3,000. Admission 10-20. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

SINNERS IN HEAVEN. (6,881 feet). Star, Bebe Daniels. This will appeal to all. Story of a petted society girl who for the sake of the thrill leaves her finance for a trip in an aeroplane with a handsome pilot; plane is wrecked and they are cast on a cannibal island. Then the excitement and romance commence and ends only at final fade out. Book and guarantee it is a sure winner. Tone, fair. Sunday, yes. Audience appeal, one hundred per cent. Mixed class city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

STORY WITHOUT A NAME. (7,912 feet). Star, Antonio Moreno. Just a fair program picture. Can't say much for this one. Tone, okay. Sunday, yes. All classes town of 4,500. Admission 25-35. Jos. Angros, Jr., Palace Theatre (400 seats), Leechburg, Pennsylvania.

STORY WITHOUT A NAME. (7,912 feet). Star, Agnes Ayres. They should have named it as it is a real good feature. Has everything, aeroplanes, battleships, steamboats love story and suspense, a dandy program picture, and it was a good show. Tone, fine. Sunday, yes. Audience appeal, seventy-five per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Watton, Park Theatre (600 seats), Lebanon, New Hampshire.

TONGUES OF FLAME. (6,763 feet). Star, Thomas Meighan. The best one Meighan has made in some time. Pleased majority. Did good business for me. Tone, good. Sunday, yes. Good audience appeal. All classes city of 90,000. Admission 40-50. Guy O'Kenimer, Arcade Theatre (1,151 seats), Jacksonville, Florida .

TO THE LADIES. (6,268 feet). Star, Theodore Roberts. Ran this New Year's night for a free show to everybody and they enjoyed it. Roberts sure is great in character parts. More power to him. Tone, good. Good audience appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

TO THE LADIES. (6,268 feet). Star cast. Just a good program picture. Tone, good. Sunday, yes. Fair audience appeal. Farmers and merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

UNGUARDED WOMEN. (6,051 feet). Star, Richard Dix. Very good producion. Acting of Richard Dix excellent. Tone, good. Sunday, yes. Good audience appeal. Farmers and merchants town of 1,650. Mrs. J. B.



Travelle, Elite Theatre, Placerville, California.

WAGES OF VIRTUE. (7,083 feet). Star Gloria Swanson. If they don't soon put Gloria in something good the people are going to quit coming to see Gloria. A poor picture all way around. Tone, no good. Sunday, no. No audience appeal. All classes town of 4,500. Admission 25-35. Jos. Angros, Jr., Palace Theatre (400 seats), Leechburg, Pennsylvania.

WAGES OF VIRTUE. (7,083 feet). Star, Gloria Swanson. Score another for Gloria. Still another for Allan Dwan. This director, and star pair have done it again. This is a delightful comedy drama of royal life in a small European country. Tone, good. Sunday, yes. Very good audience appeal. Suburban class town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

WORLDLY GOODS. (6,085 feet). Star, Agnes Ayres. A good comedy drama but Agnes doesn't mean anything to my box office and it is hard to get in a good crowd to just see a picture. They seem to wish to have some personal contact such as a favorite star to bring them out. I think the radio is awfully strong competition in this town. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

Pathe

GIRL SHY. (7,457 feet). Star, Harold Lloyd. One of the most entertaining pictures of the year and one that will draw people back the second night. I had one man drive sixty miles two days in succession to bring his friends over to see this and guess more people stayed to see my second show after seeing the first than any other picture I ever ran. Those who like Lloyd like this lots. Tone, good. Sunday, yes. Universal audience appeal. Town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

Principal

MINE WITH THE IRON DOOR. (Principal). Star, Pat O'Malley. (7,800 feet). This is truly a great production and may be easily classed as a special. Better even than "When A Man's a Man." In advertising mention Harold Bell Wright's name. It helps a lot. Tone, okay. Sunday, yes. Audience appeal, excellent. Suburban class town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

Producers Dist. Corp.

HIS DARKER SELF. (5 reels). Star, Lloyd Hamilton. Good Saturday picture. Lots of laughs, especially for the kids. Story of bootleggers, and revenue men and amateur detectives. No kick coming. Tone, fair. Not suitable for Sunday. Audience appeal, one hundred per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Watton, Park Theatre (600 seats), Lebanon, New Hampshire.

Old Friend Back

"Dear Van and 'Gang,' I have been 'cheating,' I have been taking advantage of the other boys' reports: but, believe me! from now on I'm going to be one of THE GANG and I'm going to shoot this blank at you very often, in the future, for Straight From the Shoulder reports have helped me greatly.

"I believe this department of Moving Picture World means more to small town exhibitors than all the trade papers put together.

"Have more to say but am pushed for time—but you'll hear from me again, soon." Jos. Angros, Palace Theatre, Leechburg, Pennsylvania.

HOOSIER SCHOOLMASTER. (5,536 feet). Star cast. Good picture. Have not read the book so don't know how they compare. Dark in spots but worth showing. Tone, good. Sunday, yes. Good audience appeal. Small town class and farmers town of 600. Admission 10-2, 10-30. H. W. Batchelder, Galt Theatre (175 seats). Galt, California.

LIGHTNING RIDER. (6 reels). Star, Harry Carey. About the best Carey we ever ran. Enjoyed by every one. Small town class and farmers town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

MIAMI. (6,317 feet). Star cast. Ran two days as special, nothing extra, patrons not satisfied. Really nothing in it to make it a special, maybe okay for society, but not good for mining town. Paid twice what it was worth. Jno. A. Greve, Princess Theatre, Oak Creek, Colorado.

NIGHT HAWK. (5,115 feet). Star cast. Patrons well pleased with the new Carey pictures. This one good. A. R. Powell, Highland Theatre, Guthrie, Oklahoma.

RAMSHACKLE HOUSE. (6,287 feet). Star, Betty Compson. A good mystery drama. Betty has a captivating part in this picture and keeps audience as well as the detectives guessing. Scene laid mostly in the Florida Everglades. Excellent program that will please. Tone, good. Sunday, yes. Audience appeal, eight per cent. Mixed class city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

WANDERING HUSBANDS. (6 reels). Star cast. People thought it a fair picture and it brought fair attendance. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

United Artists

GARRISON'S FINISH. (8 reels). Star, Jack Pickford. This is Pickford's best. A fine absorbing story with real dramatic situations and realistic "shots" of horseracing taken at Belmont Park and the Kentucky Derby at Louisville. Madge Bellamy is a sweet foil for Jack and the cast good. Get it and you'll be getting something good. City and country class, town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre (500 seats), Kerryville, Texas.

HILL BILLY. (5,734 feet). Star, Jack Pickford. Played it when kids were not in school and it went over fine. One of Pickford's best jobs. Conservative class city of 22,000. Admission twenty-five cents. S. J. Adams, Auditorium Theatre (1,100 seats), Concord, New Hampshire.

LITTLE LORD FAUNTLEROY. Star, Mary Pickford. This is a beautiful Christmas picture which I ran as a second run to a fair business against the awful competition of Christmas time in a small churchy town. It is old, but so is the story and they all know of it and they all enjoy it. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

NO MORE WOMEN. Star, Matt Moore. Very nice little comedy drama which pleased a Christmas Day audience. Madge Bellamy is very good in this, and it makes a very pleasant program picture. Tone, good. Sunday, yes. Very good audience appeal. Residential class town of 1,200. Admission 10-25. John McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

ROSITA. (8,800 feet). Star, Mary Pickford. Played two days to fair attendance. The second night it rained and spoiled everything. The picture is fairly good. Pickford is not as good a Spanish dancer as Negri. Tone, good. Fair audience appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

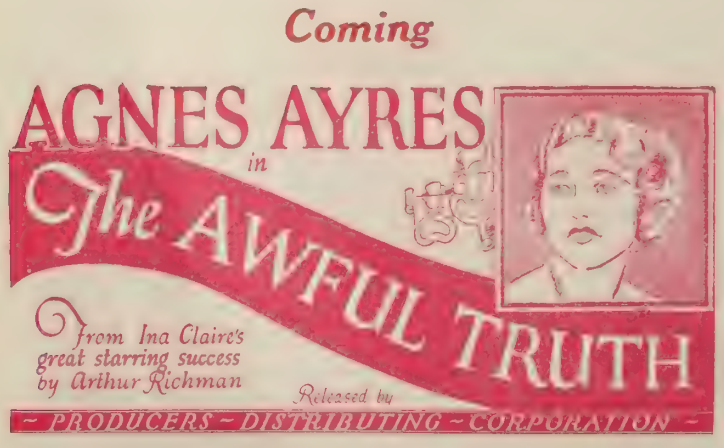
Universal

FAST WORKER. (6,506 feet). Star, Reginald Denny. A farce comedy that is pleasing in its amusing situations. I did think Denny was a wonder when featured in "Leather Pushers," but somehow he lacks personal magnetism in pictures of this sort. A mischievous little girl carries the picture through to the excitable automobile chase in last reel. Tone, good. Sunday, yes. Audience appeal, seventy per cent. Mixed class city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

FORTY HORSE HAWKINS. (5,148 feet). Star, Hoot Gibson. Orthodox Hoot Gibson western that drew fairly well and pleased those who came. Gibson no longer draws for us as he once did. Probably due to the fact that he made so many that were not westerns. Tone, okay. Sunday, yes. Good audience appeal. All classes city of 14,000. Admission 10-35. E. W. Collins, Grand and Liberty Theatres (700-500 seats), Jonesboro, Arkansas.

HIT AND RUN. (5,508 feet). Star, Hoot Gibson. A great entertainment. Everybody liked it and said so. What's the use of spending big money on great big subjects when a little picture like this gives one hundred per cent satisfaction and above all we can make money with such as these. Tone, great. Good for Sunday. Great audience appeal. Mixed class city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

HUNCHBACK OF NOTRE DAME. (11,000 feet). Star, Lon Chaney. One of the greatest pictures I have ever shown; business fair, due to cold weather. Acting of Chaney and Torrence great. Tone, okay. Sunday, yes.



Audience appeal, good. Town and country class town of 1,000. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

JACK O' CLUBS. (4,717 feet). Star, Herbert Rawlinson. A fair little program and entertaining all through. Tone, good. Hardly suitable for Sunday. Pretty good audience appeal. Welty & Son, Mid-Way Theatre, Hill City, Kansas.

LOVE AND GLORY. (7 reels). Star cast. This was sold to me "A Universal super jewel"; no doubt it may be Universal's jewel, but to this exhibitor it's a lemon. A French war picture with a lot of "love and glory" all right and that's about all. This picture may go over in a French town, but not with the Irish and the Dutch. Flopped both nights. Poor audience appeal. Admission 10-20. P. A. Preuss, Arvada Theatre, Arvada, Colorado.

MEASURE OF A MAN. Star, William Desmond. Big timber pictures never get money. I believe that Desmond would go good in western, but evidently Universal doesn't agree with me. Masses city of 200,000. Admission 10-20. R. M. Kennedy, Royal Theatre (350 seats), Birmingham, Alabama.

MERRY-GO-ROUND. (9,178 feet). Star cast. Was somewhat disappointed in this picture as it had been raed so highly in various reports. Did not please the majority. Agricultural class town of 1,200. Admission 10-25. L. M. Zug, Rialto Theatre (280 seats), Jerome, Idaho.

MERRY-GO-ROUND. (9,178 feet). Star cast. One of the biggest and greatest of pictures, but simply out of place in a small town. Too few appreciate it. Tone, fair. Not suitable for Sunday. Pretty good audience appeal. Small town class and farmers town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

NIGHT MESSAGE. (4,591 feet). Star cast. Good little picture of program variety. Tone, okay. Sunday, yes. Good audience appeal. All classes city of 14,000. Admission 10-35, 10-25. E. W. Collins, Grand and Liberty Theatres (500-700 seats), Jonesboro, Arkansas.

RAMBLING KID. (6,395 feet). Star, Hoot Gibson. Good outdoor picture. Pleased the patrons. Tone, good. Sunday, yes. Good audience appeal. Farmers and merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

RED WARNING. (4,750 feet). Star, Jack Hoxie. This is a good western with good riding and action. Will please all that like westerns. Tone, fair. Not suitable for Sunday. Good audience appeal. Country and town class. Admission 10-20. W. F. Denny, Electric Theatre (250 seats), Lowry City, Missouri.

RIDERS UP. (4,904 feet). Star, Creighton Hale. Just a good program picture. A race horse story; not much plot. Tone, okay. Sunday, yes. Small town class town of 3,000. Admission 10-30. Star Theatre, Weiser, Idaho.

RIDGEWAY OF MONTANA. (4,842 feet). Star, Jack Hoxie. I have run better Hoxie's than this one; is more on a north mounted than western. Tone, good. Sunday, yes. Good audience appeal. All classes town of 6,000. Admission 10-25. R. L. Cochran, Judia Theatre (402 seats), Cisco, Texas.

SPORTING YOUTH. (6,712 feet). Star, Reginald Denny. One of the best pictures Universal ever made. Is an especially good picture for small towns. Tone, good. Sunday, yes. Audience appeal, one hundred per cent. Farmers town of 800. Admission 10-25. E. F. Gick, Pastime Theatre (250 seats), Moundridge, Kansas.

Vitagraph

BELOVED BRUTE. (6,719 feet). Star, Bill Russell. We did not do business on a two day engagement with this picture and attribute the fact to the "unknown" idea. Our people want some known stars. The photoplay made very big. Many ladies have requested us to arrange a return date. Mixed



ANITA STEWART
Appearing in Preferred picture, "The Boomerang."

public. Admission 15-30. Herbert C. Shaw, Metropolitan Theatre (1,300 seats), Morgantown, West Virginia.

BELOVED BRUTE. (6,719 feet). Star, Victor McLaglen. A western picture that is different and will please the women as well as the men that like only he man stuff. You can step on this one with all your weight as it is out of the ordinary. McLaglen will prove a good card if shown a few times. Vitagraph is furnishing us better pictures all the time, they are a trying bunch and deserve a lot of credit. Sunday, yes. Good audience appeal. General class town of 3,000. Admission, 10-20. William A. Clark, Castle Theatre (400 seats), Havana, Illinois.

BETWEEN FRIENDS. (6,900 feet). Star, Alice Calhoun. A picture that will please with discriminating audiences, who enjoy the higher type of screen entertainment. Tone, good. Sunday, yes. Good audience appeal. Residential class town of 1,200. Admission 10-25. John McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

CAPTAIN BLOOD. (10,680 feet). Star, J. Warren Kerrigan. Can be made the feature of the year with proper playing up. We played to 8,000 people on three days and advanced top price to fifty cents, doing $2,600. "The Sea Hawk" had been seen here previously. Mixed public. Regular admission 15-30. Herbert C. Shaw, Metropolitan Theatre (1,300 seats), Morgantown, West Virginia.

Warner Bros.

BEAU BRUMMEL. (10 reels). Star, John Barrymore. A great picture. Don't be afraid to advertise this one. It will stand up for anything for Barrymore is great in this one, did fine business on this one. Tone, good. Sunday, yes. Appeals to all classes. Jos. Angros, Jr., Palace Theatre, Leechburg, Pennsylvania.

COUNTRY KID. (6,300 feet). Star cast. The grown-ups considered it passable but the kids simply ate it up. The results were satisfactory. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

FIND YOUR MAN. (7,300 feet). Rin-Tin-Tin (dog). Voted by my patrons to be the best picture I have had for a year. Warners did not hold me up for it either, so I feel just as pleased as my patrons. Has a splendid trailer on it. Tone, all right. Sunday, yes. One hundred percent audience appeal. Residential class town of 1,200. Admission 10-25. John McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

HER ACCIDENTAL HUSBAND. Star cast. Rather a sad mess, this story and no comedy relief. Fair program picture is the best that could be said about it. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre Reading, Pennsylvania.

LOVER OF CAMILLE. (7,180 feet). Star, Monte Blue. Take your hats off to the Warner boys again. This is truly the finest piece of dramatic action I have ever witnessed. The adaptation from the stage success by David Belasco is perfect in every way. The direction is by Harry Beaumont, which makes it perfect. In appreciative audiences this picture my be classed as a super special. Tone, questionable. Sunday, yes. Very good audience appeal. Suburban class town of 2,000. Admission 10-30. H. Warren Ribble, Mayfield Theatre (210 seats), Mayfield, California.

LUCRETIA LOMBARD. (7,500 feet). Star cast. People here considered this a good picture and while the title may not have been the most fortunate it went over fairly well. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

TIGER ROSE. (8,000 feet). Star, Lenore Ulric. This was considered one of the best pictures of its kind by the vast majority and the attendance was fairly good. City of 110,000. Admission 10-20. Al. C. Warner, Royal Theatre, Reading, Pennsylvania.

Comedies

ALL NIGHT LONG. (Pathe). Star, Harry Langdon. This is positively a knockout. Langdon great drawing card here. A few more like this and we shall see Langdon up where Lloyd is now. Tone, good. Sunday, yes. Audience appeal, one hundred per cent. Suburban class town of 2,000. Admission 10-30. H. Warren Ribble, Mayfield Theatre (210 seats), Mayfield, California.

DIZZY DAISY. (Educational). Star, Louise Fazenda. Gets a few laughs, the second reel is very good. Worth running. Sunday, yes. Admission 15-25. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania, Pennsylvania.

DIZZY DAISY. (Educational). Star, Louise Fazenda. Another great Jack White special.



This was an A-1 laugh producer in our house. You don't need to be afraid of this comedy. Tone, good. Good audience appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

DONE IN OIL. (Christie). Star, Jimmy Adams. This one is a real comic, laughs all the way through. You can book this and not be afraid of it. Sunday, yes. Admission 15-25. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

DUMB AND DAFFY. (Fox). Star, Al St. John. A good comedy but received a bad print. No use complaining to exchange if you complain as to condition of prints. They will send good prints for about a month and then just as, bad as ever. No tone. Sunday, yes. Good audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

FAST AND FURIOUS. (Educational). Certainly named appropriately, for it starts off with a whizz and never lets up till the end. A very good comedy to book. Action, speed, thrills, etc., all there. Tone good. Sunday, yes. Good audience appeal. Suburban class, town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

GOING EAST. (Educational). Star, Lloyd Hamilton. There is no getting away from it, this is a humdinger of a comedy. The best Hamilton ever made, to my estimation. It sure is full of laughs. Tone okay. Good audience appeal. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

HANDY MAN. (Educational). A simply no good comedy, and it sure is not worth the running. Not suitable for Sunday. Mixed class, town of 800. Admission 15-25. Jerry Wertin, Winter Theatre (240 seats), Albany, Minnesota.

IN TWENTY-FOUR HOURS. (Reel Craft). An old but pleasing comedy. Tone okay. Sunday, yes. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

JUST A GOOD GUY. (Pathe). Star, Arthur Stone. This is a riot. Business and farming class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

KID SPEED. (Educational). Star, Larry Semon. This old boy has made another knock out. Best thing from this active little fellow for a long time. Everyone liked it, and it is plain to see that it cost a barrel of money to produce it. It has everything a big comedy should have. Best class city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

MAGIC CARPET. (Pathe). A real good fable. Lots of laughs . Sunday, yes. All classes town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

MEET THE MRS. (Pathe). Good comedy. Admission 10-30., N. Russell, Russell's Theatre, Barnesboro, Pennsylvania.

Boosts It

"Well, Van and 'Gang,' here are a few new ones for the boys to look over." (You'll find them this week and next among the reports).

"Would like to see every high class exhibitor who takes pride in selecting his pictures, play 'Forbidden Paradise' (Paramount). It's positively a knock-out to my way of thinking.

"If you haven't seen it, have a look at it. You'll agree with me." H. Warren Rible, Mayfield Theatre, Mayfield, California.

Short Subjects

FOX NEWS. (Fox). Put a little more slow motion stuff in this news and it will go above the other news reels on the market. Sunday, yes. Audience appeal, very good. All classes in big city. Admisison ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

GO-GETTERS NO. 1. (F. B. O.) Star, Alberta Vaughn. Started off fine and I believe they will be better than "The Telephone Girl" series. Tone, okay. Sunday, yes. Audience appeal, okay. Oil and farm class town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

HOBBIES. (Pathe). These Sportlights are what I call "Highbrow Fillers," and then I pat myself on the back because I like them. However, I notice that the people who mention them are the more particular kind. They fill with a comedy drama such as "Girl Shy" one hundred per cent. Town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

Independents

BRANDED A THIEF. (State Right). Star, Neal Hart. We have always heard of lemons, but this must be the real lemon at last. No action, no pep, nothing. One hundred per cent rotten. No audience appeal. Small town class town of 250. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

DANGER AHEAD. (State Right). Star, Richard Talmadge. A very good story and much better than former releases under Goldstone banner. Should please all star's followers. Print new. Tone, okay. Sunday, yes. Audience appeal, ninety per cent. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

DANGER RIDER. (State Right). Star, Art Mix. A fair western, nothing extra, but will do for anyone that likes action. Good audience appeal. Working class city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

GIRL WHO CAME BACK. (State Right). Star cast. Fair picture. Average entertainment, that's the verdict. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

IN HIGH GEAR. (State Right). Star cast. Fine. One of the best complete stories and lost of action. Admisison 10-30. N. Russell, Russell's Theatre, Barnesboro, Pennsylvanja.

INNOCENCE. (State Right). Star cast. This was sent as a substitute and was a fairly good offering, but people are always critical on a substitute picture. Tone, good. Sunday, yes. Fair audience appeal. Small town class and farmers town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

LOST IN A BIG CITY. (State Right. Star, John Lowell. Some thought this wonderful, others less impressed with it and thought it a rather crude production. Below the average at the box office. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

OUT OF THE DUST. (State Right). Star, Roy Stewart. An old picture but a good one. Tone, good. Hardly suitable for Sunday. Strong audience appeal. Small town class and farmers town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

PALS IN BLUE. (State Right). Star, Tom Mix. This is disgusting paying out good money for trash like this. Absolutely no good. An old reissue. Leave it alone. Not suitable for Sunday. No audience appeal. Small town class town of 250. Admission 10-25. Roy E. Clines, Osage Theatre (200 seats), Osage, Oklahoma.

PARTED CURTAINS. (State Right). Star cast. Just a good little program picture. Tone, good. Sunday, yes. Fair audience appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

RACING FOR LIFE. (Independent). Star, Eva Novak. Good program picture. If bought right will make you a fair profit. Title good. Paper just fair. Tone, none. Sunday, no. Good audience appeal. All classes town of 2,900. Admission 10-25. A. E. Andrews, Opera House (496 seats), Emporium, Pennsylvania.

RECKLESS RIDING BILL. (Independent). Star, Bill Mix. This picture is no good; stay off from it. It will draw well but all the better element will pan it. Paper excellent, and exciting. Tone, none. Sunday, no. No audience appeal. All classes town of 2,900. Admission 10-25. A. E. Andrews, Opera House (496 seats), Emporium, Pennsylvania.

SOUTH OF SANTA FE. (State Right). Star, Art Mix. Whoever this star is he don't mean much to me. He should play extra with some real western star until he learns something about acting. Print new. Tone, okay. Sunday, no. Fair audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

VERDICT OF THE DESERT. (State Right). Star, Neal Hart. Neal Hart needs some pep; if he was with Fred Thomson in one of his pictures he would get run over. He is so slow. Tone, good. Sunday, no. Not much audience appeal. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

WAY OF TRANSGRESSOR. (Independent). Star, George Larkin. Another good program picture made by the Independents. Good, clean entertainment. Print good. Tone, okay. Sunday, yes. Audience appeal, eighty per cent. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.





DONALD KEITH

B. P. Schulberg's New Screen Find Featured in "The Boomerang," the David Belasco Play

Schulberg Signs Youth

Donald Keith Considered One of the Likely Youngsters in Filmdom

Answering the demand for new screen faces, B. P. Schulberg lays claim to having discovered a youth who, he says, will be one of the sensational finds of the year. The boy's name is Donald Keith and Mr. Schulberg has substantiated his faith in the young actor's future by giving him a contract.

"The Boomerang," a film version of the David Belasco play, will serve as Donald Keith's introductory vehicle. In it he is now playing one of the leading roles in support of Anita Stewart and Bert Lytell. Director Gasnier shares the producer's enthusiasm for the quality of the boy's work.

Mr. Schulberg has brought forward several unknown players from obscurity to a place in the sun. He sponsored Katherine MacDonald's advent as a star and was responsible for the discovery of Clara Bow who since her affiliation with the Schulberg organization has become one of the outstanding film artists of today.

He asserts, however, that in all his experience he has never been so confident of a player's latent ability as he is in that of young Keith. Keith is nineteen years old. He has been in pictures a little over a year. Mr. Schulberg first observed him enacting a minor role in another studio. He sent for him the following day and his new contract is the result.

Miss Thornton's Third Picture

Charles Hutchison Directing the Steiner Star; Earl Williams in Cast

Edith Thornton, who won instant favor with the public in "Virtue's Revolt" and "On Probation," has started work, under the direction of Charles Hutchison, on her third picture of the new series for William Steiner.

She will have, as her principal support, Earl Williams, one of the best known stars. The story is by a famous author, and will be announced later, with the balance of the supporting cast.

Cranfield & Clarke Have a Fine Array of Productions

CRANFIELD & CLARKE have not been in the business long, but they certainly have made themselves felt. They recently re-organized and took over Hepworth product, among which are some wonderfully good films. They commenced by releasing "Lily of the Alley," which was followed by "Strangling Threads," and finally, "A Soul's Awakening," starring the beautiful little Flora le Breton, who is making such a big hit in "Lass O' Laughter" at the Comedy Theatre, N. Y. Miss le Breton, as described by the daily papers as 'winsome and pretty,' has a charm on the screen which is all her own, and is nightly captivating New York, hence, the reason for the big success of "A Soul's Awakening" whenever or wherever it is exhibited.

Cranfield and Clarke have also procured the American right for the picture made from Helen Mather's most famous novel, "Comin' Thru' the Rye." This picture abounds in charming settings. In addition to this, the story is a sweetly pretty one, and has a very great heart appeal, especially to the women.

Then, there is a Phillips Oppenheim story, "The Amazing Quest"; a Hornung Raffles yarn, "Justice Raffles"; and an Edgar Wallace society thriller, "Crimson Circle." There is also to come, "Pipes of Pan"; "Speak No Evil", "Mist in the Valley", and many other splendid productions, which will appeal to the American and Canadian audiences. Cranfield and Clarke features are handled by the following exchanges:

New York, Aywon, 729 7th Ave., N. Y.; Chicago, Ill., Security, 808 S. Wabash Ave.; Pittsburgh, Standard, 1030 Forbest St.; Detroit, Rex Film, 338 Ins. Exch. Bldg.; Philadelphia, Imperial, 1302 Vine St.; Minneapolis, Advance, 306 Film Exch. Bldg.; Boston, Cosmopolitan, 14 Piedmont St. and St. Louis, United Film Ex., **3314 Lindell Blvd.**

Cranfield and Clarke are also releasing, through the Red Seal Corp., a series of novelty single reels, which are first shown at the Rialto and Rivoli Theatres, and afterwards, in all the first run houses throughout the country. They include: "Peeps Into Puzzleland," "Zoo's Who's Who," "Magic Hour," "If Matches Struck," "Should a Husband Tell?" "D'You Remember," "A Day With the Gypsies," "Stratford-on-Avon," "Bubberneck in London," "Along the Devon Coast," "Up the River With Molly," "Up the River Conway."

"Capital Punishment" Opens February 1 at the Cameo

J. G. BACHMANN, vice-president and general manager of distribution for B. P. Schulberg Productions, has announced that the world premier of the Schulberg special, "Capital Punishment," is scheduled for February first, when it will begin its Broadway engagement at B. S. Moss's Cameo Theatre.

The management of the house, anticipating that the picture will be an unusual drawing card, has placed no time limit on the run.

"Capital Punishment" has created considerable advance interest on account of the appeal of its theme. Critics of the New York dailies and the trade press who previewed the feature last week when it was screened at Sing Sing Prison, emphasized the entertainment values of this dramatic story.

James P. Hogan directed "Capital Punishment" from the story written by Mr. Schulberg. Featured in it are Clara Bow, George Hackathorne, Elliott Dexter, Margaret Livingston, Robert Ellis, Mary Carr, Alec B. Francis, Joseph Kilgour, Eddie Phillips and Edith Yorke.

Chicago Gets World Premiere of Christie's "Charley's Aunt"

AARON JONES of Jones, Linick and Schaefer and Paul C. Mooney of Producers Distributing Corporation closed a deal this week whereby the world premiere presentation of "Charley's Aunt" will be made at the Orpheum Theatre, Chicago, immediately following the current run of "The Thief of Bagdad." This will probably be on or about February 15th and will continue for an indefinite period.

Before starting negotiations for the booking of the big Al. Christie feature, Mr. Jones personally viewed the subject in his private projection room, which is a severe test for any picture and, particularly unfavorable for a comedy subject, but after seeing the screen version of the world famous farce, Jones seconded the preview opinions of the Los Angeles critics, and booked the feature into the Orpheum ahead of several big subjects already available and that had been tentatively set to follow "The Thief of Bagdad."

Elaborate preparations are now being made for an especially auspicious presentation of "Charley's Aunt" to Chicago audiences and it is confidently expected that the picture will establish a new box office record.



Pauline Frederick, Conrad Nagel, Huntley Gordon and Mae Busch in "Married Flirts," a Robert G. Vignola production for Metro-Goldwyn-Mayer.

World Wide Publicity Given Fox Special, "Iron Horse"

FOLLOWING the most intensive exploitation campaign ever prepared for the Broadway showing of a motion picture, Fox Film Corporation is now spreading the fame of "The Iron Horse" in every country of the world where the Fox product is distributed. A large number of clippings from foreign newspapers, and English papers published abroad, are being received every day.

More newspaper advertising space was used for the engagement of "The Iron Horse" at the Lyric Theatre than was used before for any photoplay. This New York campaign also included skywriting by day and night flying with a mammoth electric sign, together with a billboard and sniping campaign that covered the suburban district within a radius of fifty miles.

Large pictorial layouts in the rotogravure sections of the chief metropolitan newspapers throughout the country have augmented the thousands of columns of news stories. Editorials, special articles and pictorial lay-outs have appeared in national magazines. In addition to this publicity there was a vast amount of material in the national fun magazines. One of the latest clippings coming to the Fox office from foreign points is the following notice from the China Weekly Review of November 15th, Shanghai, China.

"A romance of the East and West, 'The Iron Horse,' a new film, has made its premiere in New York. It depicts the building of the transcontinental railroads during the Civil War period and the completion following the close of the Civil War. This film is a product of three years of intensive work with the co-operation of the United States government and of the great American railroads.

"The two particular railroads concerned are the Union Pacific and the Central Pacific, which are now, of course, part of the great Union Pacific system.

"The American public has little appreciated the part taken by Chinese coolies in the building of the Western coast and transcontinental railroads, and this new film forcibly brings that historic fact to light."

ANDERSEN & LAMASURE
PEERLESS FILM CO.
MOTION PICTURE PRODUCERS
Specialists in
Commercial and Educational Subjects
Developing, Printing and Titling
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Franklin 2698, 916 G St. N. W., Washington, D. C.

C. B. C. Preparing Big Feature

Advices from the west coast studios announce that C. B. C. is preparing its seventh Columbia Picture, which will be released under the title of "Fighting The Flames." It is to be the second action melodrama of the series, the first of which was "The Midnight Express." The cast will be headed by Dorothy Devore.

"Escape"

Josef von Sternberg, who conceived, wrote, directed, named, cut and titled "The Salvation Hunters," will direct "Escape" for Metro-Goldwyn.

"So Big" Quickly Establishes Itself As a Big Money Maker

FIRST NATIONAL'S stellar production for Colleen Moore, "So Big," from Edna Ferber's novel, is arousing a sensation wherever it is shown. It has established itself as a big money maker in a remarkably short space of time.

It finished a week's run at Loew's State Theatre, Los Angeles, to the third biggest week in the history of the theatre, first place being held by "Flaming Youth" and second place by "Black Oxen"—both First National productions, "Flaming Youth" having also been a Colleen Moore picture. West Coast officials stated that, in their opinion, the only thing that prevented "So Big" from breaking all house records was the length of the picture, the long prologue which they used with it and the added features shown on the same bill. It has been switched to Miller's Theatre in Los Angeles where the big business keeps up.

"So Big" played at the New York Strand last week and stood the people out in the street, waiting a chance to buy a seat. It opened in St. Louis on Saturday, January 3, at the New Grand Central Theatre, to remarkable business. On January 7, S. P. Skouras telegraphed R. A. Rowland as follows:

"'So Big' opened last Saturday and in face of the inclemency of the weather it did tremendous business. Audiences acclaimed it as one of the best pictures they have seen and they are amazed with Colleen Moore's artistic performance."

The picture did a great business at the Capitol Theatre, Des Moines, last week and is showing this week at the Circle Theatre, Indianapolis, the Metropolitan, Atlanta, the Capitol, Cincinnati, the Chicago in Chicago and the Strand in Dayton. Reports received the middle of the week from these theatres stated that it was drawing big business in all of them and that the reviews were of a highly laudatory nature.

Start on New Rayart Play

Adele Buffington, well known author of many comedy-dramas, has written a new one entitled "The Courageous Fool." This is now in work and marks the fourth Harry J. Brown production for Rayart release starring Reed Howes. Carmelita Geraghty, who played opposite young Howes in "Geared to Go," the second of the Rayart-Howes series, will again have the leading feminine role in "The Courageous Fool." Albert Rogell will again direct. "The Courageous Fool" is a spook story.

Doug Picks Mary Astor

Douglas Fairbanks has selected Mary Astor as leading woman for his picturization of "Don Q.," according to an announcement just issued from the Pickford-Fairbanks studios.

In "Don Q" Miss Astor will be seen as a Spanish Senorita whose beauty and charm urge the hero through many thrilling and romantic adventures.



Viola Dana, Raymond McKee, Tully Marshall and DeWitt Jennings in "Along Came Ruth," a Metro-Goldwyn-Mayer production.

Georgeous Gowns, in Colors, On Educational Program

EDUCATIONAL Film Exchanges, Inc. announce the release date of the first color films, presenting Hope Hampton in Paris Creations, as January 18th, under the title of "McCall Fashion News."

An early release date has been set in order that the timeliness of the styles presented will be of the highest value to the big first run houses who have already contracted for the series.

The first release will present the latest creations of such internationally known designers as Poiret, Jenny, Boué, Worth, Lanvin and others whose names are familiar to every woman in America.

In this series, for the first time on the screen, motion picture patrons and exhibitors will see the Eastman Color Process, developed at the great Eastman laboratories at Rochester and proclaimed by experts as the finest color process yet offered to the motion picture industry.

So faithfully does the new process reproduce color that flesh tints are absolutely natural. Various shades of red, impossible with the old hand-processes of color, are reproduced, as well as all of the primary, secondary and tertiary colors, shades and tints.

Johnny Hines in "Early Bird," Attracts Western Program

Johnny Hines' latest feature, "The Early Bird," which played in Minneapolis recently, struck a responsive chord in the heart of H. I. Nordby, President of the Franklin Co-operative Creamery Association, of Minneapolis, who wrote the comedian as follows: "After seeing 'The Early Bird,' at the State Theatre, I want to express to you my appreciation of this film. It was of special enjoyment and interest to me because the Franklin Creamery was founded under pretty much the same circumstances as the 'Independent Milk Company.' In fact, when the film is shown in Minneapolis again in the next two or three weeks, it is our intention to distribute tickets to our employees, so that they may all enjoy it. I would very much like to have the history of this film—that is, who wrote the scenario and if there were any special reasons that led up to the filming of this picture. I trust this will not be encroaching on your good nature. I am enclosing our 1923 Year Book setting forth the early struggles of the Franklin Creamery and its phenomenal growth to the largest distributor of dairy products in the Northwest, and hope you may find time to read it.

(signed) H. I. Nordby."

In view of the interest shown by Mr. Nordby, C. C. Burr's advertising department has already entered into negotiations with the Franklin Co-operative Creamery Association for a Middle West exploitation tie-up on "The Early Bird."

Cross-Country Star

Jacqueline Logan Starts Fourth "Hollywood to New York" Trip in Year

Jacqueline Logan, screen star, bids good-bye to Hollywood this week for the fourth time in less than a year, again to enact the leading role in a picture to be produced at one of New York's studios.

Miss Logan, since severing her association with Famous Players, has been much in demand, and has kept steadily at work between the Eastern studios and those in Hollywood.

The latest production to call her East is a picturization of Richard Harding Davis' "White Mice," the interiors of which are to be made in a New York studio, and the exteriors in Cuba. The picture is to be filmed largely in color, the first of its kind in which Miss Logan has worked, and she is looking forward expectantly to seeing herself "color-processed."

E. H. Griffith is to direct "White Mice," which will keep Miss Logan in the East for about five weeks.

"Iron Horse" in Sixth Month

"The Iron Horse," the William Fox picturization of the building of the first transcontinental railroad, which is in its sixth big month at the Lyric Theatre, is attracting larger audiences now than during the first weeks of the engagement. There is every indication that "The Iron Horse" will continue through the Spring.





Bobby Vernon in his latest Educational-Bobby Vernon comedy, "French Pastry," with Anne Cornwall in the lead.

Educational Releases for February Has New Feature

TWO Mermaid Comedies, one Hamilton, one Juvenile and one Christie Comedy will head the Educational Film Exchanges, Inc., releasing schedule for the month of February with a selection of single reel comedy and novelty reels forming the support.

The month will also mark the inauguration of a new series on Educational's program, in "Judges Crossword Puzzles" which will be released, one each week.

The first week of the month will present the Mermaid Comedy "Step Lightly" with Lige Conley in the leading role and with Ruth Hiatt, Otto Fries and Peg O'Neill in support. "Weak Knees," a Cameo Comedy with Cliff Bowes and Virginia Vance, is the single reel comedy for the week.

"Hooked," starring Lloyd Hamilton, will lead the releases for the week starting February 8. This is one of the most pretentious comedies Hamilton has made this season. It was filmed, for the most part, aboard an ocean liner, and many novel and original gags have been incorporated in the two reels. "He who Gets Socked," one of the releases of the Earl Hurd Pen and Ink Vaudeville series in cartoon, will be the single reel for the week.

The week of February 15 will present two two-reel comedies, a Christie and a Juvenile. The Christie Comedy will be "Sea Legs" with Neal Burns and Vera Steadman in the leading roles. "Wild Cat Willie," with Jack McHugh and the popular Juvenile cast will be the other two-reeler for the week, while "Have a Heart," a Cameo Comedy with Cliff Bowes and Virginia Vance will complete the week.

The last week of the month will see "His High Horse," a Mermaid Comedy in two reels scheduled for release. Lee Moran is the featured player and many familiar faces of the Mermaid Company will be seen in support. A release of the Lyman H. Howe Hodge-Podge series, as yet untitled, will complete the week.

"Kinograms," Educational's news-reel, will be released twice a week in addition to the above.



To Produce in East

Mary E. Hamilton, Woman Police Chief, Will Make Melodrama for F. B. O.

For the first time since their inception three years ago, Film Booking Offices of America, Inc., are preparing to produce a picture in the East, according to an official announcement by Major H. C. S. Thomson, president and managing director of the company.

The story, a big underworld melodrama, as yet untitled, will deal with the dangers of bad associations in a big city, will be made by Belban Productions, in which Samuel Briskin and George H. Davis are financially interested, and will be personally supervised by Mrs. Mary E. Hamilton, the only woman police chief in the United States. The production will rank with the biggest specials on the F. B. O. program for 1925, and an exploitation campaign is being planned by Nat. G. Rothstein.

The title of the picture and supporting cast will be announced shortly.

Dillon to Direct "Chickie"

John Francis Dillon has been selected by First National Pictures to direct the picture which it will make at its New York studios from Elenore Meherin's novel, "Chickie," which has been serialized in the Hearst string of newspapers and many others, totalling a circulation of more than twenty million. Production is scheduled to start this week.

Prominent members of the cast are Dorothy Mackaill, Gladys Brockwell, Hobart Bosworth, Myrtle Stedman, John Bowers, Marguerite De La Motte and Paul Nicholson.

Director-Author Busy

James P. Hogan, who is making a series of productions for B. P. Schulberg, is the latest director to undertake the filming of one of his own stories. Hogan is author of "The Mansion of Aching Hearts," based on the famous song by Harry Von Tilzer and Arthur J. Lamb. Its cast includes Ethel Clayton, Barbara Bedford, Cullen Landis, Sam de Grasse, Priscilla Bonner, Philo McCullough, Edward Gribbon, Eddie Phillips and Charles Delaney.

Change in Release Date

As a result of a recent revision of the Associated Exhibitors' release program, the George Beban feature production entitled, "The Greatest Love of All," which was originally scheduled for January 11, is finally to be made available by the Associated organization on February 1.



"Our Gang" in "The Big Town," a Pathe comedy.

Jack White in New York

Producer of Mermaid-Educational Comedies on Vacation

Jack White, head of White Productions, Inc. and producer of Mermaid Comedies for Educational release, arrived in New York a few days ago for his annual vacation and conference with E. W. Hammons President of Educational Film Exchanges, Inc.

Production of the 1924-25 series of Mermaid Comedies is so far advanced that Mr. White was able to leave Los Angeles much earlier than usual.

The conference between Mr. White and Mr. Hammons this year is dealing not only with plans for the pictures to be released next year but with possible new studio facilities for a number of the comedy companies producing for Educational.

The White units and the Associated units, including those producing Hamilton Comedies, Juvenile Comedies and Cameo Comedies, have so increased their activities during the last season that it is becoming necessary to acquire greater facilities than those provided by the Fine Arts Studio, where these units are now working. Especially in view of the fact that it is likely that several well known Broadway stars will be signed up for work with these producing units, Mr. Hammons and Mr. White are considering the advisability of taking over a larger producing plant.

New Century Comedy Completed

Word has just come from the Hollywood studios of Century that Charles Lamont, one of the leading directors of Century Comedies, has just completed work on "A Rough Party," a new two-reeler featuring Al Alt, supported by Hilliard Karr and Beth Darlington.

"A Rough Party" is a grown-up take off on a kid's party and is filled with laughs and comedy gags. It is one of the twelve Al Alt pictures to be released under Century's new star series plan.

Lois Weber Engaged

Lois Weber, one of the best known women in the industry and a producer and director in her own right, has been engaged by Carl Laemmle, president of Universal, to handle scenarios at Universal City. Miss Weber will not be a newcomer at the Universal studio plant. She has been connected with that company several times. Several years ago she directed a series of highly successful features for Universal. The most successful of them was "Jewel."

Walter Hiers' Third Comedy, An Educational Release

THAT Walter Hiers would forge to the front rank of two-reel comedy stars this season was predicted early last summer by E. W. Hammons, president of Educational, who signed the fat star for his first series of short comedies. Hiers will be seen in "Good Spirits," his third comedy, this month and it is said to be his funniest so far, following such pictures as "Short Change" and "A Fat Chance."

The new comedy, "Good Spirits" was given an audience preview at the Larchmont theatre in Los Angeles, when completed two weeks, ago, and Al Christie in whose studio the Hiers series is being made, is authority for the statement that Hiers' third picture is the funniest audience picture which he has seen this year.

"Good Spirits" was directed by Archie Mayo who has gagged the story, written by Keene Thompson, in such a manner that one laughing sequence is carried practically through the picture resulting in fifteen minutes of laughter.

Experience!

Nothing can take its place in producing quality

It takes more than one picture to make a Griffith.

It takes more than a few cameramen and a title to make a news reel.

Pathe *invented* the news reel. Pathe has been producing the Pathe News for thirteen years. For thirteen years the work of developing the world wide Pathe News news-getting force has been going on.

The editor of the Pathe News has been its editor for *ten years*. His assistant has been serving the News for twelve. Records of eight, nine, ten and eleven years of service among its cameramen are common.

A novice cannot make a watch. Neither can green men secure great news pictures. The Pathe News staff is made up of *specialists*, men whose fitness has made them survive a hard game. There is *no* substitute for the

PATHE NEWS



Scenes from "Two Shall Be Born," a Whitman Bennett production released by Vitagraph.

Hudson Completes Two First National Pictures in 7 Weeks

EARL HUDSON is receiving the congratulations of his First National associates for an achievement which the film industry has been following with close interest, the success of which demonstrates the efficiency to which photoplay production has been brought.

This achievement is the completion in seven weeks by the Hudson units, recently transferred from Hollywood to First National's studios in New York, of the filming of two featured dramas.

These are "I Want My Man," co featuring Milton Sills and Doris Kenyon, and "One Way Street," in which Ben Lyon and Anna Q. Nilsson are co featured. The negatives of both plays passed into the laboratory the past week.

Among those expressing gratification was Richard A. Rowland, First National's general production manager, who conceived the plan of bringing the Hudson units to New York. This transfer of an entire unit, with all its personnel and considerable studio equipment was considered an arduous project, and such quick adjustment to the new environment was more than Rowland expected, he said.

In commenting upon the new conditions Hudson declared his belief that in the near future he will be able to reduce the average time of producing regular program features by fully a week.

"One Way Street" was directed by John Francis Dillon, and photographed by Arthur Edeson. "I Want My Man" was directed by Lambert Hillyer, with James Van Trees handling the camera.

"A Fool and His Money"

C. B. C. announce that it has received the fifth of the Columbia series "A Fool and His Money" which is the film version of George Barr McCutcheon's best seller of the same title. Crossett and Dunlop are putting out a special movie edition of the book which will be illustrated with stills from the picture. The cast includes William Haines, Madge Bellamy, Stuart Holmes and Alma Bennett supported by a number of other well known players. Directing was by Erle C. Kenton.

Elaborate Press Book for Herman Jans' "Mad Dancer"

WITH a cover in colors, showing Ann Pennington in an alluring pose, Herman Jans has issued a most elaborate press book for his latest production, "The Mad Dancer."

Among the many stories provided, and all written by experienced newspapermen, there is one on how a scene from "The Mad Dancer" was broadcast, the first time such a thing has been done. Then there is a matrimonial story on Johnnie Walker, who plays the leading male role opposite Miss Pennington and an article on the debut of Vincent Lopez and his famous jazz orchestra in the movie.

The cover already mentioned makes a most attractive window or lobby card when properly mounted and there are ten specially designed lobby display stills done in full colors and six unusually beautiful paintings. The twenty-four sheet and the six sheet as well as the two threes and two ones are illustrated together with a wide variety of scene and star cuts available in either mat or stereo form.

There are two pages devoted to prepared advertisements and two pages to exploitation stunts, among them being the nation wide tie-up with the makers of the Ann Pennington Rosette Hose.

The press book on "The Mad Dancer" is compact, contains no bunk and wasted space but at the same time provides the exhibitor with everything necessary to put the picture over profitably.



Charles Mack, Madge Kennedy and Conway Tearle in "Bad Company," a St. Regis picture for Associated Exhibitors' release.



Ralph Graves in "The Plumber," a Mack Sennett comedy; a Pathe release.

Four Comedy Companies at Work at Century's Hollywood Studio

PRODUCTION at the Hollywood studios of Century is booming, according to advices just received from Julius Stern, president of the corporation, who now is directing the making of Century Comedies on the Coast. Four comedy companies are now at work making films starring the four Century stars who are slated to make pictures under Century's new star series plan.

These four stars are Wanda Wiley, Edna Marian, Al Alt and Edward Gordon. The four directors now at work are Edward I. Luddy, William Watson, Charles Lamont and Noel Smith.

Luddy is directing Wanda Wiley in a two-reeler entitled "Her Lucky Leap." Whitney Raymond, Joe Bonner and Max Ascher are in the cast. This picture will be completed in a few days and the Wanda Wiley company will be ready to start on that star's next picture, "Met by Accident."

William Watson is putting the finishing touches on the Edna Marian comedy, "Plain Luck," a hilarious two-reeler which shows the little blonde comedienne in a series of new screen mishaps.

Charles Lamont is just beginning work on a new Al Alt comedy with Hilliard Karr, Century's fat comedian, in the chief supporting role. It is called "A Leadpipe Cinch" and will be a take-off on a plumber's adventures. The humorous situations are promised to appeal to people who own their homes and who have plumbing difficulties in their apartments.

The fourth Century company now at work is the Noel Smith unit. That director is handling Edward Gordon in a new comedy called "For Hire." Eddie Gordon is the latest star added to the Century release program. He is a recruit from the vaudeville field and his first work for Century was so promising that he was signed up as a star. "For Hire" promises to be a laugh riot, according to reports from the Coast.

Begins on "Fashions for Men"

After several weeks of preparation John M. Stahl has started production of "Fashions For Men" at the Metro-Goldwyn-Mayer studio. Mr. Stahl, collaborating with Benjamin Glazer, wrote his own scenario for this picture, which will have a notable cast including Lewis Stone, Percy Marmont, Alma Rubens, Raymond Griffith, Eileen Percy and William V. Mong. Louis B. Mayer is producing this feature for First National.

Filming of "Who Cares" Started

Columbia Pictures have been advised that David Kirkland has started the filming of their sixth Columbia feature "Who Cares" a social drama adapted from Cosmo Hamilton's novel of the same name. The cast which has a number of well known names includes Dorothy Devore, William Haines, Beverly Bayne, Wanda Hawley, Vola Vale, Charles Murray, Ralph Lewis, Lloyd Whitlock, Vera Lewis, William Austin and Carrie Clark Ward.

Miss Miller Remains

Upon ocmpleting her leading feminine role in "Overboard," this week, Patsy Ruth Miller will remain at Universal for another super-Jewel feature, "Lorraine of the Lions," under the direction of Edward Sedgwick. She will play a female Tarzan role and share starring honors with Norman Kerry.

Gladys Hulette Signed

Renaud Hoffman has selected Gladys Hulette to play the feminine lead in his picturization of George Pattullo's story, "The Ledger of Life," to be produced under the title, "Crossed Words." Mill Hulette, who also starred in Hoffman's recent production, "On the Threshold," is considered the ideal type for this producer's specialties of rural American life.

Miss Johnston Honored

Julanne Johnston, now starring in "City of Temptation," and Sir Phillip Gibbs, the author of the story, were guests at a dinner tendered the company by members of the English and Turkish legations, in Berlin, Germany, where interior scenes are now being filmed after two months of exteriors in Constantinople.



Whitney Williams Reviews New Nazimova Production

DECLARING the picture a masterpiece, describing Nazimova's characterization the most powerful she has ever done, and predicting that it will prove the beginning of a new era for the great tragedienne, Whitney Williams publishes in the Los Angeles Sunday Times a long appreciation of Vitagraph's new special, "The Redeeming Sin," J. Stuart Blackton's latest production.

"Once again Nazimova is playing the role of guttersnipe," wrote Mr. Williams. "Producers had deluged her with offers, and after considering them all she decided upon the play J. Stuart Blackton had in store for her—and went to work over on the Vitagraph lot. She became a child of the Paris streets, an Apache spitfire of unknown moods, one of which was apt to run rampant without a moment's warning. In other words, the studio act transported her to the lower quarters of the French capital, where she lived her role as faithfully as though she really dwelt there.

"Originally titled 'The Pearls of the Madonna,' the picture has been changed to bear the name, 'The Redeeming Sin.' Although at times purely melodramatic, the role of Joan, the Apache, allows a powerful characterization, one which Nazimova is particularly well fitted to play. It bears a striking resemblance to the part the Russian actress portrayed in 'Revelation,' made several years ago. The same frivolous, fierce and wilful child of that play is again pictured, but this time she is a thief.

"Playing the part of her Apache lover is Lou Tellegen. This is a new role for Tellegen. Heretofore, he has always been the well-tailored, suave man of the world. In 'The Redeeming Sin' he is called upon to wear the ill-fitting garb of the Paris gangster, used to the slime and filth of the sewers—an uncouth savage when aroused. From all indications Tellegen should succeed in creating a character that will be somewhat of a shock to those who know him only by his gentle appearance.

"The story is a simple one—of an Apache girl who renounces her life as a thief and determines upon something better. She meets the son of a marquis, falls in love with him, discovers him in the arms of another woman, and decides to go back to the old life, with two purposes—to steal a priceless pearl necklace and to have the marquis's son killed.

"Her gang is successful in its attempt on the jewels, but only stun Paul, whom Joan intended to be murdered. Just before the robbery, however, Joan discovers that the woman she saw embracing Paul was his sister, and, filled with remorse and dread at what she has planned, she tries to stop them, but too late.

"In the role of Paul, Carl Miller, who achieved favorable notice in 'A Woman of Paris,' plays a part not so different from that of the Chaplin success. Otis Harlan and Rosita Marstini are each cast in parts which enable them to give finely-drawn characterizations. Harlan as Papa Chuchu, romantic restaurant-keeper, and Miss Marstini as Mother Michu, leader of the Apaches, vicious, vengeful and mercenary, make the most of their opportunities and their performances are most colorful, to say the least.

"For this production, J. Stuart Blackton is injecting a new technique of direction. It hinges about the reaction from the acting of certain characters, and from results already derived from a former picture help to make the picture a masterpiece of its kind. L. V. Jefferson is the author of the story, and Marian Constance adapted it to the screen.

"Greatest of all contemporary Russian tragediennes, the tendency that is now in vogue should offer Nazimova unlimited field for expression, and her characterization in 'The Redeeming Sin' should prove the beginning of a new era for her."





Leatrice Joy returns to the screen in Paramount's "The Dressmaker from Paris."

Picked for Leading Roles

Chadwick Selects Lila Lee and Gareth Hughes for "Midnight Girl,"

Lila Lee and Gareth Hughes have been selected by Chadwick Pictures Corporation to play the leading roles in "The Midnight Girl" his next production—the sixth in the Chadwick 9 series—which is to go into production within the next few days at studios in Long Island, under the direction of John Gorman.

"The Midnight Girl" is the new and permanent title of production hitherto announced as "The Street Singer," the scenario for which was prepared by Garrett Fort.

The cast for "The Midnight Girl" also includes Dolores Cassanelli, Charlotte Walker, Frank Andrews and several other prominent players who will be announced within the next few days.

"The Midnight Girl" is the second John Gorman production to be included in the Chadwick 9 series this season, the first being "The Painted Flapper," with James Kirkwood and Pauline Garon in the leading roles.

Rapid Booking on "The Lady"

First National's new Norma Talmadge picture, "The Lady," from Martin Brown's stage success, is being rapidly booked for first run showings, according to information given out by the company's distribution department.

Its premiere will be in New York at the Colony Theatre, following the showing of "The Thief of Bagdad" at that house.

Other important first runs just closed are at the Hippodrome in Buffalo, the Eastman in Rochester, the Strand in Syracuse, the Avon in Utica, the Circle in Indianapolis, the Metropolitan in Atlanta, the Rialto in Fort Worth and others.

Herbel Visiting Exchanges

H. M. Herbel, sales manager for the Century Film Corporation, left New York this week for a tour of various Eastern and Midwest Universal exchanges. He will spend a day or so in each exchange, outlining the new Century star series plan to the Universal salesmen and sales executives. He expected to be on the road for several weeks.



Mabel Julienne Scott, in Hobart Henley's production, "So This Is Marriage," for Metro-Goldwyn-Mayer.

Warners Keep Monte Blue

Also Renew Their Contract With Director William Beaudine

His splendid work in the season just closing has resulted in Warner Bros. renewing the contract of Monte Blue, who stepped to the front in several of the firm's outstanding pictures of the last year. His work in "The Marriage Circle," "The Lover of Camille" and "The Dark Swan" won high praise from the critics, and Warner Bros. intend to make good use of this player during the new season.

Mr. Blue is now playing Peter in Robert Keable's "Recompense," a sequel to "Simon Called Peter," and his first picture under the new contract will be in Warner Bros. new Lubitsch production, he having been personally selected by the director.

The Warners state that the team of Monte Blue and Marie Prevost, a combination that has been wonderfully successful, is now too valuable to use in picture after picture, and that following the new Lubitsch picture, they will be seen in separate productions surrounded by important casts with the best stories and the best directors.

One of their directors in whom Warner Bros. have always had a lot of confidence is William Beaudine, and the pleasant relations that have existed between the firm and Mr. Beaudine promise to last some time as Warners exercised their option on his services this week by renewing his contract for a long term. The director is responsible for "Cornered," "The Narrow Street," and the early Wesley Barry series.

Glaum Comes East

Louise Glaum is en route east from the West Coast to appear in the picturization of "Fifty-Fifty," which Henria Diamant Berger, the famous French director, is about to produce for Associated Exhibitors release.

Newspapers last week carried the erroneous report that Miss Glaum was en route to New York to play the lead in a picture for another company, and while it may be true of some other picture at some future date, she is coming primarily for work in the Berger drama.

Tom Mix Renews Contract With Fox Film Corporation

ASSURANCE of the continuation of Tom Mix, popular Fox Film Corporation cowboy star, in the virile outdoor pictures that have made him one of the best box-office attractions in the industry, the "rent-man" of the exhibitors and the idol of millions of fans, is contained in the announcement by the Fox company that the star has renewed his contract.

The contract calls for Mix's exclusive services by the company which introduced him to the public and made him a favorite of worldwide renown and extends to the summer of 1928. Tony, Mix's wonder horse, also a familiar figure throughout the motion picture world, is included in the deal.

The transaction contains the stipulation that the star's vehicles will be the work of well-known authors, depicting life in Western America.

The remarkable feature of this renewal of contract is the briefness with which the business was dispatched. Mix, just returned to Hollywood from a picture making expedition in Arizona, entered his home to be told that New York was trying to get him on the long distance telephone. A connection was perfected, and William Fox was on the New York end of the line. The producer stated briefly his proposal; Mix agreed. Within two minutes after the proposition was discussed lawyers at either end of the wire arranged the drawing of the contract. Copies were signed in Hollywood by the principals and dispatched to each other by registered mail.

Mix, the highest paid and best known of cowboy film stars, by this contract is revealed to be in a class by himself as regards earning capacity and although no compensation figures were divulged by the principals it is safe to assume they would offer a startling contrast with the first arrangement made between the Fox company and Mix, reported to have called for a weekly wage of $100.

Mix has been a star under the Fox banner for ten years, starting as a comedian in two-reel pictures. His first feature attraction was "Cupid's Roundup," a Western romance, released in 1918. Since that time he has produced fifty-five features.

The current season witnessed mix's elevation to the rank of star in all special productions with such a proportional increase in his popularity that his latest production, "Dick Turpin," will be given an elaborate Broadway presentation on January 26.

Mix's other releases for the 1924-25 season are: "The Last of the Duanes," from a popular Zane Grey story; "Oh, You Tony," a sparkling comedy about a cowboy in Washington society; "The Deadwood Coach," an adaptation from James Clarence Mulford's widely read novel "The Orphan"; "Riders of the Purple Sage," and its sequel "The Rainbow Trail," both from the pen of Zane Grey.

As a bonus and reward for his ten years of excellent service in the Fox studios it has been agreed that Mix, wearing his mammoth cowboy sombrero, will tour Europe this coming Spring. This is the first extensive vacation the Fox star has had since he became a film star and the announcement of it to him, it is said, sent him into a paroxysm of joy.

Mix was born in Texas and knows thoroughly the life he depicts in his screen productions. Before entering the pictures he was a Deputy United States Marshal in his home State, and spent his early life on the plains as a cowboy. He is married and has one child.



Louise Fazenda and Matt Betz in a scene from Warner Brothers' production, "The Lighthouse by the Sea," with Rin-Tin-Tin.



On the parade ground at West Point. A scene in "Classmates," t he current Richard Barthelmess success for First National release.

Cast for "Timber Wolf"

Selection of the cast to support Buck Jones, Fox Film Corporation on Western star, in his latest vehicle "The Timber Wolf" from an original story by Jackson Gregory, has just been announced by that company. It includes such well known players as Elinor Fair, who will have the leading feminine role, Dave Dyas, who is cast as a "heavy." W. S. Van Dyke will direct this production. John Stone wrote the continuity.

Latest "Van Bibber"

"The Detective" is the title for the latest Richard Harding Davis "Van Bibber" comedy to go into production at the Fox Film Corporation West Coast Studios. Robert P. Kerr is directing this comedy from a scenario written by himself. As in the other Van Bibber comedies, Earle Foxe and Florence Gilbert have the leading roles, with the principal support being supplied by Lynn Cowan and Frank Beal.



"Certified Prints" an Integral Part of the Industry

CERTIFIED Prints, the product of the laboratories of the Consolidated Film Industries, Inc., of which Herbert J. Yates is managing director. are backed by an organization that has become an institution of the motion picture industry. Herewith are pictured four of the "stones" that help form the solid foundation on which is builded certified Prints' claim to first honors on "quality, price and service"—four plants that individually represent the latest in laboratory efficiency, and collectively present a strength to be considered.







"Best Pictures" of 1924

Mae Tinee, Chicago Critic, Includes "Captain Blood" and "The Clean Heart" in Her List

With two of its attractions, "Captain Blood" and "The Clean Heart," included, Vitagraph fares well in Mae Tinee's always eagerly-awaited "Best Pictures of the Year," just printed in the Chicago Sunday Tribune.

"The pictures listed are those that made the deepest impression upon me in 1924," Miss Tinee, one of the most influential critics in Chicago explains. "They are the ones that, considered from every viewpoint, seem most worthy to have blue ribbons pinned on them."

Almost simultaneously, the reviewer of the Chicago American, in an article expressing deep appreciation of "The Clean Heart," says: "The chances are this picture is among the dozen or so best presented in the course of the year."

Start Work on New Play

"Beauty and the Bad Man" by Peter B. Kyne, the first of the new series of Frank Woods productions through Producers Distributing Corporation, went into production this week in Los Angeles where a number of the exterior scenes will be made before the company is brought to the Peninsula Studios at San Mateo for the interior sequences.

The six principal characters are being played by such well known artists as Mabel Ballin, Forrest Stanley, Russell Simpson, Andre de Beranger, Edna Mae Cooper, and James Gordon. William Worthington is directing the production under the personal supervision of Frank Woods and Producers Distributing Corporation has scheduled it for release on March 9.

Nilsson and Lyon Signed

Anna Q. Nilsson and Ben Lyon have been signed by Frank Lloyd Productions for leading roles in Mr. Lloyd's next picture for First National, "The Winds of Chance," from Rex Beach's Alaskan novel of that title. Mr. Lloyd expects to begin filming "The Winds of Chance" about the middle of February.

Bull's Eye!

Even the thought of a Bull's Eye Comedy, the new brand of one-reel comedies to be released by Universal Exchanges, hits the bull's eye. Knocks the eye right out of the bull, in fact. That may be the reason why the account of the new Brand names sent out by Universal last week erroneously referred to the Bull's Eye Comedies as "Bull's Comedies."



LEONARD K. BRIN
Head of Kwality Pictures and Warner Brothers franchise holder in Seattle and Butte.

"Don't Blame Radio," Says Brin, "The Public is Picture Wise"

"DON'T blame the radio, the public is getting picture wise," according to Leonard K. Brin, head of Kwality Pictures, of Seattle and Butte, who has the franchise in the northwest for Warner Bros. pictures, and is now visiting New York for the purpose of talking over next season's program with the Werners.

This thought was conveyed by Mr. Brin in stating that business in the northwest had been particularly good during the past year, and it was getting better all the time, because the people in his territory knew what they wanted, insisted upon getting it, and just as long as they get it, business is at top notch.

"Neither radio or any other side amusement line will interfere with pictures to any extent as long as producers give the public the entertainment it wants. In our territory business goes along on an even tenor, and the exhibitors make money, just as long as we have the right pictures. But let one or two bad pictures slip in, and the result is felt immediately.

"I am happy to state that Warner Bros. pictures are more than holding their own, and are head and shoulders above the average output in our territory. The exhibitors find it a pleasure to play them, and the public likes them. This may sound like an old bromide, but I look for the best year we ever have had in our territory. Big ship yards are being built, the lumber interests are going ahead with big propositions, a new $5,000,000 hotel is being built in Seattle and people are pouring into the extreme northwest from everywhere. Our own people are prosperous, and everything surely points to a wonderful year ahead.

"We do not do much outside exploitation in our territory. The exhibitors use their advertising appropriations for straight newspaper space, and find they can get the best esults from that source. Even then if they have a bad picture, the public seems to instinctively know it, and all the advertising and ballyhooing in the city can't bring in the business.

"Yes sir, the public is getting picture wise, and the sooner the producers and exhibitors realize it, the sooner will the old 'capacity' report start to float in from the front line."

C. C. Burr Inaugurates New Policy to Help Showmen

C. C. BURR, managing director of East Coast Films, has inaugurated a policy of cooperation and service with the independent exchanges handling "The Speed Spook," "The Early Bird" and "The Cracker Jack," starring Johnny Hines, that is at once a radical departure and an innovation that augurs well for the producing company and those handling the popular features.

This policy, first tried in conjunction with "The Speed Spook," entails the supplying of all exchanges with free printed matter, such as broadsides, circulars, teaser cards, exploitation sheets and mailing matter in quantities sufficient for each exchange to cover its exhibitor lists on the Johnny Hines features.

Each piece of copy originated by Burr's advertising and publicity department, and put on the press, is so designed as to have both exchange and exhibitor appeal, with the result that the bookings already in on the three Hines pictures supercede that of any other series made by Hines for C. C. Burr.

It was Burr's intention originally to supply this printed matter gratis on "The Speed Spook" alone, but so well did the policy work out on this feature that the producer decided to make this service an established policy on all of the Johnny Hines features. The exchanges handling the Hines product have nothing but praise for Burr's far-sighted policy, since it has been the means of lining up exhibitor dates in quicker time than has ordinarily been the case on any other series made for the independent market.

To date, each of the exchanges has received six pieces of mailing matter on "The Speed Spook," five on "The Early Bird" and three on "The Cracker Jack" with at least three more to come on this latter feature, now in production at Miami.

Reports from Miami on Johnny Hines' latest, "The Cracker Jack," indicate that the entire cast, including C. C. Burr, will remain in the South for an additional two weeks until all the exteriors on the production are completed. Prior to going into production, it was expected that the trip South would take, not longer than four weeks, but it will be impossible for the company to return before February 10.

More than 12,000 feet of film has been forwarded to the New York office. Particularly imposing are some of the scenes picturing Johnny Hines mixed up with an army of revolutionary peons. The large number of extras used for these sequences give an impression of bigness to "The Cracker Jack" that is undeniable, and this sequence, according to Burr, will prove to be one of the funniest sequences of the production.

Chadwick Pictures Moves

The Chadwick Pictures Corporation has removed its offices from the seventh to the twelfth floor of 729 Seventh Avenue. The advertising, publicity and exploitation departments have been reorganized under the direction of Charles Reed Jones. Associated with Mr. Jones is Albert A. Karten. The Merit Film Corporation, of which I. E. Chadwick is president, will also occupy offices in the same suite.



"The Lost World" to Be Shown at the Astor Feb. 8

THE New York showing of First National's special, "The Lost World," from Sir Arthur Conan Doyle's novel f romantic adventure in South America, made t association with Watterson R. Rothacker, ·ill take place at the Astor Theatre, beginning ebruary 8.

The run will be of indefinite duration; there ·ill be two showings a day and the price of ·ats will be scaled to the usual "legitimate" ıeatre admission rates. Work on this produc-on has been under way for seven years for it ·as that long ago that Mr. Rothacker acquired ıe screen rights to the novel. He at once set bout experimenting for ways and means of ringing to life on the screen the prehistoric ıonsters that roamed the earth millions of ears ago which are found still living on a high plateau in South America by the expedition whose wonderful adventures are depicted by Sir Arthur in his novel.

Last spring First National began work on the photoplay soon to be shown at the Astor Theatre, under the supervision of Earl Hudson, with Harry O. Hoyt directing. A cast of commanding screen personalities was assembled for the picture. Bessie Love, Lewis Stone, Wallace Beery, Lloyd Hughes and Arthur Hoyt have the principal roles.

One of the most ambitious exploitation and advertising campaigns ever put back of a feature picture shown on Broadway has been worked out for the New York showing of "The Lost World," by Mark Kellogg, director of advertising and publicity for First National, and Allan S. Glenn, supervisor of exploitation.

Protect Exhibitors on Showing First National's "Quo Vadis"

EXHIBITORS who play First National's new screen version of Sienkiewicz's famous novel, "Quo Vadis," the Ameri-an and Australian rights to which were pur-ıased by Richard A. Rowland while in Europe, ·ill be protected against opposition theatres ıowing any further picturization of the story.

George Kleine, who purchased the American ghts of the first film version of "Quo Vadis" ı 1913, has relinquished all rights in that film) the Unione Cinematographica Italiana, ·hich made the new version, and to First Na-onal Pictures, Inc., which purchased the film or America and Australia.

By the terms of the legal document which Ir. Kleine has signed he conveys to the Unione Cinematographica Italiana all right, title and interest in the former picturization; the motion picture film negative of the early picture, as edited and used by him; the copyright of the former version; all positive prints made from the negative of "Quo Vadis" now in his possession or under his possesion or under his control; and all glass negatives, still photographs and posters which he used in exploiting the picture.

Mr. Kleine further vests in First National Pictures, Inc., and the Unione Cinematographica Italiana the right, as his irrevocable attorney, to take all necessary steps to prevent the use of all such motion picture prints not turned over to them and to obtain possession of the same.





Syd Chaplin as "Charley's Aunt" in the Christie-Ideal picture for Producers Distributing Corporation release.

Pathe February 1 Releases

Comedies and Chapter of Patheserial "Galloping Horses" Offer Diversity of Thrills

Thrills and comedy are the main features of the Pathe program of releases for the week of February 1.

The comedy is represented by two subjects. One of them is a two reel Mack Sennett comedy featuring Harry Langdon under the title of "Boobs in the Wood," and the other is a Hal Roach single reel comedy entitled "Fighting Fluid" with Charley Chase in the featured role. For thrills and pathos the Pathe program for the week offers the seventh chapter of the George B. Seitz serial "Galloping Hoofs" in which Allene Ray and Johnnie Walker are co-featured.

Pathe Review No. 5 marks the first installment of the "Origin of Man" which is a "picture log" of the famous Roy Chapman Andrews expedition into Mongolia.

"Biting the Dust" is the title of the Aesop's Film Fables for the week, with "Topics of the Day" No. 5 and Pathe News Nos. 12 and 13 completing the Pathe program for the week.

Lubitsch Signs Players

Ernst Lubitsch made three important selections this week for roles in the new picture he is directing for Warner Bros. He was able to secure Clara Bow, John Roche and Willard Louis. The latter won wide praise for his splendid acting as the Prince of Wales in "Beau Brummel" with John Barrymore.

Verschleiser Getting Ready

Ben Verschleiser has purchased the film rights to "Peggy From Beason Hill," the popular novel by Maysie Greig. Production of this fourth of Verschleiser's features for Banner release will start at the end of this month at the Principal Pictures studio.

Moves Into Larger Quarters

The Minneapolis Exchange of the Film Booking Offices, of which M. J. Weisfeldt is district manager, moved on January 1 into larger quarters. They will occupy the entire second floor of the new Film Exchange Building, Minneapolis.



Albert E. Smith, president of Vitagraph, speaking over the radio telling thousands of movie fans of the early days of picture making.

"Greed" in San Francisco

Has Done Record-Breaking Business at the Imperial

Erich von Stroheim's "Greed" has done record-breaking business at the Imperial Theatre in San Francisco. A telegram received by Metro-Goldwyn from its San Francisco office reveals that receipts for Thursday, the day which concluded the run, ended a series of record-breaking day and night performances.

The week's receipts exceeded the gross of any previous attraction in the history of the theatre with the exception of von Stroheim's "Foolish Wives," whose totals exceeded those earned by "Greed."

It is pointed out, however, that advanced special prices prevailed when "Foolish Wives" was shown, and that, accordingly, "Greed" has drawn a larger attendance, indicating that the later von Stroheim production is exceeding by far the earlier record-breaking film in point of popularity.

No Change in Title

Warner Bros. have decided finally to keep the title "The Eleventh Virgin," the novel by Dorothy Day, now being made at their Hollywood studio. Last week it was announced that it had been changed to "The Easiest Road." Further consideration resulted in Warner Bros. being convinced that "The Eleventh Virgin" was a perfect motion picture title, with a big box office pull, and advertising angle and they decided to retain it.

Lloyd Hughes Engaged

First National has engaged Lloyd Hughes to play the leading male role opposite Colleen Moore in her next production, "The Desert Flower," from the stage play by Don Mullally. Miss Moore has completed her work in "Sally" and expects to start on the new picture the latter part of January.

Miss Short Cast

Although only half finished with her role as one of the three principles in "Beggar on Horseback," James Cruze's feature production for Paramount, Gertrude Short has been signed by the veteran stage and screen producer, Sam Rork, to play a featured flapepr role in his forthcoming production of "The Talker."

Thalberg Visits New York For Series of Conferences

IRVING G. THALBERG, associate Metro-Goldwyn-Mayer studio executive, arrived in New York Saturday, January 17, from the west coast.

It is Mr. Thalberg's first trip to the East since the Metro-Goldwyn-Mayer merger, last Spring.

Recently, in the absence of Louis B. Mayer and Harry Rapf, he was in complete charge of the studios, which are in the midst of the greatest production program in the company's history.

Mr. Thalberg has five current productions under his immediate supervision, Victor Seastrom's "Confessions of a Queen," King Vidor's "Proud Flesh," the special production of "The Merry Widow" directed by Erich von Stroheim, Tod Browning's "The Unholy Three," and Elinor Glyn's "Man and Maid."

Josef von Sternberg's first Metro-Goldwyn-Mayer production, "Escape," and Reginald Barker's next production will also be supervised by Mr. Thalberg.

His present trip to New York is to confer with Metro-Goldwyn executives regarding the future product of the company, which has plans under way which are the most ambitious attempted by a picture organization. Mr. Thalberg said he would also look around for material which would fit into his company's production program. His stay, he said, would be indefinite, but will probably extend several weeks.

Jack Perrin a Rayart Star; "The Knockout Kid" His First

ADDED this week to the fast-growing roster of Rayart stars is Jack Perrin.

Perrin is well-known for his work as the hero of half a dozen serials, including "The Santa Fe Trail," "The Fighting Skipper," "Riders of the Plains," etc., as well as the star of countless Westerns.

Perrin will do a series of pictures for Rayart release which will be known as "Rayart's Whirlwind Westerns." There will be six pictures in the first group, to be released at intervals of one a month, beginning March 1st. The productions will be made by Harry Webb at the Harry Webb Studios, Universal City, Cal. The first release of the series has been named "The Knockout Kid," and will be a fast-action Western fight picture.

W. Ray Johnston, president of Rayart, announces that in making up its program Rayart will secure stars who will become permanent attractions.

"For this reason," says Mr. Johnston, "we have signed a long-term contract for the services of Jack Perrin which calls for his appearance not only in the initial group of six pictures, but six also in the 1925-26 Rayart program.



Norma Talmadge and Wallace McDonald in a scene from First National's "The Lady."

"Big Five" Features From Metro-Goldwyn in February

FIVE important features that are looked upon as sure box-office hits are scheduled for February releases by Metro-Goldwyn. Robert Z. Leonard's "Cheaper to Marry" starts the list on February 2, with Jackie Coogan's "The Rag Man" coming after on February 16. Three productions are set to reach exhibitors on February 23, Cosmopolitan's big special, "Never the Twain Shall Meet," Monta Bell's "Lady of the Night," and Hugo Ballin's "The Prairie Wife."

Much is looked for from these pictures. Interest in the Coogan picture is the greatest of any of the Coogan series, coming as it does on top of the tremendous publicity that accrued to the boy star as a result of his Near East Relief drive and European trip. All this is expected to contribute toward putting "The Rag Man" over with a wallop.

Cosmopolitan's "Never the Twain Shall Meet," directed by Maurice Tourneur from the best-seller by Peter B. Kyne, is a special that is regarded as highly as Cosmopolitan's last-season film, "The Great White Way." A large part of "Never the Twain Shall Meet" was filmed in Tahiti and other points of the South Seas. Anita Stewart and Bert Lytell have leading roles, with Huntly Gordon, Justine Johnstone, George Siegmann, Lionel Belmore and others in the cast.

Monta Bell's "Lady of the Night" film, adapted by Alice D. G. Miller from an original Adela Rogers St. Johns story, is another "sure thing," from the box-office standpoint. Monta Bell's remarkable rise has made his name a definite asset to a picture, aside from the fact that Bell's direction packs an audience punch. With Norma Shearer heading the cast opposite Malcolm McGregor, "Lady of the Night" is assured, Metro-Goldwyn believes, of the greatest success of Bell's pictures to date.

"Cheaper to Marry" is a Metro-Goldwyn-Mayer picturization of the Samuel Shipman stage success, directed by Bob Leonard with Conrad Nagel, Marguerite de la Motte, Lewis Stone, Paulette Duval, Louise Fazenda and Claude Gillingwater in the featured roles. Alice D. G. Miller has written the scenario and Frederick and Fanny Hatton have made the adaptation.

"The Rag Man," a story written specially for Jackie Coogan by Willard Mack and directed by Eddie Cline under the personal supervision of Jack Coogan, Sr.

Dorothy Devore, Herbert Rawlinson and Gibson Gowland have leading roles in Hugo Ballin's production of "The Prairie Wife." Director Ballin adapted the Arthur Stringer story to the screen.

This ambitious program has been unexcelled by any previous month of Metro-Goldwyn releases. The company is convinced that all of these five features are predestined for immense box-office popularity.



Helen D'Algy, Spanish beauty, in the Metro-Goldwyn-Mayer stock company.

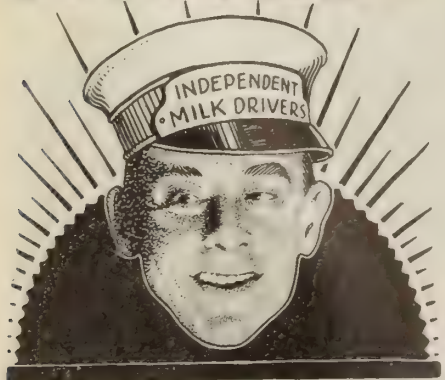
Two Warner Casts

Casts have been completed for two new Warner Bros. pictures. They are "My Wife and I," directed by Millard Webb, and Robert Keable's "Recompense," a sequel to "Simon Called Peter," directed by Harry Beaumont. In "My Wife and I" are Irene Rich, Huntly Gordon, John Harron, John Roche, Constance Bennett and Tom Ricketts. Monte Blue and Marie Prevost head "Recompense," supported by George Siegmann, Charles Stevenson, William C. Davidson, John Roche, Etta Lee, Virginia Browne Faire, John Patrick and Katherine Lewis.

"The best picture Hines has made." —Harrison's Reports

C. C. BURR presents

JOHNNY HINES IN



The EARLY BIRD

Produced and Distributed by
EAST COAST FILMS INCORPORATED
C. C. Burr, Managing Director
135 West 44th Street, New York, N. Y.

Foreign rights controlled by Simmons Kann Ent., Inc., 220 West 42d St., New York City.



Doris Kenyon, Ronald Colman, Alec Francis and Claude Gillingwater in Samuel Goldwyn's production, "A Thief in Paradise," a First National picture.

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Low Tide (J. White prod.)	Comedy	Dec. 6..	2,000
Little People of the Garden	Instructive	Dec. 6..	1,000
Earth's Oddities	Hodge-Podge	Dec. 13..	1,000
Goat Getters	Juvenile com.	Dec. 13..	2,000
French Pastry (Vernon)	Christie com.	Dec. 20..	2,000
Broadcasting	Hurd cartoon	Dec. 20..	1,000
Lovemania (St. John)	Tuxedo comedy	Dec. 27..	2,000
Mad Rush (Bowes)	Cameo comedy	Dec. 27..	1,000
Step Lightly (Lige Conley)	Mermaid com.	Jan. 3..	2,000
Hi-Fliers	Hodge-Podge	Jan. 3..	1,000
Hooked (Hamilton)	Comedy	Jan. 17..	2,000
Weak Knees (Bowes)	Cameo Com.	Jan. 17..	1,000
Have A Heart (Ruth Hiatt)	Cameo Com.	Jan. 17..	1,000
Good Spirits	Christie com.	Jan. 24..	2,000
Motor Mad	Mermaid com.	Jan. 24..	1,000

FILM BOOKING OFFICES OF AMERICA

Telephone Girl (Vaughn)	Series	Feb. 23..	2,000
Damaged Hearts (all-star)	Florida drama	Mar. 3..	6,154
When Knighthood Was in Tower (Vaughn).	Tel. Girl	Mar. 8..	2,000
North of Nevada (F. Thomson)	Western	Mar. 15..	5,000
Galloping Gallagher (F. Thomson)	Western	Mar. 22..	4,700
Money to Burns	Tel. Girl	Mar. 29..	2,000
Sherlock's Home	Tel. Girl	Mar. 29..	2,000
Yankee Madness (all-star)	Thrill-com.-dr.	Apr. 5..	4,680
His Forgotten Wife (all-star)	Drama	Apr. 12..	6,500
Silent Stranger (Fred Thomson)	Western	Apr. 19..	5,000
Beloved Vagabond (Blackwell)	Romantic drama	Apr. 26..	6,217
William Tells	Tel. Girl	May 3..	2,000
Girl of the Limberlost (Grey)	Rural drama	May 10..	6,000
Untamed Youth (Lewis)	Gypsy drama	May 10..	5,000
For the Love of Mike	Tel. Girl	May 17..	2,000
Danger Line (Hayakawa)	Japan drama	May 24..	5,000
Spirit of the U. S. A. (Johnson prod.)	Patriotic drama	May 31..	8,312
Dangerous Coward (F. Thomson)	Western	May 31..	6,000
Napoleon and Josephine (all-star)	Hist. romance	June 7..	6,591
Fighting Sap (F. Thomson)	Western	June 14..	5,138
There's Millions In It (all-star)	Romantic thriller	June 28..	6,000
Bee's Knees	Tel. Girl	June 28..	2,000
Swords and the Woman (DeCordoba)	Romantic drama	July 12..	6,000
Fools in the Dark (Patsy R. Miller)	Melo. farce	July 26..	7,002
Neglected Women (Seena Owen)	Society drama	Aug. 9..	6,265
Messalina	Italian spectacle	Sep. 6..	8,473
American Manners (R. Talmadge)	Thrill-com.-dr.	Sep. 6..	5,200
Desert Sheik (Hawley)	Sheik picture	Sep. 20..	5,044
Vanity's Price (A. Q. Nilsson)	Society drama	Sep. 20..	6,124
Woman Who Sinned (Busch)	Society drama		6,102
Thundering Hoofs (F. Thomson)	Western	Dec. 6..	5,033
Stepping Lively (R. Talmadge)	Comedy drama		5,317
Life's Greatest Game (J. Walker)	Baseball epic	Oct. 11..	7,010
Millionaire Cowboy (M. B. Flynn)	Western		4,841
Broken Laws (Mrs. W. Reid)	Drama		
Quemado (F. Thomson)	Western		
Cheap Kisses (all-star)	Jazz-drama	Nov. 15..	6,538
Go-Getters Series	Thrill comedy	Oct. 18..	2,000
Dangerous Flirt (Evelyn Brent)	Drama	Dec. 6..	5,297
Miss in the Dark (Vaughn)	Go-getters	Dec. 6..	2,000
On The Stroke of Three (Harlan)	Drama	Dec. 13..	6,767
Trigger Fingers (Bob Custer)	Tex. Ranger	Dec. 13..	4,775
Going of Cumming	Go-Getters	Dec. 13..	2,000
Laughing at Danger (R. Talmadge)	Thrill drama	Dec. 20..	5,442
Air Hawk (Al Wilson)	Airplane dr.	Dec. 20..	5,000
Who's Hooligan?	Go-getters	Dec. 20..	2,000
Heebie Jeebies (Aubrey)	Comedy	Dec. 27..	2,000
Silk Stocking Sal (Brent)	Underworld dr.	Jan. 3..	5,367
West of Hot Dog (Stan Laurel)	Comedy	Jan. 3..	2,000
No-Gun Man (Lefty Flynn)	Outdoor melo.	Jan. 17..	4,522
Flashing Spurs (Bob Custer)	Outdoor melo.	Jan. 24..	5,068
Youth and Adventure (R. Talmadge)	Outdoor melo.	Jan. 24..	5,000

FIRST NATIONAL

Love Master (Strongheart)	Drama	Jan. 19..	6,779
Painted People (C. Moore)	Comedy	Feb. 9..	5,700
When a Man's a Man (J. Bowers)	Drama	Feb. 12..	6,910
Flowing Gold (all-star)	Drama	Mar. 1..	8,005
Lilies of the Field (C. Griffith)	Drama	Mar. 22..	8,510
Galloping Fish (Ince prod.)	Comedy	Mar. 22..	6,000
Secrets (N. Talmadge)	Drama	Apr. 5..	8,345
Enchanted Cottage (R. Barthelmess)	Drama	Apr. 19..	7,120
Abraham Lincoln (G. A. Billings)	Drama	Feb. 2..	9,759
Cytherea (all-star)	Society drama	May 21..	7,603
Why Men Leave Home (J. M. Stahl prod.)	Comedy-drama	May 3..	7,400
Woman on the Jury (all-star)	Drama	May 17..	7,145
Son of the Sahara (all-star)	Melodrama	May 24..	7,990
Sea Hawk (all-star)	Romantic drama	June 14..	12,045
Marriage Cheat (all-star)	Drama	June 14..	6,622
Those Who Dance (Ince prod.)	Drama	June 21..	7,312
White Moth (LaMarr)	Drama	June 21..	6,571
Perfect Flapper (C. Moore)	Comedy	June 28..	7,000
Self-Made Failure (B. Alexander)	Comedy	June 28..	7,345
For Sale (all-star)	Comedy	July 5..	7,840
Born Rich (C. Windsor)	Society drama	Dec. 20..	
Single Wives (C. Griffith)	Society drama	Aug. 9..	7,526
Girl in the Limousine (Semon)	Farce comedy	Aug. 30..	5,630
Flirting With Love (C. Moore)	Comedy	Sep. 6..	6,920
In Hollywood With Potash and Perlmutter (all-star)	Comedy	Sep. 2..	6,700
Husbands and Lovers (all-star)	Dom. drama	Nov. 8..	7,882
Madonna of the Streets (Nazimova)	Drama	Oct. 25..	7,507
Tarnish (all-star)	Comedy-drama		6,907
Her Night of Romance (C. Talmadge)	Comedy	Dec. 6..	7,211
In Every Woman's Life (all-star)	Drama	Nov. 15..	6,298
Sandra (LaMarr)	Drama	Dec. 6..	7,794
Classmates (R. Barthelmess)	Drama	Nov. 29..	6,983
Christine of the Hungry Heart (Vidor)	Drama	Nov. 1..	7,500
Silent Watcher (Glenn Hunter)	Drama	Oct. 18..	7,576
Love's Wilderness (Griffith)	Drama	Dec. 20..	6,900
So Big (C. Moore)	Drama	Jan. 17..	8,501
If I Marry Again (Doris Kenyon)	Drama	Jan. 24..	7,401
Idle Tongues (Marmont)	Comedy-drama	Dec. 27..	5,300
Sundown (all-star)	Western epic	Oct. 25..	9,000
The Only Woman (N. Tadmadge)	Domestic dr.	Nov. 8..	6,770
Inez from Hollywood (Nilsson-Stone-Astor)	Heart interest	Dec. 13..	6,919
Frivolous Sal (O'Brien-Busch-Alexander)	Western melo.	Jan. 17..	7,307
A Thief in Paradise (Doris Kenyon)	Melodrama	Jan. 24..	7,231

FOX FILM CORP.

	Kind of Picture	Review.	Feet
Just Off Broadway (Gilbert)	Drama	Feb. 2..	5,444
Not a Drum Was Heard (Jones)	Drama	Feb. 9..	4,323
The Net (Castleton)	Drama	Feb. 9..	6,000
Shadow of the East (all-star)	Drama	Feb. 16..	5,874
Ladies to Board (Mix)	Comedy-drama	Feb. 23..	6,112
Blizzard (all-star)	Northern drama	Mar. 1..	5,800
Frogland	Novelty	Mar. 1..	1,000
Love Letters (Mason)	Comedy-drama	Mar. 8..	4,749
Wolf Man (Gilbert)	Drama	Mar. 15..	5,145
Vagabond Trail (Jones)	Drama	Mar. 22..	4,562
Arizona Express (D. Butler)	Railroad drama	Mar. 29..	6,316
Plunderer (Mayo)	Drama	Apr. 5..	5,000
A Man's Mate (Gilbert)	Drama	Apr. 5..	5,812
New England Farm	Instructive	Apr. 12..	1,000
Circus Cowboy (Jones)	Western drama	May 3..	6,400
Slippery Decks	Card expose	May 3..	1,000
Trouble Shooter (Mix)	Western drama	May 17..	5,702
He's My Pal	Imperial comedy	May 17..	2,000
Lone Chance (Gilbert)	Western drama	May 24..	4,385
When Wise Ducks Meet	Comedy	May 24..	2,000
Western Luck (Jones)	Comedy-drama	June 28..	5,000
Magic Needle	"Etching"	June 28..	1,000
Romance Ranch (Gilbert)	Comedy-drama	July 12..	4,471
Heart Buster (Mix)	Comedy-drama	July 19..	4,500
Beaten Gold	Educational	July 19..	1,000
Against All Odds (Jones)	Comedy-drama	Aug. 9..	4,899
Pain as You Enter (Moran)	Comedy	Aug. 9..	2,000
That French Lady (Mason)	Comedy-drama	Aug. 16..	5,470
Man Who Came Back (special)	Drama	Sep. 6..	8,273
Desert Outlaw (Jones)	Drama		
Wolves of the Night (W. Farnum)	Drama		
It Is the Law (all-star)	Drama	Sep. 13..	6,895
Dante's Inferno (special)	Drama	Oct. 11..	5,480
Cyclone Rider (all-star)	Drama	Sep. 20..	6,672
Last of the Duanes (Mix)	Drama	Aug. 30..	6,942
Iron Horse (special)	Railway drama	Sep. 13..	11,400
The Hunt	Van Bibber com.		
Conquerer (W. Farnum)	Reissue		
The Fight (all-star)	Drama		
Oh, You Tony (Mix and Tony)	Comedy-drama	Sep. 27..	6,302
Winner Take All (Jones)	Comedy-drama	Oct. 25..	5,949
Hearts of Oak (all-star)	Drama	Oct. 11..	5,336
Great Diamond Mystery (Mason)	Comedy-drama	Nov. 1..	5,096
Warrens of Virginia (all-star)	Drama	Nov. 1..	6,535
The Race	Van Bibber com.		
End of the Trail (W. Farnum)	Drama		
Rambles of a Raindrop	Instructive	Sep. 27..	1,000
Daughters of the Night (all-star)	Modern drama		5,701
Painted Lady (Mackaill)	Modern drama	Oct. 4..	6,936
Jerusalem Today	Instructive	Oct. 4..	1,000
Last Man on Earth	Novelty special	Dec. 27..	
Gold Heels	Race track dr.		6,637
Flames of Desire	Love drama		5,438
The Dancers	Drama	Jan. 24..	6,656
The Folly of Vanity	Dramatic fantasy		
Teeth (Mix-Tony Duke)	Western drama	Nov. 15..	6,190
Tainted Souls	Modern drama		
Darwin Was Right	Monkey novelty com.	Nov. 8..	4,992
Everyman's Wife	Modern mystery-drama		
In Love With Love	Comedy drama	Jan. 3..	5,677
Hunting Wild Animals in Hollywood	Novelty		
Honor Among Men (E. Lowe)	Romance-drama	Oct. 18..	4,960
Unreal News 4	Novelty	Oct. 11..	2,000
Van Bibber Series	Polite com.	Oct. 25..	2,000
Age of Oil	Educational	Nov. 1..	2,000
Deep Sea Panic (Parrott)	Comedy	Nov. 1..	2,000
Nickle Plated West	Sunshine comedy	Nov. 15..	2,000
The Bull Fight	Educational	Nov. 15..	1,000
My Husband's Wives (Mason-Washburn)	Comedy-dr.	Nov. 22..	4,509
Paul Jones, Jr.	Van Bibber com.	Nov. 22..	2,000
Finger Lakes	Instructive	Nov. 22..	1,000
Brass Bowl (Edmund Lowe)	Adventure dr.	Nov. 29..	5,861
Stolen Sweeties (Monkeys)	Comedy	Nov. 29..	2,000
Salt of the Earth	Educational	Nov. 29..	1,000
Gerald Cranston's Lady (James Kirkwood)	Domestic dr.	Dec. 6..	6,074
Masked Marvel (Parrott)	Comedy	Dec. 6..	2,000
The Roughneck (George O'Brien)	Melodrama	Dec. 13..	7,619
The Burglar	Van Bibber	Dec. 13..	2,000
Man Who Played Square (Jones)	Western drama	Dec. 20..	6,700
Deadwood Coach (Mix)	Western drama	Jan. 10..	6,346
Troubles of a Bride	Melodrama	Dec. 27..	4,915
Dick Turpin (Mix)	English drama		
Hunted Woman	Melodrama		
Arizona Romeo (Jones)	Western drama		
Curlytop (Mason)	Melodrama	Jan. 10..	5,828
Stardust Trail (Mason)	Melodrama		
Scuttlers (W.Farnum)	Western drama		4,686
Movie-Mad Maid (Babe London)	Slapstick	Dec. 20..	2,000
Roaring Lions at Home	Sunshine com.	Jan. 3..	2,000
Uncommon Clay	Educational	Jan. 3..	1,000
Up On the Farm (Lee Moran)	Comedy	Jan. 3..	2,000
The Violin Speaks	Educational	Jan. 10..	1,000
Dangerous Curves	Comedy	Jan. 10..	2,000
Milk Bottle Bandits	Comedy	Jan. 10..	2,000
Ports of Call (E. Lowe)	Regeneration dr.	Jan. '24..	5,500
Sleep Walker (Sid Smith)	Comedy	Jan. 24..	2,000
Hell-Roaring Range	Educational	Jan. 24..	1,000

METRO-GOLDWYN

Through the Dark (Moore)	Drama	Jan. 29..	7,999
Yolanda (Davies)	Romance-dr.	Mar. 1..	10,125
Wild Oranges (all-star)	Drama	Mar. 15..	6,889
Nellie, Beautiful Cloak Model	Melodrama	Apr. 5..	6,598
Three Weeks (Pringle-Nagel)	Romantic dr.	Apr. 12..	7,483
Janice Meredith (Davies)	Romantic dr.	Aug. 23..	10,655
Rejected Woman (Rubens-Nagel)	Drama	May 3..	7,761
Heart Bandit (Dana)	Comedy-dr.	Jan. 19..	4,909
Fool's Awakening (Ford)	Drama	Feb. 16..	5,763
Man Life Passed By (Marmont)	Drama	Mar. 1..	6,459
Thy Name Is Woman (LaMarr)	Drama	Mar. 1..	9,087
Uninvited Guest (Tolley)	Drama	Mar. 8..	6,145
Happiness (L. Taylor)	Comedy-dr.	Mar. 8..	7,414
Women Who Give (all-star)	Sea drama	Mar. 22..	7,500
Boy of Flanders (Coogan)	Comedy-dr.	Apr. 5..	7,018
Shooting of Dan McGrew (all-star)	Drama	Apr. 12..	6,318
Mademoiselle Midnight (Murray)	Drama	May 17..	6,778
Sherlock, Jr. (Keaton)	Comedy	May 17..	4,065
Arab (Novarro-Terry)	Drama	July 12..	6,710

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Bread (all-star)	Drama	Aug. 2..	6,726
Tess of D'Urbervilles (Sweet)	Drama	Aug. 9..	7,736
Little Robinson Crusoe (Coogan)	Comedy-dr.	Aug. 16..	6,126
Broken Barriers (all-star)	Drama	Aug. 16..	5,717
True As Steel (all-star)	Drama	Jun. 28..	6,454
Revelation (Dana)	Drama	July 5..	8,752
Recoil (Blythe-Hamilton)	Drama	July 12..	7,089
Wine of Youth (all star)	Drama	July 26..	6,805
Along Came Ruth (Dana)	Comedy-dr.	Aug. 2..	5,161
Red Lily (Bennett-Novarro)	Drama	Aug. 16..	6,975
Sinners in Silk (Menjou-Boardman)	Drama	Aug. 30..	5,750
Circe, The Enchantress (Murray)	Drama	Sep. 13..	6,882
His Hour (Pringle)	Drama	Sep. 20..	6,300
One Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27..	5,883
Navigator (Keaton)	Comedy	Sep. 13..	5,550
Bandolero (all star)	Drama	Oct. 11..	6,000
Great Divide (all star)	Drama		
The Snob (all star)	Drama	Nov. 8..	6,513
He Who Gets Slapped (Chaney)	Drama	Nov. 15..	6,613
Rag Man (Coogan)	Comedy-dr.		
Silent Accuser (Peter, the Great)	Dog drama	Nov. 22..	5,883
So This Is Marriage (all star)	Comedy-dr.	Jan. 3..	6,300
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Ben Hur (special cast)	Drama		
Merry Widow (Murray)	Comedy-dr.		
The Scandal (Novarro)	Drama		
Seven Chances (Keaton)	Comedy		
Sporting Venus (Sweet)	Drama		
Married Flirts (all-star)	Drama	Oct. 25..	6,765
Temptress (Cosmopolitan)			
The Square Peg			
Zander, the Great (Cosmopolitan)			
Romola (Lillian Gish)	Famous novel	Dec. 13..	12,974
Greed (Von Stroheim prod.)	Special	Dec. 20..	10,067
Chu-Chin-Chow (B. Blythe)	Spectacle		
Wife of the Centaur	Drama	Jan. 17..	6,586
Dixie Handicap (Windsor-Keenan)	Drama	Jan. 10..	6,905
Cheaper to Marry (All Star)	Drama		
A Man's World (Joyce-Marmont)	Drama		

PARAMOUNT

Ten Commandments (all star)	Spectacular dr.	Jan. 5..	12,000
Icebound (Dix-Wilson)	Rural dr.	Mar. 15..	6,471
Society Scandal (Swanson)	Society dr.	Mar. 22..	6,433
Fighting Coward (Cruze prod.)	Satirical dr.	Mar. 29..	6,433
Dawn of a To-morrow (Logan)	Slum dr.	Apr. 5..	6,084
Singer Jim McKee (W. S. Hart)	Western	Apr. 12..	7,008
Breaking Point (all star)	West-Metropolitan	Apr. 19..	6,664
Confidence Man (Meighan)	Romance dr.	Apr. 26..	6,500
Moral Sinner (Dalton)	Crook melo.	Apr. 26..	5,489
Triumph (C. DeMille prod.)	Theatrical dr.	May 3..	8,292
Bluff (Ayres-Moreno)	Drama	May 10..	6,504
Men (Negri)	Society dr.	May 17..	6,700
Wanderer of Wasteland (Holt-Technicolor)	Western	May 31..	6,086
Code of the Sea (LaRocque-Logan)	Sea melodr.	Jun. 7..	6,550
Bedroom Window (W. DeMille prod.)	Mystery dr.	Jun. 21..	6,550
Guilty One (Ayres)	Heavy mystery	Jun. 28..	5,365
Tiger Love (Melford prod.)	Modern dr.	Jun. 28..	5,325
Changing Husbands (Joy)	Dual role dr.	July 5..	6,799
Unguarded Women (Daniels-Dix)	Society dr.	July 5..	6,051
Enemy Sex (Compson)	Romantic dr.	July 12..	7,861
Side Show of Life (Torrence)	Clown dr.	Aug. 2..	7,511
Manhandled (Swanson)	Comedy-dr.	Aug. 9..	6,908
Man Who Fights Alone (W. Farnum)	Drama	Aug. 9..	6,337
Monsieur Beaucaire (Valentino)	Spectacle melo.	Aug. 23..	9,932
Empty Hands (Holt)	Forest Melo.	Aug. 30..	6,976
Lily of the Dust (Negri)	Drama	Sep. 6..	6,811
The Female (Compson)	Society dr.	Sep. 13..	6,167
Merton of the Movies (Hunter)	Travesty	Sep. 20..	7,655
Sinners in Heaven (Daniels-Dix)	Drama	Sep. 20..	6,621
Open All Night (all star)	Demestic dr.	Sep. 20..	6,881
Feet of Clay (C. DeMille prod.)	Drama	Oct. 4..	9,741
Alaskan (Meighan)	Drama	Sep. 27..	6,167
Her Love Story (Swanson)	Romance dr.	Oct. 11..	6,736
Story Without a Name (Ayres-Moreno)	Prize title.	Oct. 18..	5,912
Dangerous Money (Daniels)	Comedy-dr.	Oct. 25..	6,864
Border Legion (Moreno)	Drama	Nov. 1..	7,048
Worldly Goods (Ayres)	Drama	Nov. 15—	6,055
Fast Set (Compson-Menjou)	Domestic dr.	Nov. 29..	6,574
Forbidden Paradise (Negri)	Drama	Nov. 29..	7,000
Sainted Devil (Valentino)	Drama	Dec. 6..	8,633
City That Never Sleeps (Cruze prod.)	Mother-love melo.	Oct. 11..	6,097
Manhattan (Dix)	Romantic com.	Nov. 8..	6,415
Garden of Weeds (Compson)	Drama	Nov. 15..	6,230
Wages of Virtue (Swanson)	Drama	Dec. 6..	7,093
Tongues of Flame (Meighan-Love)	Melodrama	Dec. 27..	6,763
North of 36 (Torrence-Holt-Wilson)	Historic romance	Dec. 13..	7,908
Argentine Love (Daniels-Cortez)	Spanish romance	Jan. 3..	5,970
Peter Pan (Betty Bronson)	Barrie classic	Jan. 3..	9,593
Locked Doors (Compson)	Original story	Jan. 24..	6,221
Tomorrow's Love (Ayres)	Divorce com-dr.	Jan. 24..	5,903
East of Suez (Negri)	Drama	Jan. 17..	6,821
Miss Bluebeard (Daniels)	The stage success		
Golden Bed (LaRocque)	Drama of classes		8,584
Man Must Live (Dix)	Newspaper romance		6,116
Coming Through (Meighan)	New type Meighan story		
The Devil's Cargo (Starke)	Drama of Old California		
Lord Chumley (Dana-Griffith-Roberts)	Stage success		
Top of the World (Nilsson-Kirkwood)	Africa and England		7,167
The Swan (Menjou-Howard)	Stage success		
Contraband (Wilson-Noah Beery)	Bootleg drama		
Madame Sans Gene (Swanson)	World Famous drama		
Thundering Herd (Holt-Wilson)	Buffalo stampede		

PATHE

Zeb Versus Paprika	Stan Laurel	Mar. 15..	2,000
Why Mice Leave Home	Terry cartoon	Mar. 15..	1,000
Wolfe and Montcalm	Chronicles of America	Mar. 22..	3,000
Scarem Much	Sennett comedy	Mar. 22..	2,000
Fields of Glory	"Sportlight"	Mar. 22..	1,000
Hunters Bold	"Spat Family"	Mar. 22..	2,000
From Rags to Riches and Back Again	Terry cartoon	Mar. 22..	1,000
Don't Forget	Charles Chase	Mar. 22..	1,000
King of Wild Horses	Rex (horse)	Mar. 29..	5,000
Big Moments From Little Pictures	Will Rogers	Mar. 29..	2,000
Braidy Cat	Charles Chase	Mar. 29..	1,000
Shanghaied Lovers	Harry Langdon	Mar. 29..	2,000
The Champion	Terry cartoon	Mar. 29..	1,000
Dirty Little Half Breed	Frontier series	Mar. 29..	2,000
Seein' Things	"Our Gang"	Apr. 5..	2,000
Birds of Passage	Bird Novelty	Apr. 5..	3,000

	Kind of Picture	Review.	Feet
Running Wild	Terry cartoon	Apr. 5..	1,000
Friend Husband	Snub Pollard	Apr. 5..	1,000
The Swift and Strong	"Sportlight"	Apr. 5..	1,000
Girl-Shy	Harold Lloyd	Apr. 12..	7,457
Our Little Nell	"Dippy Doo Dads"	Apr. 12..	1,000
Medicine Hat	Frontier series	Apr. 12..	2,000
Brothers Under the Chin	Stan Laurel	Apr. 12..	2,000
Gateway of the West	8th Chronicle	Apr. 19..	3,000
The Hollywood Kid	Sennett comedy	Apr. 19..	2,000
Hit the High Spots	"Spat Family"	Apr. 19..	2,000
One at a Time	Earl Mohan	Apr. 19..	1,000
If Noah Lived Today	Terry cartoon	Apr. 19..	1,000
A Trip to the Pole	Terry cartoon	Apr. 26..	1,000
Sun and Snow	"Sportlight"	Apr. 26..	1,000
Get Busy	Snub Pollard	Apr. 26..	1,000
Highbrow Stuff	Will Rogers	Apr. 26..	2,000
Flickering Youth	Sennett comedy	Apr. 26..	2,000
Commencement Day	"Our Gang"	May 3..	2,000
An Ideal Farm	Terry cartoon	May 3..	1,000
Homeless Pups	Terry cartoon	May 3..	1,000
Sporting Speed	"Sportlight"	May 3..	1,000
Publicity Pays	Charles Chase	May 3..	1,000
When Winter Comes	Terry cartoon	May 10..	1,000
Near Dublin	Stan Laurel	May 10..	2,000
North of 50-50..	"Dippy Doo Dads"	May 10..	1,000
The Fortieth Door	Allene Ray—serial	May 17..	
April Fool	Charles Chase	May 17..	2,000
The Pilgrims	Chronicle series	May 17..	3,000
Fishin' Fever	"Sportlight"	May 17..	2,000
Black Oxfords	Sennett comedy	May 17..	2,000
Bottle Babies	"Spat Family"	May 17..	2,000
Going to Congress	Will Rogers	May 24..	2,000
Position Wanted	Charles Chase	May 24..	1,000
The Cat's Meow	Sennett comedy	May 24..	2,000
Cradle Robbers	"Our Gang"	May 31..	2,000
Building Winners	"Sportlight"	May 31..	1,000
Before Taking	Earl Mohan	May 31..	1,000
Rupert of Hee-Haw	Stan Laurel	June 7..	2,000
Yukon Jake	Ben Turpin	June 7..	1,000
Up and At 'Em	"Dippy Doo Dads"	June 7..	1,000
The Flying Carpet	Terry cartoon	June 7..	1,000
Declaration of Independence	"Chronicles"	June 14..	3,000
Fast Black	Mohan-Engle	June 14..	1,000
Lion and the Souse	Sennett comedy	June 14..	2,000
On Guard	"Sportlight"	June 14..	1,000
Suffering Shakespeare	"Spat Family"	June 14..	2,000
Young Oldfield	Charles Chase	June 21..	1,000
His New Mama	Sennett comedy	June 21..	2,000
Don't Park There	Will Rogers	June 21..	2,000
Her Memory	Will Nigh Miniature	June 21..	1,000
Solitude and Fame	"Sportlight"	June 28..	1,000
Stolen Goods	Charles Chase	June 28..	1,000
Jubilo, Jr.	"Our Gang"	June 28..	2,000
Jeffries, Jr.	Charles Chase	July 5..	1,000
The Wide Open Spaces	Stan Laurel	July 5..	2,000
The Body in the Bag	Terry cartoon	July 5..	1,000
Yorktown	Chronicles of America	July 12..	3,000
Why Husbands Go Mad	Charles Chase	July 12..	1,000
Desert Sheiks	Terry cartoon	July 12..	1,000
Radio Mad	"Spat Family"	July 12..	2,000
Maud Miller	Special	July 19..	2,000
Our Congressman	Will Rogers	July 19..	2,000
A Woman's Hour	Terry cartoon	July 19..	1,000
A Ten-Minute Egg	Charles Chase	July 19..	1,000
It's a Bear	"Our Gang"	July 26..	2,000
The Sport of Kings	Terry cartoon	July 26..	1,000
Our Defenders	"Sportlight"	July 26..	1,000
Seeing Nellie Home	Charles Chase	July 26..	1,000
Into the Net	Mulhall-Murphy serial	Aug. 2..	
Romeo and Juliet	Sennett comedy	Aug. 2..	2,000
Flying Fever	Terry cartoon	Aug. 2..	1,000
Short Kilts	Hal Roach comedy	Aug. 2..	2,000
A Hard Boiled Tenderfoot	"Spat Family"	Aug. 9..	2,000
The Puritans	"Chronicles" series	Aug. 9..	3,000
Amelia Comes Back	Terry cartoon	Aug. 9..	1,000
The First Hundred Years	Sennett comedy	Aug. 16..	2,000
A Truthful Liar	Will Rogers	Aug. 16..	2,000
The Battling Orioles	Special	Aug. 23..	3,000
East of the Water Plug	Sennett comedy	Aug. 23..	2,000
High Society	"Our Gang"	Aug. 23..	2,000
The Prodigal Pup	Terry cartoon	Aug. 23..	1,000
Hoofbeats	"Sportlight"	Aug. 23..	1,000
House Cleaning	Terry cartoon	Aug. 23..	1,000
Alexander Hamilton	"Chronicles" series	Sep. 6..	3,000
Lizzies of the Field	Sennett comedy	Sep. 6..	2,000
Barnyard Olympics	Terry cartoon	Sep. 6..	1,000
South of the North Pole	"Spat Family"	Sep. 6..	2,000
One Third Off	Cobb-Rice comedy	Sep. 6..	2,000
The Happy Years	"Sportlight"	Sep. 6..	1,000
Why Men Work	Charles Chase	Sep. 6..	1,000
Message From the Sea	Terry cartoon	Sep. 6..	1,000
Luck of the Foolish	Harry Langdon	Sep. 13..	2,000
Outdoor Pajamas	Charles Chase	Sep. 13..	2,000
Three Foolish Weeks	Ben Turpin	Sep. 13..	2,000
In Good Old Summertime	Terry cartoon	Sep. 13..	1,000
Danger Lure	Sportlight	Oct. 11..	1,000
Dixie	Chronicles	Oct. 11..	3,000
Goofy Age (Glenn Tryon)	Comedy	Oct. 11..	2,000
10 Scars Make a Man (Allene Ray)	Serial	Oct. 18..	
Black Magic	Terry cartoon	Oct. 18..	1,000
Sporting Rhythm	Sportlight	Oct. 18..	1,000
Riders of the Purple Cow	Sennett com.	Oct. 18..	2,000
Every Man for Himself	Our Gang	Oct. 18..	2,000
Hot Water (Harold Lloyd)	Feature com.	Oct. 18..	5,000
On Leave of Absence	Detective	Oct. 25..	2,000
Bungalow Boobs (Chase)	Comedy	Oct. 25..	1,000
Sky Plumber (Arthur Stone)	Comedy	Oct. 25..	2,000
Galloping Bungalows	Sennett com.	Nov. 1..	2,000
Stunts	Sportlight	Nov. 1..	1,000
Hot Stuff	Spat family	Nov. 1..	2,000
Cat and the Magnet	Terry cartoon	Nov. 1..	1,000
Fast Company	Our Gang	Nov. 15..	2,000
She Knew Her Man	Terry cartoon	Nov. 15..	1,000
Gridiron Glory	Sportlight	Nov. 15..	1,000
Love's Sweet Piffle (R. Graves)	Comedy	Nov. 22..	2,000
Are Blond Men Bashful? (Stone)	Comedy	Nov. 22..	2,000
Out of the Storm	Detective	Nov. 22..	2,000
Good Old Circus Days	Terry cartoon	Nov. 22..	1,000
All Wet (Chase)	Comedy	Nov. 29..	1,000
Deaf, Dumb and Daffy	Spat Family	Nov. 29..	2,000
Cannon-Ball Express	Sennett com.	Nov. 29..	2,000

	Kind of Picture	Review.	Feet
mpions	Sportlight	Nov. 29..	1,000
ber Jacks	Terry cartoon	Nov. 29..	1,000
te Sheep (Glenn Tryon)	Special dr.	Dec. 6..	6,091
t of Mud (Sennett cast)	Comedy	Dec. 6..	2,000
et the Missus (Tryon)	Comedy	Dec. 6..	2,000
king the Bucket Shop	Detective series	Dec. 6..	2,000
's In Again	Terry cartoon	Dec. 6..	1,000
sterious Mystery	Our Gang	Dec. 13..	2,000
His Trolley (R. Graves)	Sennett com.	Dec. 13..	2,000
h's Athletic Club	Terry cartoon	Dec. 13..	1,000
t a Good Guy (Stone)	Comedy	Dec. 20..	2,000
al Razz (Chase)	Comedy	Dec. 20..	1,000
steries of Old Chinatown	Terry cartoon	Dec. 20..	1,000
ure's Rouge	Sportlight	Dec. 20..	1,000
bber Neck	Spat Family	Dec. 27..	2,000
l and Sand	Sennett comedy	Dec. 27..	2,000
aders	Sportlight	Dec. 27..	1,000
wn on the Farm	Terry cartoon	Dec. 27..	1,000
e Sea Squawk	Sennett com.	Jan. 3..	2,000
the Ice	Terry cartoon	Jan. 3..	1,000
loping Hoofs (Aliene Ray)	Serial	Jan. 3..	
ges of Tin (Tryon)	Comedy	Jan. 3..	2,000
's Knuckles (Chase)	Comedy	Jan. 10..	1,000
gh and Tumbling	Sportlight	Jan. 10..	1,000
r Game Pup	Terry cartoon	Jan. 10..	1,000
e Big Town (Our Gang)	Comedy	Jan. 10..	2,000
mber (Graves)	Comedy	Jan. 10..	2,000
ld Goose Chaser (Turpin)	Sennett Com.	Jan. 17..	2,000
llo Baby (Chase)	Comedy	Jan. 17..	1,000
ugh That Off	Spat Family	Jan. 24..	2,000
neymoon Hardships	Sennett comedy	Jan. 24..	2,000
hin and Brawn	Sportlight	Jan. 24..	1,000

PRINCIPAL PICTURES

iten Lester (all-star)	Comedy-drama	May 10..		6,242
ring Youth (Daniels)	Comedy-drama	May 17..		5,975
ughters of Pleasure (Prevost)	Drama	May 24..		6,000
sked Dancer (H. Chadwick)	Mystery drama	May 31..		4,987
d Bad Boy (Joe Butterworth)	Comedy-drama	June 7..		5,198
otain January (Baby Peggy)	Sea story	July 12..		6,194
ten's Babies (Baby Peggy)	Comedy-drama			
he With Iron Door (all-star)	Adventure drama	Dec. 27..		7,800
Creation of Brian Kent	Drama			

PRODUCERS DISTRIBUTING CORP.

t (G. Hunter)	Crook dr.	Jan. 12..		5,500
e's Whirlpool (Lee-Kirkwood)	Drama	Mar. 22..		6,605
osier Schoolmaster (Hull)	Drama	Mar. 29..		5,556
Darker Self (L. Hamilton)	Comedy	Apr. 5..		5,000
y and Get It (Washburn)	Comedy-dr.	Apr. 12..		5,607
t One to Spare (all star)	Pathos dr.	Apr. 19..		5,000
ndering Husbands (Lee-Kirkwood)	Drama	May 10..		6,300
ld Your Breath (Devore)	Thrill com.	Jun. 7..		5,900
ami (Compson)	Drama	Jun. 14..		6,317
ght Hawk (Carey)	Western	Jun. 14..		5,115
htning Rider (Carey)	Western	Jun. 21..		6,000
hat Shall I Do? (Mackaill)	Drama	Jun. 28..		8,000
gend of Hollywood (Marmont)	Drama	Jan. 10..		5,414
se Virgin (Miller)	Drama			5,951
lcome Stranger (Vidor)	Comedy-dr.	Oct. 25..		6,618
mshackle House (Compson)	Comedy-dr.			6,257
rbara Frietchie (Vidor)	Civ. War dr.	Oct. 11..		7,179
alk Marks (M. Snow)	Drama			
use of Youth (Logan)	Drama			6,669
aring Rails (Carey)	Railway dr.	Oct. 25..		5,753
other Scandal (Lois Wilson)	Sex theme	Nov. 1..		7,000
other Man's Wife (Lee-Kirkwood)	Drama			5,015
uping With Ellen (H. Chadwick)	Comedy-dr.			6,452
ckless Romance	Comedy feature	Nov. 22..		5,530
en of Seville (Dean)	Drama	Nov. 29..		6,724
rl on the Stairs (Miller)	Comedy-dr.			6,214
orus Lady (Livingston)	Comedy-dr.			6,020
fe in Cairo (Dean)	Drama			5,656
aming Forties (Carey)	Western			5,770
e Mirage (Vidor)	Drama			
t Women Alone (O'Malley-Hawley)	Drama			
ft Shoes (Carey)	Western			
f the Highway (Logan)	Drama			

B. P. SCHULBERG PROD.

eath of Scandal (Blythe)	Society drama			6,940
hite Man (Joyce)	Jungle romance	Nov. 22..		6,370
rifers (Busch-Mayo)	Paris soc. dr.	Dec. 27..		6,626
pital Punishment (Clara Bow)	Prison dr.	Jan. 24..		5,950
omerang (Clara Bow)	Comedy-dr.			

SELZNICK

(Through Associated Exhibitors)

oman to Woman (Compson)	Drama	Apr. 26..		6,304
a Week (Arliss)	Drama	Jun. 21..		5,900
hite Shadow (Compson)	Drama			
wery Bishop	Slum dr.			

(Through F. B. O.)

ell Shipman Little Dramas				
aturettes				
mmy Aubrey Comedies				
ol. Heeza Liar Comedies				

UNITED ARTISTS

orothy Vernon of Haddon Hall (Pickford)	Romantic drama	May 17..		9,351
merica (Griffith prod.)	Historical drama	Mar. 8..		11,442
n't Life Wonderful? (Dempster)	Realism	Dec. 13..		8,000
hief of Bagdad (D. Fairbanks)	Fantasy	Mar. 29..		12,000

UNIVERSAL

ats Off (Morrison)	Drama	Feb. 9.		2,000
own in Jungle Town (Joe Martin)	Monkey comedy	Feb. 9..		1,000
ast Express (W. Duncan)	Railway serial	Feb. 9..		...
ck o' Clubs (Rawlinson)	Western dr.	Feb. 16..		4,717
one Larry (Sedgwick)	Comedy	Feb. 16..		2,000
ou're Next	Century com.	Feb. 16..		2,000
he Jail Bird (Edwards)	Comedy	Feb. 16..		1,000

	Kind of Picture	Review	Feet
Ride for Your Life (Gibson)	Western	Mar. 1..	5,310
Society Sensation (Valentino)	Reissue	Mar. 1..	2,000
Very Bad Man (Edwards)	Comedy	Mar. 1..	1,000
Peg of the Mounted (Baby Peggy)	Comedy	Mar. 1..	2,000
Law Forbids (Baby Peggy)	Feature dr.	Mar. 8..	6,263
Swing Bad the Sailor	Leather Pushers	Mar. 8..	2,000
Sons-in-Law	Century com.	Mar. 8..	2,000
Should Poker Players Marry (Edwards)	Comedy	Mar. 8..	1,000
Fool's Highway (Philbin)	Drama	Mar. 15..	6,800
Big Boy Blue	Leather Pushers	Mar. 15..	2,000
The Oriental Game (Pal)	Century com.	Mar. 15..	2,000
Keep Healthy (Summerville)	Comedy	Mar. 15..	1,000
Phantom Horseman (Hoxie)	Western	Mar. 15..	4,889
Stolen Secrets (Rawlinson)	Drama	Mar. 22..	4,742
Young Tenderfoot (Messinger)	Comedy	Mar. 22..	2,000
Nobody to Love (Edwards)	Comedy	Mar. 22..	1,000
Night Message (Hulette)	Drama	Mar. 29..	4,531
Ship Ahoy (Dunn)	Comedy	Mar. 29..	1,000
That's Rich (Trimble)	Comedy	Mar. 29..	2,000
Galloping Ace (Hoxie)	Western	Apr. 5..	4,561
Hit Him Hard (Earle)	Comedy	Apr. 5..	2,000
Marry When Young (Edwards)	Comedy	Apr. 5..	1,000
Checking Out (Pal)	Century com.	Apr. 12..	2,000
Spring of 1964 (Edwards)	Comedy	Apr. 12..	1,000
Excitement (LaPlante)	Comedy-dr.	Apr. 19..	4,913
Storm Daughter (Dean)	Drama	Apr. 19..	5,203
Racing Kid (Messinger)	Comedy	Apr. 19..	2,000
Forty Horse Hawkins (Gibson)	Western	Apr. 26..	5,140
One Wet Night (Edwards)	Comedy	Apr. 26..	1,000
Pretty Plungers (Follies Girls)	Century com.	Apr. 26..	2,000
Riders Up (Hale)	Race drama	May 3..	4,904
Politics (Summerville)	Comedy	May 3..	1,000
Green Grocers (Dunn)	Comedy	May 3..	1,000
A Lofty Marriage (Earle)	Comedy	May 3..	2,000
Taxi, Taxi!	Comedy	May 10..	2,000
Pigskin Hero (McCoy)	Comedy	May 10..	2,000
Bulltosser (Lyons-Moran)	Reissue	May 10..	1,000
Dangerous Blonde (LaPlante)	Comedy-dr.	May 17..	4,919
Fast Steppers (New Series)	Race dr.	May 10..	2,000
Ridgeway of Montana (Hoxie)	Western	May 17..	4,843
My Little Brother (Summerville)	Comedy	May 17..	1,000
The Lone Round-Up (Dougherty)	Short Western	May 17..	2,000
The Signal Tower (Super-Jewel)	Drama	May 24..	6,714
Tired Business Man (Alt-Follies Girls)	Comedy	May 24..	2,000
Honor of Men (N. Hart re-issue)	Western	May 24..	2,000
Reckless Age (Denny)	Drama	May 31..	6,954
Fighting American (all star)	Drama	May 31..	5,251
Case Dismissed (Summerville)	Comedy	May 31..	1,000
Boss of the Bar-20 (Lawrence)	Western	May 31..	2,000
Delivering the Goods (Pal)	Comedy	May 31..	2,000
The Gaiety Girl (Philbin)	Drama	Jun. 7..	7,419
High Speed (Rawlinson)	Drama	Jun. 7..	4,927
Fearless Fools (McCoy)	Century com.	Jun. 7..	2,000
Rest in Pieces (Roach)	Comedy	Jun. 7..	1,000
Powerful Eye (Morrison)	Short Western	Jun. 7..	2,000
Sailor Maids (Follies Girls)	Comedy	Jun. 14..	2,000
Winning a Bride (Ridgeway)	Comedy	Jun. 14..	2,000
Family Secret (Baby Peggy)	Comedy-dr.	Jun. 21..	5,076
Back Trail (Hoxie)	Western	Jun. 21..	4,615
Fight and Win (Jack Dempsey)	Fight series	Jun. 21..	...
Please Teacher (Messinger)	Comedy	Jun. 21..	2,000
Miners Over 21 (Summerville)	Comedy	Jun. 21..	1,000
Blue Wing's Revenge (Lawrence)	Western	Jun. 28..	2,000
Dark Stairway (Rawlinson)	Drama	Jun. 28..	5,000
Iron Man (Albertini)	Serial	Jun. 28..	...
Behind the Curtain (Bryson)	Drama	July 5..	4,875
A Royal Pair	Century com.	July 5..	2,000
Why Be Jealous? (Roach)	Comedy	July 5..	1,000
Young Ideas (LaPlante)	Comedy-dr.	July 12..	4,005
Her Fortunate Face	Century com.	July 12..	2,000
Little Savage	Short Western	July 12..	2,000
Sawdust Trail (Gibson)	Western	July 19..	5,500
Cry Baby (Summerville)	Comedy	July 19..	1,000
Starving Beauties (Wiley)	Comedy	July 26..	2,000
Flying Eagle (Lawrence)	Short Western	July 26..	2,000
Patching Things Up (Roach)	Comedy	July 26..	2,000
Fighting Fury (Hoxie)	Western	Aug. 2..	4,491
Kid Days (Snooky)	Comedy	Aug. 2..	1,000
Her City Sport (Wiley)	Comedy	Aug. 2..	2,000
The Gun Packer (Morrison)	Western	Aug. 2..	2,000
Big Timber (Desmond)	Forest dr.	Aug. 9..	4,650
Paging Money	Century com.	Aug. 9..	2,000
King's Command (Lawrence)	Short Western	Aug. 9..	2,000
Love and Glory (all star)	Drama	Aug. 16..	7,084
Hit and Run (Gibson)	Baseball dr.	Aug. 16..	5,504
Wolves of the North (Duncan)	Serial	Aug. 16..	...
Wine (C. Bow)	Drama	Aug. 23..	6,220
Hysterical History (Z Series)	Novelty	Aug. 23..	1,000
Sagebush Vagabond	Western	Aug. 23..	2,000
Butterfly (LaPlante)	Comedy-dr.	Aug. 30..	7,472
The Blow Out (Messinger)	Comedy	Aug. 30..	2,000
K—The Unknown (Valli-Marmont)	Drama	Sep. 6..	8,146
All's Swell on the Ocean (Dempsey)	Fight and win	Sep. 6..	2,000
So This Is Paris (Dempsey)	Fight and win	Sep. 6..	2,000
Scared Stiff	Century com.	Sep. 6..	2,000
Mind the Baby (Pal)	Comdey	Sep. 13..	2,000
College Cowboy	Western	Sep. 13..	2,000
Traffic Jams (McCoy)	Comedy	Sep. 13..	2,000
Tempest Cody Gets Her Man (Walcamp)	Western	Sep. 13..	2,000
That's the Spirit (Roach)	Comedy	Sep. 13..	1,000
Measure of a Man (Desmond)	Drama	Sep. 20..	4,979
Fast Worker (Denny-LaPlante)	Drama	Sep. 20..	6,506
Low Bridge (Messinger)	Comdey	Sep. 27..	2,000
Game Hunter (Roach)	Comdey	Sep. 27..	1,000
Between Fires	Western	Sep. 27..	2,000
Rose of Paris (Philbin)	Drama	Oct. 4..	6,362
Rip Van Winkle	Hysterical Hist.	Oct. 4..	1,000
Trouble Fixer	Century com.	Oct. 4..	2,000
Western Wallop (Hoxie)	Ex-convict dr.	Oct. 11..	4,611
Hello, Frisco (Summerville-Dunn)	Comedy	Oct. 11..	1,000
Snappy Eyes (Wiley)	Comedy	Oct. 11..	2,000
An Eyeful (Sullivan)	Short drama	Oct. 11..	2,000
Pocahontas & John Smith	Hysterical hist.	Oct. 18..	1,000
What an Eye	Comedy	Oct. 18..	2,000
Ridin' Kid From Powder River (Gibson)	Western	Oct. 25..	5,727
Riddle Rider (Desmond-Sedgwick)	Serial	Nov. 1..	
Robinson Crusoe	Hysterical hist.	Nov. 1..	1,000
Some Tomboy (Wiley)	Comedy	Nov. 1..	2,000
The Tornado (H. Peters)	Melodrama	Nov. 15..	6,375
Sweet Dreams	Century comedy	Nov. 15..	2,000
Antony and Cleopatra	Gysterical History	Nov. 15..	1,000
Speed, Boys (Trimble, Bobbles)	Century (kid)	Nov. 22..	2,000
Oh, Doctor (R. Denny)	Comedy	Nov. 29..	6,587
Omar Khayyan (Hysterical history)	Comedy	Nov. 29..	1,000

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Double Cross (Sullivan)	Drama	Nov. 29..	2,000
Smouldering Fires (Frederick-LaPlante)	Drama	Dec. 13..	7,356
Hurricane Kid (Gibson)	Western	Jan. 3..	5,296
Secrets of the Night (Kirkwood-Bellamy)	Drama	Dec. 20..	6,138
Mad Whirl (May MacAvoy)	Comedy-dr.	Dec. 27..	6,184
Price of Pleasure (Valli-Kerry)	Drama		
Saddle Hawk (Gibson)	Western dr.		
Raffles (House Peters)	Drama		
Eyes of Fools (Rubens-Marmont)	Society dr.		
Fifth Avenue Models (Mary Philbin)	Drama	Jan. 24..	6,581
Up The Ladder (Valli)	Drama		
Love Cargo (House Peters)	Drama		
Let 'Er Back (Gibson)	Western	Jan. 3..	5,500
Dangerous Innocence (LaPlante-O'Brien)	Drama		
Ridin' Thunder (Jack Hoxie)	Western		
Man in Blue (Rawlinson-Bellamy)	Drama		
Meddler (Desmond)	Drama		
Taming the West (Gibson)	Western		
Don Dare-Devil (Hoxie)	Western		
Red Clay (Desmond)	Drama		
Paul Revere	Hysterical histy.	Dec. 20..	1,000
Border Maid (Ed Cobb)	Drama	Dec. 20..	2,000
Family Row (Messinger)	Comedy	Dec. 20..	2,000
Present Arms (Wiley)	Comedy	Dec. 27..	2,000
Red Age (Sullivan)	Drama	Jan. 3..	2,000
Ponce de Leon	Hysterical history	Jan. 3..	1,000
Prehistoric Man	Hysterical history	Jan. 3..	1,000
Sign of the Cactus (Hoxie)	Western	Jan. 10..	4,938
Ridin' Pretty (Desmond-Forrest)	Western com.-dr.	Jan. 17..	4,812
Looking Down (Wiley)	Comedy	Jan. 24..	2,000

VITAGRAPH

Between Friends (Tellegen-Nilsson)	Society dr.	Apr. 26..	6,936
Virtuous Liars (Allen-Powell)	Society dr.	Apr. 19..	5,650
One Law For The Woman (Landis)	Mining camp		6,000
Code of the Wilderness (Bowers-Calhoun)	Modern west.	July 12..	6,480
Behold This Woman (Rich)	Movie romance	Aug. 2..	6,425
Captain Blood (Star Cast)	Sabatini romance	Sep. 20..	10,680
Clean Heart or Cruelties of Life	Modern dr.	Sep. 27..	7,950
Greater Than Marriage (Tellegen-Daw)	Theatre dr.		
Beloved Brute (De La Motte)	Melodrama	Nov. 22..	6,719
Two Shall Be Born (Novak-Harlan)	Drama		
Pampered Youth (Landis-Calhoun)	Drama		
Redeeming Sin (Nazimova-Tellegen)	Apache dr.		
Barree, Son of Kazan	Special		
Fearbound (Daw-Welch)	Melodrama		
Steele of Royal Mounted	Special		
In the Garden of Charity	Special		
Happy Warrior	Special		
Alibi	Special		
Road That Led Home	Special		
Unknown Story	Special		

WARNER BROTHERS

Conductor 1492 (Hines)	Comedy-drama	Feb.	23..	7,080
Daddies (Belasco)	Comedy-drama	Feb.	23..	7,228
George Washington, Jr. (Barry)	Comedy-drama	Mar.	22..	5,674
Beau Brummel (J. Barrymore)	Romantic drama	Apr.	12..	10,930
Broadway After Dark (Menjou)	Comedy-drama	May	31..	7,019
Babbitt (all-star)	Character drama	July	1..	7,900
Being Respectable (all-star)	Society drama	Aug.	16..	6,040
Three Women (all-star)	Society drama	Sep.	27..	8,200
How to Educate a Wife (star cast)	Society drama			6,000
Her Marriage Vow (all-star)	Society drama			7,100
Cornered (all-star)	Society drama			7,300
Lovers' Lane (all-star)	Character drama	Nov.	29..	5,100
Tenth Woman (all-star)	Society drama			6,250
Find Your Man (Rin-Tin-Tin)	Melodrama	Oct.	4..	7,300
Lover of Camille (all-star)	Romantic drama	Nov.	29..	7,180
This Woman (Rich)	Society drama	Nov.	1..	7,100
Dark Swan (Prevost-Blue-Chadwick)	Drama	Dec.	6..	6,800
Her Marriage Vow (Blue)	Family life dr.	Dec.	20..	7,100
Lighthouse by the Sea (Rin-Tin-Tin)	Melodrama	Jan.	10..	6,700
Narrow Street (D. Devore-Matt Moore)	Light comedy	Jan.	17..	6,700

MISCELLANEOUS

ARTCLASS PICTURES CORP.

Rough Ridin' (B. Roosevelt)	Thrill dr.	Apr.	26..	4,670
Rarin' to Go (Buffalo Bill, Jr.)	Thrill dr.	Aug.	2..	5,000
Battling Buddy (B. Roosevelt)	Thrill dr.	Sep.	13..	4,000
Biff Bang Buddy (B. Roosevelt)	Thrill dr.	Sep.	20..	4,500
Hutchison Series	Stunt dramas			
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr.	Sep.	27..	4,500
Walloping Wallace (B. Roosevelt)	Thrill western	Oct.	11..	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct.	18..	5,000
Rip Roarin' Bobert (B. Roosevelt)	Thrill dr.			4,600
Cyclone Buddy (B. Roosevelt)	Thrill dr.			4,650
Gold and Grit (B. Roosevelt)	Thrill dr.			4,650
Bringing Home the Bacon (Buffalo Bill)	Thrill dr.			4,650
After Six Days	Biblical spec.			10,000
Woman Who Believed (Ann Luther)				5,700
Deerslayer (J. W. Kerrigan)				5,000

BANNER PRODUCTIONS

Truth About Women (Hampton)	Society drama	Oct.	25..	5,600
Man Without a Heart (Harlan)	Society drama			6,000
Those Who Judge (P. R. Miller)	Society melo.			5,700
Daughters Who Pay (all-star)	Society drama			5,800
Empty Hearts (all-star)	Society drama			5,860

C. B. C.

Innocence (Nilsson)	Theatrical dr.	5,923
Discontented Husbands (J. Kirkwood)	Marriage dr.	5,421
Pal o' Mine (Rich)	Romance	6,070
Traffic in Hearts (R. Frazer)	Social uplift	5,549
Battling Fool (R. Fairbanks)	Prize fight	4,975
Foolish Virgin (E. Hammerstein)	Social drama	5,900
Price She Paid (A. Rubens)	Marriage dr.	5,957
Fight for Honor (Fairbanks-Novak)	Railroad dr.	4,870
Midnight Express (Hammerstein)	Railroad melo. Dec. 6..	5,967

C. C. BURR

Speed Spook (J. Hines)	Thrill drama	Aug. 30..	6,0
New School Teacher (Bennett)	Drama		5,5
Average Woman (Pauline Garon)	Drama	Feb. 9..	6,4
Lend Me Your Husband (Kenyon)	Drama		6,0
Youth for Sale (S. Holmquist)	Drama	Oct. 18..	6,1
The Early Bird (Hines)	Comedy	Dec. 27..	7,0
Cracker Jack (Johnny Hines)	Drama		6,0

CHADWICK PICTURES CORP.

Fire Patrol (all-star)	Melo. of Sea	May	24..	6,6
Meddling Women (L. Barrymore)	Dom. melo.	Oct.	18..	6,4
Painted Flapper (all-star)	Comedy-drama	Oct.	25..	5,6
I Am the Man (L. Barrymore)	Dom. melo.	Nov.	1..	7,0
Flattery (Bowers)	Political dr.	Nov.	8..	6,0
Tomboy (Devore-Rawlinson)	Melodramatic com.	Jan.	3..	6,0

J. J. FLEMING PROD.

Shackles of Fear (Ferguson)	Melodrama	5,0
Trail of Vengeance (Ferguson)	N. W. Police	5,0
Phantom Shadows (Ferguson)	Melodrama	5,0
Scarlet and Gold (Ferguson)	N. W. Police	5,0

INDEPENDENT PICTURES CORP.

Border Justice (Bill Cody)	Western dr.	Nov.	8..	5,4
Barriers of the Law (Desmond-Holmes)	Bootlegging dr.	Nov.	29..	4,9
Dangerous Pleasure				
Bill Cody series of eight	Stunt dramas			
A Desperate Adventure (F. Farnum)	Western dr.			4,8
Two-Fisted Tenderfoot (F. Farnum)	Western dr.			5,0
Baffled (F. Farnum)	Western dr.			4,9
Bandit Tamer (F. Farnum)	Comedy west.			5,2
Barriers of the Law (Desmond-Holmes)	Society dr.			4,9
Billy, The Kid (F. Farnum)	Western			4,7
Blood and Steel (Desmond-Holmes)	Society dr.			5,0
Calibre 45 (F. Farnum)	Western dr.			4,9
Courage (F. Farnum)	Western dr.			5,0
In Spider's Web (Alice Dean)	Melodrama			6,0
Moonshine (B. Cody)	Western			4,9

LUMAS FILM CORP.

Black Lightning (Thunder, the dog)	Dog dr.	Nov.	8..	5,5

RAYART

Midnight Secrets (Larkin) — Drama
Street of Tears (Santschi) — Drama
For Another Woman (Harlan) — Drama
Fell Street Mystery (Larkin) — Drama
Trail Dust (Dunbar) — Drama
Lightning Romance (Howes) — Drama
Battling Brewster (Farnum) — Drama
Easy Money (All-Star) — Drama
Butterfly Comedies (Gloria Joy)

RED SEAL PICTURES CORP.

Marvels of Motion	Slow motion	Nov.	1..	6
Animated Hair Cartoons	Novelty	Nov.	1..	3
Vaudeville	Cartoon	Nov.	1..	1,0
Film Facts	Magazine	Nov.	1..	7
Peeps Into Puzzle-land	Novelty	Nov.	1..	7
Out of the Inkwell series	Cartoons			
Vacation (Out of Inkwell)	Cartoon	Nov.	22..	1,0
Animated Hair Cartoons	Marcus cartoon	Nov.	22..	1,0
Should a Husband Tell	Gems of screen	Nov.	22..	1,0
Film Facts	Magazine	Nov.	22..	2,0
League of Nations (Out of Inkwell)	Cartoon	Nov.	29..	1,0
The Cure (Out of Inkwell)	Cartoon	Dec.	13..	1,0
Zoo's Who's Who	Gem of the screen	Dec.	27..	1,0
Film Facts	Magazine	Jan.	10..	1,0
Marvels of Motion (Issue B)	Magazine	Jan.	17..	1,0
Animated Hair Cartoons	Novelty	Jan.	24..	3
Cartoon Factory	Cartoon nov.	Jan.	24..	1,0
Mother Goose Land	Cartoon	Jan.	24..	1,0

RUSSELL PRODUCTIONS

Passing of Wolf MacLean (All-Star)	Western melo.	Nov.	29..	4,7
Courageous Coward (Jack Meehan)	Western	Dec.	6..	4,0

WM. STEINER PROD.

Payable on Demand (Maloney)	Western dr.			4,6
Lawless Men (N. Hart)	Western dr.			4,8
Black Gold (Morrison)	Western dr.			4,6
Poison (Hutchison)	Stunt dr.	Sep.	13..	5,0
Turned Up (Hutchison)	Stunt dr.	Sep.	27..	4,9
Riding Double (Maloney)	Western dr.			5,0
Tucker's Top Hand (N. Hart)	Western dr.			4,6
Rainbow Rangers (Morrison)	Western dr.			4,9
Perfect Alibi (Maloney)	Western dr.			5,1
Left Hand Brand (N. Hart)	Western dr.			4,8
Pot Luck Pards (Morrison)	Western dr.			4,9
Virtue's Revolt (Thornton)	Stage melodrama	Oct.	11..	5,1
On Probation (Edith Thornton)	Drama	Dec.	13..	5,0
Across the Dead Line	Western			5,0
Always Ridin' to Win	Western			5,0
Hidden Menace	Stunt dr.			5,0
Branded a Thief	Western			5,0
Verdict of the Desert	Western			4,7
Valley of Vanishing Men	Western			4,6

USLA COMPANY

Crown Productions
Ermine Productions
W. D. Russell Productions
Sable Productions
Seal Productions

M. J. WINKLER

Alice Cans the Cannibals	Novelty com.	Jan.	3..	1,0



THE value and importance of correct theatre seating and the strong influence of comfortable and artistic theatre chairs in winning public favor, have been somewhat overlooked in the past. As manufacturers and distributors of theatre seating, we have naturally been restrained from stressing its importance too much because it would be construed as selfish and interested in motive.

There is no doubt, however, but that the tendency in the theatre world in the last few years has been overwhelmingly toward greater and greater luxuriousness in theatre interiors and to more cultural and esthetic refinements in theatre equipment.

This movement has in fact become so firmly established as now to be a thing universally accepted by the theatre going public. Luxury and comfort are now quite taken for granted. The public in its subconscious mind has come to expect elegance, comfort and beauty in the surroundings of the theatre and playhouse, and it can not be fully satisfied with anything less.

It has no doubt been this urge for beauty, luxury and perfect ease in the theatre that influenced over 500 theatre managers during 1924 to secure from us new seating for their theatres, insisting on chairs artistic in design, thoroughly comfortable also to sit in, and harmonizing with surroundings.

Where desired, the reseating was accomplished by us without the interruption of business for a single day. In many instances, too, reseating not only meant a decided improvement in the attractiveness of the entire theatre, but by skillful rearrangement of the seating, an increase in seating capacity was secured as well.

Our Theatre Seating Engineering Department is at your service for expert counsel and advice without obligation at any time.

American Seating Company

NEW YORK	CHICAGO	BOSTON	PHILADELPHIA
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PROJECTION

EDITED BY F. H. RICHARDSON

From President Canavan

The letter from William Canavan, International President of the I. A. T. S. E. & M. P. M. O,, published in this issue, appears here with his full approval and consent. I wrote Brother Canavan, asking his opinion of two things recently published in this department. His reply was such that I very naturally desired to publish it. I called him up and asked him if there was any objection to such publication. His reply was: "Not the slightest. Anything I say I am perfectly willing to stand by."

Gentlemen, permit me to say that there spoke an HONEST, STRAIGHTFORWARD MAN! It is conclusive proof that your International President is outside the ranks of those political shysters who blow hot or cold, according to which they believe best serves their own PERSONAL ends at the moment.

It is the pronouncement of the type of man who can and will lead the organization into right paths, and through those paths to solid, substantial, lasting progress.

Not Mere "Bull"

I feel that it is hardly necessary to tell those who really know me that the foregoing is NOT mere "bull"—words spoken in favor of Canavan merely because Canavan has been kind enough to speak kindly of me and my work. I believe he has spoken as he has for no other reason on earth than that he KNOWS what I have always been, and still am striving to do, and knowing he has had the moral courage to set forth his views, even though aware that such views will be resented by that rapidly decreasing element of the men who are unalterably (unalterably thus far, at any rate) opposed to progress.

Former international officers also have approved of my work, and have many times privately told me so, but they all lacked the MORAL COURAGE to say it openly, because they thought such views would not be altogether popular. Aside from the single instance in which President Shay gave me some measure of credit in his report to the I. A. Convention for killing the notorious "Work or Fight" order of the Government, President Canavan is the first International President to accord to my work any manner of public recognition or approval whatsoever.

Richardson and Canavan Disagree

President Canavan and I disagree on some points. He holds that I ought not to publicly "roast" either individuals or unions. That I should use kindness instead of the "Big Stick." We had many arguments on that point.

For the first time I am now ready to admit that his position in this matter is largely justified. "Largely," I said, mind you, NOT altogether. It is largely true because the calibre of the men in projection rooms has undergone a very decided change, and that change has been in the nature of a vast improvement.

Time was, and not so long ago, when the only argument which won any considerable attention, was the argument which held a sting. The sting made them mad, PROVOKED ARGUMENT, and in the process of argument MADE THEM THINK. They cursed Richardson roundly and soundly but in so doing they were stirred up and MADE TO THINK, and there was always a percentage of men, however small, who UNDERSTOOD WHAT WAS BEHIND IT ALL, and these men (ofttimes rather cautiously, for it was not always safe to offer opposing argument, or to support Richardson) rubbed in the argumentive salt which made the wound smart, made them more angry and MADE THEM THINK HARDER.

In those days the great mass of the men were mere machine operators. Some of them were only mediocre, even as machine attendants.

Today the opposite is true in most sections, and the change is rapidly taking place in other sections where progress has been less rapid. The machine attendant, or "operator" is rapidly passing from the scene. Men are coming to understand that the projection of motion pictures involves far more than merely the operation of a machine—that the machine operation is, in fact, merely incidental to motion picture projection.

Just to what extent my own work is responsible for this improvement I leave others to say. At least I have used such talents as I have possessed in the way I have believed to be most likely to produce results along the lines of advancement in motion picture projection, and for what I firmly believed to be for the best ultimate good of the men engaged therein, and for the motion picture industry.

In conclusion I desire to convey to William Canavan, International President I. A. T. S. E. & M. P. M. O., my sincere thanks and appreciation of and for his words of kindly friendship and commendation. I also desire to say to him, and through him to the organization membership as a whole, that my belief and faith in the I. A. T. S. E. & M. P. M. O. is and always has been steadfast; that every act of mine, where it was concerned, has been such as I believed absolutely would ultimately redound to the best interests of both the men and the organization; that my services are always at its command in all things which represent right, justice and progress.

Bluebook School

Question No. 206—Name the glare spots most commonly found in theatres; also is there any real necessity for glare spots?

Question No. 207—Tell us how it is possible to place a clock on the front wall, and even near the screen, and enable the audience to tell the time readily, without creating a glare spot.

Question No. 208—Explain how exit signs may be made conspicuous, without being glare spots.

Question No. 209—Is the fact that individuals of the audience do not enter complaint of glare spots proof that they are not objectionable? Explain fully, so that we may see just what study YOU have made of such matters.

Question No. 210—Tell us what the various effects of glare spots are in the way of injury to the show. Think well over this one. It involves several things, and without the knowledge necessary to a complete answer you are unable to discuss the matter intelligently with your manager.

International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators of the United States and Canada, 110 West 40th Street, New York City.

New York, N. Y., Dec. 30, 1924.

My Dear Richardson:—First of all let me express my appreciation for your kindness in sending me the two articles taken from the Projection Department of the Moving Picture World, of which you are the editor.

Now as to the articles in question:

Regarding the first, captioned "My Opinion," which treats of the subjects discussed by ourselves on several occasions, it is my opinion that your answer is more typical of the real Richardson as I know him than is any article written by yourself which it has ever been my good fortune to read. As Grover Cleveland once said, we are confronted with a fact, not a theory, and we must meet conditions as they arise.

On many occasions projectionists' locals are compelled in the interest of harmony to accept into membership men who are lacking in union qualities; oftentimes men who they feel have no regard for the allegiance obligation required by the union. And again, on a few occasions, in order to settle controversies, they have been compelled to reinstate former members who had outrageously betrayed their oath of allegiance as well as all trade union ethics. All of this they were, naturally unwilling to do, but insistence on the part of managers necessitated such action.

Following in this train of thought it is an easy matter to understand that managers oftentimes insist upon a settlement necessitating the acceptance into membership of men lacking in qualities that should be possessed by high-grade projectionists. They do not do this because of their desire to have such men, but economic necessity compels them to accept these unwelcome compromises.

Then, too, your suggestion that these incompetent men be classified by the locals is generally carried out, unconsciously, perhaps, but nevertheless done. All in all, the matter has been well stated, in my opinion.

Under the caption, "Portrait Group of Well Known Celebrities," you call attention to some twenty infirmities possessed by projectionists and to some extent even I am compelled to admit your observations are justified; and I say this with full knowledge that you are aware that the vast majority of our members are not scaled down to this particular level.

All the efforts you have put forth in the interest of better projection, better pay and

idealism within the craft have been of untold benefit to our membership and the discussions you have aroused on many occasions have caused men to think; and when men think they act. The result has been a contribution to the industry as a whole which is wholly creditable and for which you have just reason to be proud.

I trust that your further efforts in your chosen field will be productive of unbounded benefits to those whom you serve and my New Year wish to you is that your success may be unbounded and your personal welfare will have all the advantages that can possibly be bestowed by a Divine Providence.

Personally I am always proud of your work, and to borrow from Robert Louis Stevenson, may I not say "Of what may a man be proud if he is not proud of his friends?"

Most cordially and sincerely yours,
CANAVAN.

The Lens Chart

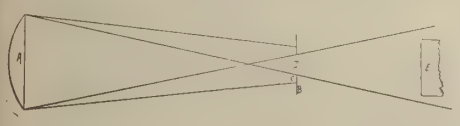
Two men whose envelope imprint declare them to be operators of a theatre, but whose letter is written on the stationery of a projectionist a local union and whose questions cause me to presume them to be motion picture projectionists, and not theatre operators, write thusly:

Am writing with regard to the lens charts just lately received. Desire to use them, and believe that with your assistance we can get more light on the screen. The point is, I am not confident of my ability to apply the chart in the best way, and will advise as to just how far I have got, which may save me the trouble of sending lenses, condensers, etc., back to the factory. (Condensers are "lenses." We differentiate by designating them as "collector" and "converging" lens, or condenser lenses, AND (or) projection lens.—Ed.)

The conclusion I arrive at, as a major point, is that the two Y distances (meaning the Y distance for each projector?—Ed.) must be the same, if we are to get 100 per cent. efficiency, and that in order that they be the same we must have certain size lenses (projection lenses.—Ed.) and condensers.

Good Arrangement

Here is what I would call a good optical arrangement, according to the charts. Is it right—that is for the job where I expect to use it? I have selected first, as a basis



upon which to work, a Y distance of 17 inches, and propose securing lenses (Projection lenses.—Ed.) and condensers to fit this distance. My transverter delivers 70 amperes at 60 volts. My carbon combination is 3/8 inch negative and 7/8 inch positive. Carrying 70 amperes my carbon crater, which is approximately 29/64ths of an inch in diameter, would, I believe, require a 17-inch as the crater Y distance. (The crater distance is the distance crater to face of collector lens. There is no such thing as a "crater Y distance," but a Y distance, which is from face of converging lens to film.—Ed.)

The projection lenses are to be either 2 7/16 or 2 1/2 inches at the smallest point. (meaning that will be their free diameter.—Ed.), which I believe would demand a 17 inch distance.

I have selected, to go with the foregoing conditions, plano condensers sized 6½ and 11½, (presumably meaning that you have selected a 6½ inch focal length collector lens, and an 11½ inch focal length converging lens.—Ed.) The meniscus may be better, but I cannot decide what combination to adopt, hence the plano.

Also I propose securing a shutter shaft extension for Power's machines (Power's projectors.—Ed.), and placing the rotating shutter where the light rays apparently cross (at plane of aerial image.—Ed.), which, under the conditions named, would be exactly nine inches from the face of the projection lens (presumably meaning the front surface of the element of the projection lens next the screen.—Ed.) In this position I doubtless could reduce the width of the shutter blades, which latter will be two-winged, made from cardboard.

The lenses will be Gundlach, direct from the factory, and matched—size 6 3/4 inches. (I think you must mean that will be their equivalent focus.—Ed.) My picture is too small, but there is no new curtain (Meaning screen.—Ed.) in sight as yet. The throw (projection distance.—Ed.) is from the balcony down, and is approximately 140 feet.

No Bluebook

My good friend surely you have not got a Bluebook, if you have one you have not studied it to very good purpose. For goodness sake learn the correct nomenclature of your profession. I'm quite sure had you mentioned your projection room, it would have shown up in your letter as a "booth." Your lenses might, from your nomenclature, be taken as 6¾ inches in diameter. You have a Transverter. Why call it a Transverter machine? Certainly it is a "machine," just as your projectors are. Wake up, man. This is 1925—NOT 1910, and things projectional have changed since that fourteen-year-off day when we had "machines," "booths," "coops," "O'praters," "throws," etc. No, I'm NOT "roasting" you—just trying to get you to realize that projection is ADVANCING, and that the old, silly, shop-worn and rather idiotic names of yesteryear are being dropped by all men who take pride in their PROFESSION.

Evidently you have not yet quite grasped the underlying, basic principles upon which Mr. Griffith constructed the lens charts. They are designed to do either one of two things, viz: advise you as to just what you ought to have in the way of a condenser and projection lens free diameter, or tell you how to get the best possible results from what you already have.

The basic thing is the crater distance (distance crater to face of corrector lens), because experience has taught us that under average conditions of lamphouse ventilation a crater of given diameter may be burned at a certain minimum distance from the collector lens without excessive lens breakage, AND this is of enormous importance, in light conservation, as you may see by referring to page 162 of your Bluebook, if you have one. Mr. Griffith built the lens charts based upon this possible minimum distance, and that is the first thing the user of the charts should consider.

Your Problems

You say you have a crater approximately 29/64ths of an inch in diameter. I have told you all, time, time and again to send impressions of two or three of your craters, made by pressing them on clean white paper, preferably with a blotter under it, the latter merely serving to insure a good, clean impression. I can then measure the exact diameter, and there will be no "approximately" to it.

Examining chart A, we find by looking in the 6½—6½ condenser combination vertical column, that such a crater (ordinary arc, which I presume you have, as you have said nothing about high intensity and have named an ordinary arc carbon combination) may be maintained at 3 3/16 inches crater distance without excessive lens breakage. This we find by consulting column Y, calls for a 12½ inch Y distance, which we instaintly see is too long for a 6¾ E. F. projection lens, which we may assume to have about 5½ inch working distance.

(Continued on following page)

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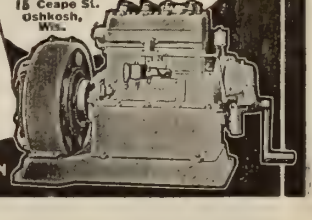


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(Continued from preceding page)

If we used two 6½ inch plano convex lenses for collector and converging condenser elements, we would therefore be sure to have a light beam which would not nearly all enter the projection lens, as you may see by examining the drawing I have made to scale, in which A is the converging condenser lens, E the 2½ inch diameter projection lens at 5½ inch working distance (which last may or may not be correct), B the aperture plate of the projector, D the 29/32 inch wide aperture, and C the spot. I find by laying it out diagramatically that you will need about a 16 inch Y distance in order to get the light all into the lens, using a plano convex condensing system.

With this you might or might not gain by placing the rotating shutter at the plane of the aerial image. You would have to find the aerial image and measure the size of the same to determine that point.

Examining the lens chart (In the diagram I have assumed a 4.25 inch condenser free opening, whereas the charts are based on the full 4.5 inch lens) we find that opposite the 16-inch Y distance the 29/64 crater diameter is found to be well served either by a 6½ collector and a 10½ converging, or a 6½ collector and an 11½ converging lens, the first of which provides a 4 9/16, and the last named a 5 1/16 inch crater distance, which means a lot in light utilization. Personally I would try out the 10½ converging lens, if I proposed to use a plano convex at all. Be sure to space your condenser lenses not to exceed 1/16 of an inch apart.

However, since examination showed me the wastefulness of such a system—long crater distance, which means heavy light loss, and large diameter projection lens, which means difficulty in securing a clear focus all over the screen if you have a heavy projection angle, AND a wide shutter master blade, I would not consider the plano convex condenser combination at all, but would install Cinephor condensers. They cost more, true, but will be very much better in every way, therefore will be a most excellent investment. If it were I, I would have the Bausch and Lomb Company, Rochester, New York, makers of Cinephor, supply the entire optical system for your projectors. It is better to have one company supply it all—much better. Just give them the exact distance lens to screen, exact width of desired picture, your crater diameter and let them do the rest.

Later

Later: I submitted the foregoing to Brother Griffith, who remarks:

This seems to be O. K., except that he might use 3/4 positive instead of 7/8 (My error, I did not notice, or forgot the 7/8 carbon when commenting.—Ed). and thus have a smaller diameter crater, use a shorter crater distance and use a 6 1/2 collector an 8 1/2 converging lens plano convex, of course, with a 16 inch Y distance. This would improve his light as against even Cinephor, but his picture is too large to get really good results with 70 amperes, unless it be handled very efficiently.

True, but if he goes above 70, then it is at the expense of very great waste in light, hence in electric power. By efficient work I believe he can get very good results with 70 amperes, even with his present picture size.

Pieces O'Ten

Walter H. Johnson, Projectionist Park Theatre, Champaign, Ill., says:

Dear Brother Richardson: For a long while I've wanted to get the Bluebook, but the necessary collateral has eluded my grasp. Thanks to old Santa Claus, however, I now have two pieces o' ten, which came into my possession most unexpectedly, and six of one goes for the Bluebook, the other I'll turn over to the good wife "To have and to hold until she sees fit to separate herself therefrom—which won't be long, I'll bet.

We have here a county institution for tubercular patients. These patients are not allowed to leave the premises until the case is pronounced arrested.

The medical staff do all within their power to provide entertainment, etc., but have lacked in the matter of motion pictures. With the aid of many interested friends, one projector (Simplex) was purchased, equipped with Mazda, and installed by a brother projectionist and myself. The theatres supply the program, and since the sick ones cannot come to the theatre, why we just take the theatre to them. They show their appreciation in many ways. That's how I came into possession of one of the pieces o' tens, BUT, Brother Richardson, the real thrill comes from watching the faces of these patients as they watch the pictures.

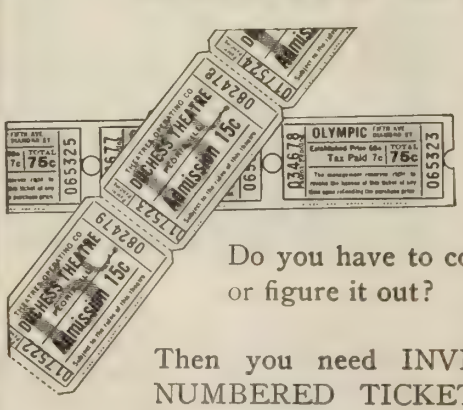
Brother Johnson says more, but I've used this part of the letter because of the last sentence. One does, I think, get a very substantial reward from having helped those who have met misfortune. I can imagine the feelings one has from just watching the pleasure given those ill with so dread a scourge may be far greater reward than mere money. I congratulate Brother Johnson. Now you have the Bluebook, why not get in on the Bluebook School questions?

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The Fight Is Won

At last I feel able to say, with every confidence, that the fight for the adoption of the term "Motion Picture Projectionist," and the discarding of the "Moving Picture Machine Operator," is definitely won. All over this country and Canada progressive local unions, city, state and provincial governments are adopting the term "Projectionist" officially.

Just now a ticket and an invitation arrived from Manchester, N. H., accompanied by a letter from Brother S. F. Cooley, Projectionist Lyric Theatre, Manchester, N. H. The ticket reads "Second Annual Grand Concert and Ball, Under the Auspices of Theatrical Stage Employes and Motion Picture Projectionists, Local Union 195, I. A. T. S. E. & M. P. M. O., and A. F. of Musicians, L. U. No. 349." The affair will be given February third.

Ha! Ha! Ha!

Recently I was given a hearty laugh while attending the testimonial dinner given to Mike Campbell, Supervisor of Projection for Loew. The menus bore the title "Projectionists," and when Campbell arose to speak he said: "Mr. Richardson has given us the title Projectionist. We deserve it, and I want all you Loew operators to"—and right there he was interrupted by a gale of laughter, and paused in some confusion to explain how habit is so strong that we just follow old usage automatically.

Toward the end of the one-page letter accompanying the ticket, brother Cooley says: "I'd better stop or the bunch will think I'm trying to play 'hero'."

I don't really believe there was any danger of that, friend Cooley, but the remark reminds me of what a wonderful lot more help this department might be, were not there so many men deterred from writing and assisting in its work by some such feeling as this. They fear criticism or ridicule if they try to help, hence we are all deprived of much which would be of real value. I know exactly how they feel, and it is too darned bad. They think those who either can't or WON'T write, will sneer at them because they do, and the pitiful part of it is that it is evenly and exactly true.

Oh well, anyhow it also is true that not one single, solitary time since the inception of this department, February 19, 1910, there has ever been a time, even for one issue, when there was not more than ample material on hand to fill its columns.

Why More?

Why do I want more, then?

A fair question. It is because of the fact that many of those thousands of projectionists who do not write, unquestionably have ideas and various "slants" on projection problems which would be of great value, were they laid before our readers.

But the prize comic is the not unnumerous ones who don't write this department for the utterly silly reason that they hurt me personally by withholding some bit of information, or projection lore, in their possession. Sounds idiotic, doesn't it? But there are lots who, consciously or unconsciously, have that idea in the back of their minds. Such utterly foolish procedure hurts no one in any degree whatsoever, but it does do this: it withholds information which very often would help a brother projectionist, AND it operates in some degree to hold back progress in projection.

There, men of Manchester, see what a sermon your kindly invitation led to. I'm really sorry that I don't feel able to pungle up ten or twelve dollars for railway fare for a single night of enjoyment, even though it gave me the privilege of meeting yourself and the men of Manchester, but—there you are.

Strong For It

William Burnette, who has been playing hookey from the Bluebook school, sends a mess of answers, his picture, and says:

Well, here I go again. I just needed a rest—or my nerves did. Promise it won't happen again, and now that I'm out of the deep, dar-uck hole, maybe we should investigate and find out just why Dobson, Bennowitz, Oldham and Hobdell are still absent from classes.

The Bluebook School is THE thing, and I'm strong for it. I certainly am learning a few things alrighty right—about some things I did not even know existed before, and much more about things I already knew something of.

Thought sure you would include Centerville, your birth place, on your trip west, and had hopes you might get up this way. If ever you come this way I'm going to hunt you down, and that's that.

Glad you're back on the job again, and are going to stick. I did want to visit Centerville awfully, but it couldn't be done. Hope we'll meet up some day. Most likely we will. Meanwhile be good, treat the wife well—oh well, fairly well anyhow, wash behind your ears every morning and DON'T play hookey any more. As to those others—well, I guess they must be getting old 'n lazy.

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Film Damage?

What's the Real Cause?

By F. H. RICHARDSON

The accompanying photographs were prepared by Earl K. Dennison, in the Famous Players-Lasky laboratories, under the personal supervision of Mr. Dennison who has prepared captions expressing his idea concerning each photograph, and the lesson it teaches.

What Mr. Dennison evidently meant to say in his caption for Plate 16 is that this sort of splice is the result of pure carelessness, which may or may not always be strictly correct. I would myself call it the result of trying to match sprocket holes by hand, instead of using the register pins of a film splicer.

It not infrequently happens, in theatres where but one man is on duty in the projection room, that circumstances compel him to make a very hurried splice, and when this is done we may just about as well expect to find Gloria Swanson making love to a street sweeper in real life, as to expect to find sprocket holes accurately match by hand. It might happen, sure. Matching sprocket holes accurately by hand is a hard thing to do under the best conditions.

The moral is, USE A FILM SPLICER, or anyhow use register pins. They will help a lot. If your boss is foolish enough to refuse you a splicer, you can make register pins yourself by the use of a piece of board, six small nails, a file and careful work in locating and filing the nails.

There seems to be little to add, except to say that a splice is always a possible trouble point, and if poorly made it is an almost certain one. Poorly made splices have cost the motion picture industry literally tens of millions of dollars in film damage. The department and the handbooks have been setting that fact before you for many years. It seems that at least we woke up some one else, or they have awakened themselves.

That is good. Let us all stay awake for the future, and cease from outraging the films upon the mechanical perfection of which every one, including the paying public must depend for excellence of results upon the screen.

I have myself stood in a projection room and watched a projectionist of the Armstrong brand splice a film by the-easiest-way-is-the-best-way fingers-for-register-pins-and-film-press method, and upon uttering protest, have heard this in reply: "I should worry! I ain't got to use um any more."

And I have been literally cursed and abused for roasting that sort of animal—who is fast giving place to real projectionists—men who DO care what damage they do to the films owned by an exchange, and who do care whether or not the splices are punkly bum or not, even though they themselves have finished with the films.

Get Your Copy of Richardson's Bluebook on Projection NOW Postage Prepaid, $6.00

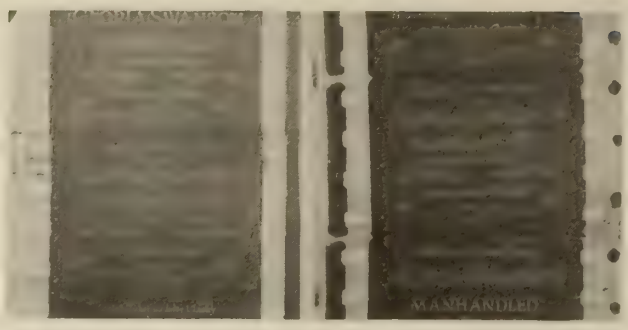


FIGURE 16

Caption by Mr. Dennison: This plate plainly illustrates how the perforations fail to register. The result is pure carelessness. This form of splice always causes a bad jump on the screen, at the same time damaging the film.

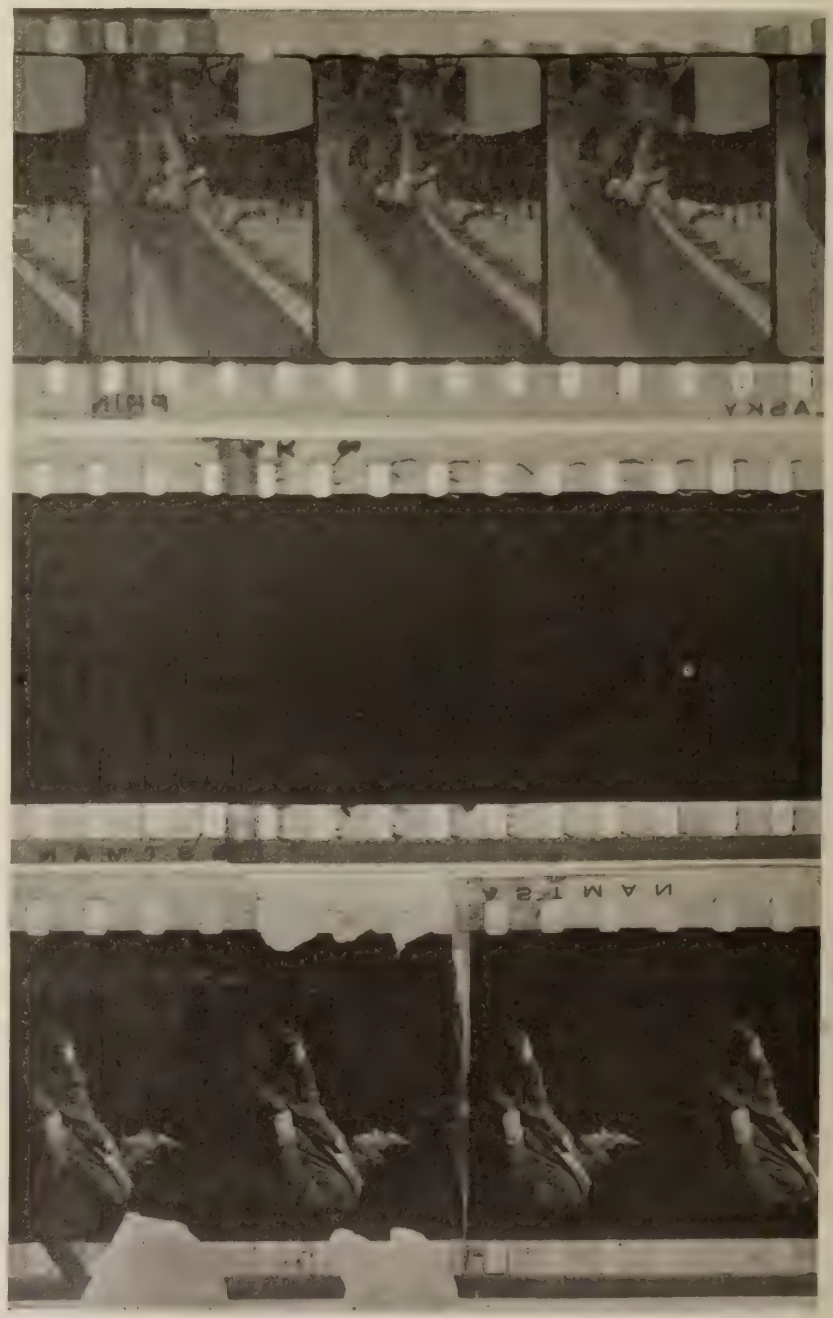


FIGURE 17

Caption by Mr. Dennison: Results of bad splices. Note that in each case the damage starts at the splice.

Decidedly Clever

Allie Barron, Projectionist T. and D. Theatre, Lodi, California, has sent what seems to me to be the first mechanical—electrical change-over signal I have looked at which I could and would commend, without reservation, to the favorable attention of projectionists. Other devices have been clever, but up to this time none has quite filled the bill, because they only were capable of giving one signal, while that of Brother Baron gives both a light-up and a change-over signal.

Unfortunately, however, I am unable to publish it exactly as Baron sent it in, because he depends upon a ground for the completion of his electrical circuit, and grounds are not always reliable; also it apparently presumes completing the circuit through the projector ground, which is a thing the Underwriters would not approve of, and if it were done and a fire occurred it would automatically void the theatre insurance.

I have therefore redesigned the apparatus to the extent of inserting fibre in places which completely insulate the electric circuit from the projector. Otherwise the device is exactly as Brother Baron made it, if I have correctly understood his drawing.

In the drawing, the solid black is insulating fibre. Examining the drawing, A is the upper magazine of the projector. B is a roller, which Brother Baron designates as a fibre roller, but which I would myself suggest to be one of the rubber covered rollers which paper hangers use for rolling seams down. C is a steel bar, square in shape and long enough to serve its obvious purpose. D is a metallic bearing, presumably brass, through which steel bar C slides. I would myself suggest a roller at either end of this bearing. It clamps to the magazine wall, as shown. E is a metal support for fibre piece G. F is a brass piece carrying adjustable contacts I and J, the purpose of which will be readily understood. H is a binding post connecting one circuit wire to F, I and J. R is a spring clip to hold bar C back while threading up.

K is a buzzer, L a dry battery, P a single pole switch. M is a fibre insulating piece, adjustable on bar C, carrying contact spring piece N. O is a loose wire end of the circuit, attaching, by soldering, to spring contact N. This wire may be non-electrically attached to part D at point X, if desired, just to provide a point from which the slack wire can swing.

How It Acts

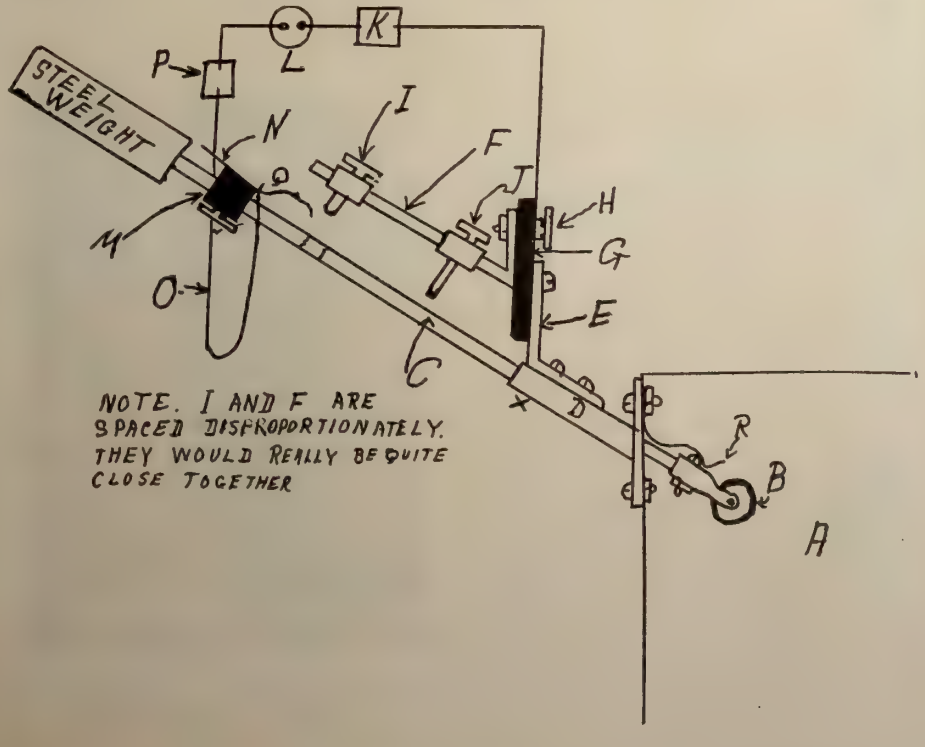
And now here is how it all acts, though you probably have grasped it at a glance. The upper end of spring contact N is so adjusted that, as bar C slides downward as the roll of film on the upper reel, on which roller B rides, it will just touch contact I, thus making electrical contact and ringing the buzzer until such time as the contact is automatically broken as bar C works further down. This contact gives the "LIGHT UP" signal. It may be set for any desired distance from the reel end within the range of the length of bar C.

This contact is set to suit by adjusting parts I and M, and then contact J is so adjusted that point Q of spring contact N will strike it about four feet (of film) from the point of desired change-over.

Reasons for Change

I trust Brother Baron will pardon my change in the electrical circuit. I could not publish it otherwise, because of reasons already set forth.

If the position of the apparatus seems objectionable, I see no reason why it could not be placed up top of the magazine, with a ¼-inch square bar passing directly down and riding directly on top of the film roll. The steel weight is presumably merely to insure bar C not sticking in the bearing. I think, however, a small roller under the upper end of bearing D, and another at the top of the other end of the bearing, would obviate any tendency to sticking, and make the apparatus pretty nearly 100 per cent. Any projectionist can make it himself, using heavy sheet brass for D, E and F. What do the rest of you think of it? It looks good to me.



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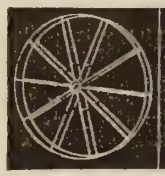
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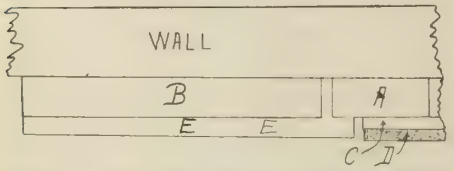
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Bluebook School—Answers 176-180

Question No. 176—Suppose your employer proposed installing a plaster screen, using the wall of the building as a base. Tell us your idea as to what its construction and finish should be.

Arthur H. Gray, Boston, Mass.; F. H. Moore, Taunton, Mass.; C. H. Hanover, Burlington, Iowa; Wm. A. Burnett, Newton, Iowa; Karl H. Sommermeyer, Marietta, Minn.; S. F. Cooley, Manchester, N. H.; W. R. Gwynn, Longmont, Col. and T. L. Lavenberg, St. Paul, Minn., all made acceptable answers, but I think the new man, Lavenberg, did better than the rest. He says:

No matter whether the wall of a building be of stone, brick or wood, there is always danger of it settling, and cracking the plaster surface attached directly to it. My first idea, therefore, would be to detach the screen itself from the wall, so far as a rigid connection be concerned. I would first of all



build a substantial frame of 2x4 timbers. In the drawing we are presumed to be looking down upon a sectional view of one side of such a frame, A being the left hand side of it, as we stand facing the screen. B is a plank, 2 x 12 in dimensions, which extends clear around the screen, with half an inch clearance between it and the screen frame timber at both sides, and at the top. The screen frame rests upon and is carried by the lower timber of this frame. B is, of course, attached rigidly, in any convenient manner, to the wall itself.

E is a board 1 X 14 inches. It is attached to B by means of screws, after frame A has been set into place. It is not attached to frame A. B is wooden lath attached to frame A, carrying plaster surface D.

Examining this carefully you will see that, while the screen frame is thus attached to and carried by the wall, any settling of the wall will not affect the screen surface, since the half inch clearance between A and A permits of the wall moving to that extent independently of the screen. If half an inch is not deemed sufficient an inch of clearance may be allowed.

I would suggest wooden laths to carry the plaster, because metal lath has a tendency to rust out in a comparatively short while. On the lath I would suggest two coats of what I believe is known as "hard plaster."



P. E. THOMAS
Motion picture projectionist, Creston, Iowa.

Anyhow, it is a kind which sets with cement-like hardness. On the surface of the last coat, when it has dried, or set thoroughly, I would have as heavy a coat of high grade white finish known, I think, as "hard finish" as it is practical to make such a coating, up to ⅜ of an inch, this last coat to be made perfectly level, or as nearly as may be.

Explanation: My reason for building a separate frame has another side to it, viz: when the surface is finally worn out the screen frame may be readily removed, the plaster knocked off, and a new coat applied, without disturbing anything else.

My reason for the very thick finishing coat is so that the surface may be ground down repeatedly with a block and sandpaper, as per instruction on page 226 of the Bluebook, thus bringing into use what amounts to an entirely new surface. A thick white coating may thus be "renovated" many more times than may a thin one, hence it will be economy to have the white coating as thick as possible. Of course, when the white surface has been ground down until the brown shows, in even one spot, the whole thing must be torn out and rebuilt, and it is there my scheme of a wood frame dividing it from the wall comes mighty handy.

Oh yes, one thing I nearly overlooked. In order to stiffen the whole screen frame it would be well to put about two rows of what carpenters call "bridging" between the uprights. 1 x 3 inch stuff would be heavy enough. I really believe that 1 x 4 inch stuff would do for uprights instead of the heavier 2 x 4s.

A good answer. Hope brother Lavenberg will stick, now that he has joined the school, but to date no other answers from him have appeared.

Gwynn also brings out some excellent points. He says:

It is inadvisable to use the wall of the building as a screen base. Instead, the screen should be constructed on a separate frame, which may be attached to the wall to insure immovability.

Several things make the use of the wall itself as a base inadvisable. Should the wall crack, so would the screen surface. Should the wall absorb moisure, so would the screen, resulting possibly in discoloration and perhaps even causing the plaster to fall off in spots. Using a vertical wall as a screen base would be bad practice where projection is at either a vertical or a horizontal angle, or where there is both. Such angles, if heavy, demand an adjustment of the screen surface accordingly. In some instances both adjustments are necessary.

This latter could be taken care of in Lavenberg's scheme.—Ed.

Question No. 177—Suppose your theatre has a stage, and it is to be used, either daily or occasionally, for vaudeville. There is, of course, a fly loft. Would you consider it feasible to use a plaster screen in "One" or "Two," and if so how would you do it?

All the foregoing made answers which pass, though some of them by a rather narrow squeak. I think on the whole that Hanover makes the most practical reply. He says:

Certainly such a thing might be done, and be made to work too, BUT I would not advise such an installation because (1) It would be very heavy and cumbersome. If it were ever necessary to shift its location it would not be an easy thing to do. (B) The base frame would have to be rigidly built, since there is no resiliency to plaster at all, hence the screen would have to be very heavily counter weighted and hung upon steel ropes with very substantial side guides. (C) There is very often a heavy draught of air through the proscenium, out or back, and such a screen would be subjected to rather heavy pressure from this source. This would require a truss bracing on the back to prevent "bellying out or in, with resultant cracking of the surface.

In view of these facts, why instal plaster, when a far lighter surface, with some resiliency may be installed, and made to give essentially the same service in the matter of reflection and diffusion?

A very excellent summing up of the whole matter, I think. Also I believe you will all agree with me in that. As Hanover says, it can be done all right, but after all why do it, when things better adapted to such a situation are at hand?

Question No. 178—Suppose you have a plaster screen which is dirty. How would you proceed to clean it?

Gray, Hanover, Moore Cooley, Sommermeyer and Lavenberg all made acceptable replies. Cooley says he would just follow the Bluebook instructions. Sommermeyer says he would use a vaccuum cleaner, then sandpaper lightly with ½ sandpaper, and then use vaccuum cleaner again. Gwynn suggests kalsomining, but that is NOT "cleaning." It is coating. Burnett suggests washing, which is where he stubbed his toe, as we all do sometimes. Hanover says rub the surface with white chalk—which same is worth consideration and actual trial. Gray says:

I can only affirm the feasibility of the method set forth on page 226 of the Bluebook, viz: the use of a rather fine sandpaper on the solid surface. This would seem to be particularly effective if the white coat be of substantial thickness. If under ordinary theatre conditions it be the practice to thoroughly dust the screen surface daily, the necessity for having what amounts to a new surface may be deferred for a substantial period of time.

The editor would remark that the sandpaper method is the only method he knows of for effectively cleaning a plaster surface. As Gray suggests, it really gives what amounts to an entirely new surface. Of course the plaster may be coated with kalsomine, as Gwynn suggests, but the question deals with cleaning, not coating. On the whole, that chalk suggestion, while it really is a coating, just as much as is kalsomine, intrigues me. If a really uniform coating can be applied (question marks here) it looks very promising. If it is practicable, then a cement surface, chalked, would form an ideal screen where wide diffusion is desired, or so it seems to me.

Question No. 179—What increases the reflecting power of paint?

Gray says:

The statement that the reflecting power



FRANCIS H. MOORE
Alias "Dinty" Moore, projectionist, City Theatre, Taunton, Mass.

of white paint is proportionate to the amount of pigment therein contained (page 227 of Bluebook) seems to be a logical one. Our object is to reflect back the greatest possible percentage of the incident light, and any vehicle or carrying agent for the pigment which remains permanently therein, being of a transparent or tranlucent nature, it would seem to follow that the less there is of it remaining and the greater the percentage of the coating which is pure pigment (assuming of course that the pigment is of suitable nature) the greater the percentage of the light would be turned back, or reflected at the screen surface.

Moore offers this suggestion:

The best way to increase the reflecting power of a paint is to add a small proportion of white enamel—say to one quart of flat white add from ¼ to ½ pint of white enamel.

This, too, like the "chalk" stunt might be worthy of trial, though I don't believe it will prove satisfactory.

Gwynn's reply agrees with Gray's, as also does Sommermeyer's. Cooley quotes the Bluebook. Hanover does the same And that's that.

Question No. 180—Tell us how YOU would mix paint to coat your screen.

Cooley slaps us on the wrist thusly:

I would NOT mix paint to paint my own screen, nor would I paint the screen. I don't think that falls within the duties of a projectionist. I would procure a reliable painter, and would instruct him as to how I wanted the paint mixed, in accordance with the instructions contained in the Bluebook, page 227. I think, however, it is within the line of duty of the projectionist to supervise such work, and exactly what I would do would depend upon whether the screen was to be repainted, or a new painted surface was to be installed, and what kind of surface it was—what sort of base the paint was to be applied to.

Brother Cooley, don't take the questions quite so literally. I had no notion of asking you how you would individually mix and apply the paint. The idea is to ascertain what actual knowledge you have of such matters, to the end that you CAN supervise the job, and supervise it INTELLIGENTLY. Though, even so, it is conceivable that under some possible circumstances you might yourself have to do the job.

Gray says:

I have found nothing better than zinc white thinned to a proper spreading consistency with turpentine, with a small amount of boiled linseed oil added, and thoroughly mixed in, to act as a binder. If too much oil be used, or if the oil be not thoroughly mixed in, there will be an objectionable sheen or glint develop upon the surface of the coating.

I have found that where a diffusing surface is wanted, i. e., under conditions where zinc white will fill the bill very well, I now prefer to use magnesium in liquid form, which may be secured ready mixed, all ready for application after same has been properly and thoroughly stirred. My preference is based upon expediency, rather than any of greater efficiency over zinc white. They both are, however, good.

Hanover, Gwynn, and all but Moore in effect quote Bluebook instructions, but I've a bit of a roast for brother Moore. He says:

If I were going to paint my screen I think I would try some good ready mixed paint and not attempt to mix my own. It would be the easiest way out of it.

I've a darned good mind to send Maggie down to your place, friend Dinty. Waddy y' mean by that "easiest way out" remark. We are NOT looking for the "easiest way out." We've been doing that too darned long. We're now engaged in finding the BEST way out. If the best way is the easiest way, all well and good, but if it is ten times harder than the not-so-good way, it's us for it just the same.

Had I taken the "easiest way out" in hundreds upon hundreds of instances during the past fifteen years, I'd have avoided many a bitter FIGHT, have had a much easier time and all that, BUT where would I have been now? As it now is, the name of Richardson is respected, at least, even by my enemies. It is respected because they know that I have NOT taken the "easiest way out," but have taken what I firmly believed to be the RIGHT way out, regardless of what it might mean in hardship, lost friendship and bitterly fought battles. In the end I have won, and the winning is a triumph for RIGHT.

Forgive me, Dinty dear, for this sermon. I know you did not really realize just what you had said. You don't seek the "easiest way out," else you would not be enrolled in the Bluebook school. You just made a slip, and I could not resist the temptation to land on your shins for doing it. But I know you'll pust say "ouch" and let it go at that.

A Criticism

A letter comes from one who signs himself "A Brooklyn Projectionist." Ordinarily it would get just exactly no attention at all, but the good but too bashful brother is so evidently sincere, that this time this one gets by. He says:

Dear Friend Richardson: I desire to criticize the last part of Brother Gray's answer to question No. 158. (Why didn't YOU answer it yourself, my good brother? Are you afraid a lot of nit-wits would criticize you for being thus progressive? Brother Gray recommends placing the screen as low as possible. The following are my reasons for objecting: As theatres are today constructed, most of the projection rooms are built high up and far back, hence the lower you place the screen the more acute will be the projection angle and the more distortion (keystone effect) you will get.

He speaks of footlights, which means there is also a proscenium arch, and if the arch be high and the picture low, then it sort of "unbalances" the general effect.

My next objection is that most modern theatres have a balcony, which affects the audience if the picture be low. Did you ever note the posture of people seated in the balcony? Their backs seldom touch the chair and most of them prop up their heads by placing their elbows on their knees and resting their chins on their hands.

My own suggestion is that where there is a balcony, the screen be placed as high as is practicable without placing too great a strain on the necks of those seated at the front below. At the same time trying to balance up the surroundings of the screen. If you have ever sat in the balcony of some of the Broadway houses you will get what I mean.

No set rule can be used for placing the screen, but I believe the high psition is better than the low one.

He Uses His Head

Now, here is a man who uses his "reasoner." No matter whether or not you and I altogether agree with him, he USES HIS BRAINS, and a wrong conclusion which is arrived at by reasoning is in the end FAR better, in my opinion, than a right one which was arrived at by no special mental process.

"How do I make that out," do you ask? Why, because while the man may have arrived at a wrong, or partly wrong conclusion once, he is using his brains, and in the end his ideas and his work and results will be vastly improved.

Frankly, while I have annual passes to most Broadway theatres, and go to most of them occasionally, I have not noticed any such effect as you describe. I think you must have made your observations from the extreme back of some of the long ones, where the viewing distance is very long, the eyes a bit strained and patrons lean forward unconsciously because of that fact, rather than because of the picture position. I shall make note of this point in several of them. However, just as a matter of common sense I cannot see why a difference of maybe four or five feet could cause this effect.

As to the "unbalancing" effect, I believe there is merit in your contention on that point. On the whole I believe what Brother Gray said was all right, but that he had no intention of applying what he said if the conditions seemed to make it inadvisable—which may be the case in some theatres.

This is a point which comes VERY MUCH under the legitimate field of motion picture projection, hence IS A PROJECTIONIST'S PROBLEM, and one on which he should be in position to advise his manager intelligently. It is the inclusion of just such things as this which makes MOTION PICTURE PROJECTION as against "moving picture machine operating." It is the interest in and intelligent discussion of just such things which marks the MOTION PICTURE PROJECTIONIST and divides him from the man who merely "operates" or attends a machine.

Screen Position Important

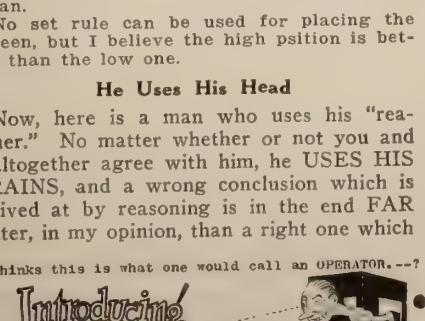
This good brother need not feel offended that I do not altogether agree with his conclusions. I believe the position of the screen is a matter to be considered separately in every installation—that it should be kept as low as is possible without setting up a greater objection in other directions than would its elevation. The main points as against setting the screen low are the increased angle of projection, with increased distortion, and the "unbalancing" effect named by the brother.

The things against a high position are the fact that there is an increase of vertical viewing angle for those in the front seats below and the fact that the higher the picture from the stage floor the more it "looks like a picture."

Let us hear your views on this subject. It forms a most interesting and instructive topic for discussion by projectionists.

NOTE—Names and addresses MUST accompany letters. They will not be published if it is requested that they be not, but I must have them as an evidence of good faith.

Methinks this is what one would call an OPERATOR.—?



This came in the mail, but fell out of the envelope and I have no way of knowing who sent it. Use your own judgment as to the typewritten comment.—F. H. R.

Where Is Smith?

Button, button, who's got the button? Everyone on the Rialto, myself included, is wondering what has become of Will C. Smith, who has, to all human appearances, just simply wiped himself off the slate. If anyone knows where he is, let them stand forth and be heard. No, there is no warrant out for him—yet, but unless his friends (and he has oodles of them) hear from him soon there's liable to be, and the charge will be deserting from the good ship Friendship.

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The Great Divide



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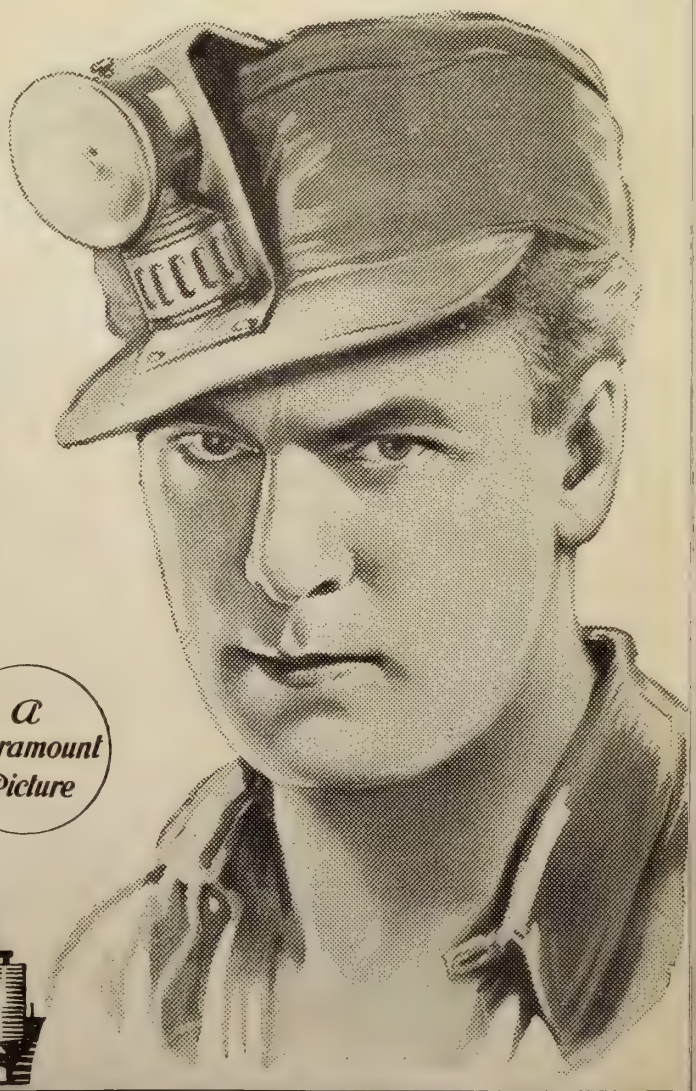
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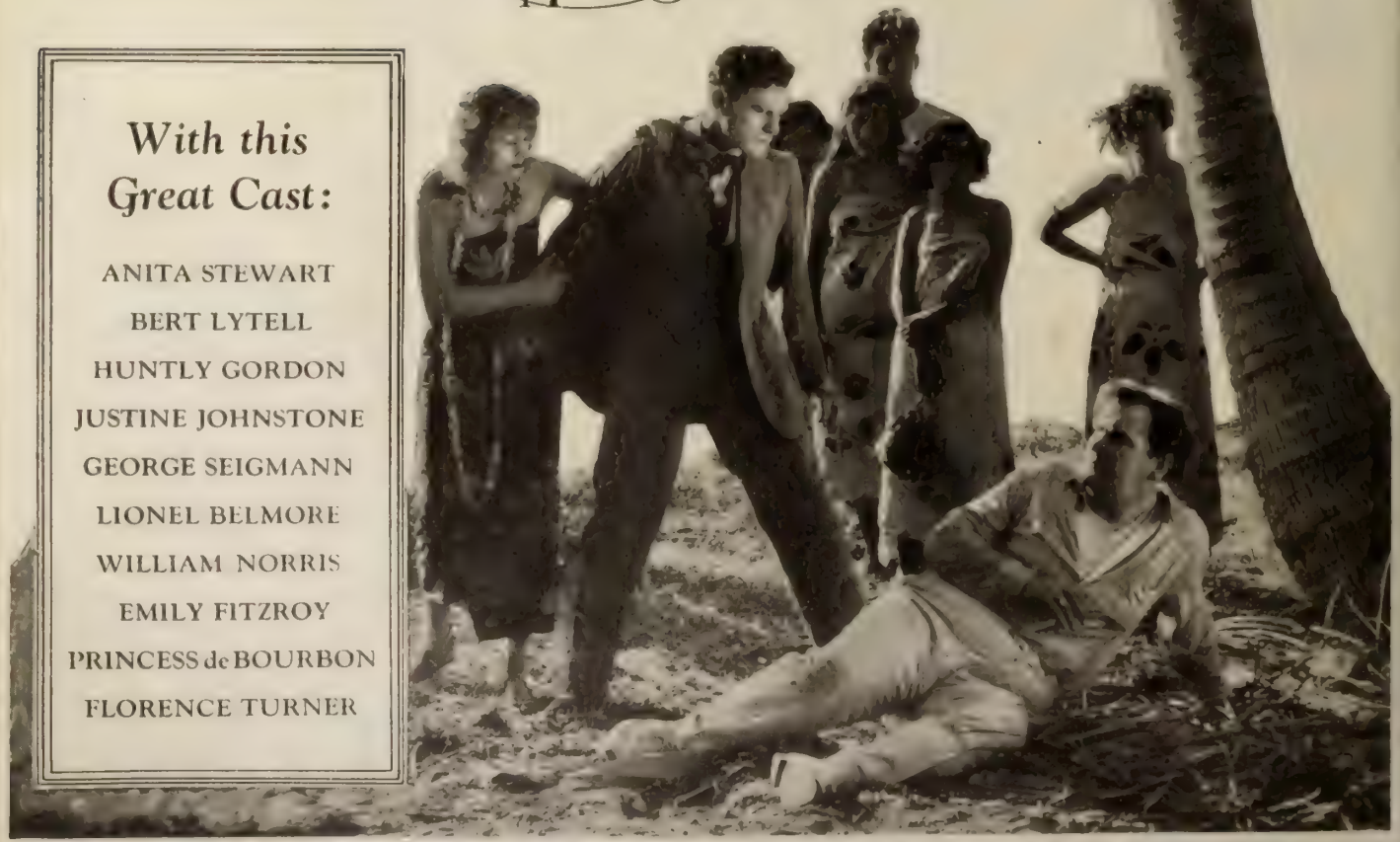
A Cosmopolitan Production

Distributed by

Metro Goldwyn

With this Great Cast:

ANITA STEWART
BERT LYTELL
HUNTLY GORDON
JUSTINE JOHNSTONE
GEORGE SEIGMANN
LIONEL BELMORE
WILLIAM NORRIS
EMILY FITZROY
PRINCESS de BOURBON
FLORENCE TURNER



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LYMAN H. HOWE'S HODGE-PODGE

Educational Pictures
"THE SPICE OF THE PROGRAM"





NEW and novel ideas that are packed into every foot of HODGE-PODGE make each picture in this series a subject of keenest interest to every type of audience.

Bubbling with good humor, with a wealth of novelty and variety, skilfully made, this reel of *Some Sense and Some Nonsense* will not only amuse and entertain your patrons but also stimulate them to a better appreciation of your Whole Program. No single-reel novelty could possibly do more.

RELEASED ONE A MONTH





For foreign rights address
FAR EAST FILM CORPORATION
729 Seventh Ave.
New York City

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons
President

Member, Motion Picture Producers and Distributors of America, Inc.
WILL H. HAYS,
President



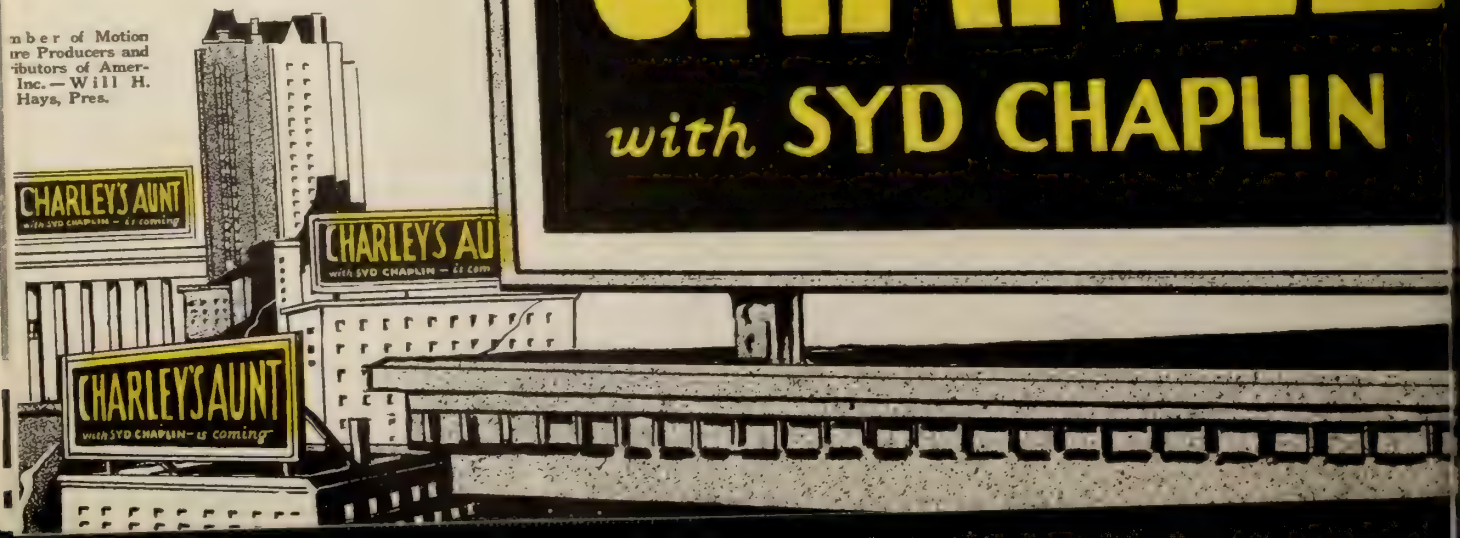
On the billbo a

heralding a mighty box-office attraction

This reproduction of a 28 sheet poster now on the boards in New York, Chicago and Los Angeles tells a story of vital importance to every showman. It heralds the approach of a mighty money-making attraction—the world's funniest motion picture, "CHARLEY'S AUNT," with Syd Chaplin. The fame of "CHARLEY'S AUNT" has already spread to every nook and corner of these United States. Here is a real showman's opportunity—a box-office bonanza. Don't muff it. It's a wise man that not only sees his opportunity but seizes it. GRAB THIS ONE.

Directed by
SCOTT SIDNEY

Produced by
CHRISTIE FILM COMPANY
INCORPORATED



nber of Motion
ire Producers and
ibutors of Amer-
Inc. — Will H.
Hays, Pres.

ards—



Winners! Every

WARNER BROS.

Classics of the Screen

ig Pictures Are the ule-Not the Exception ith Warner Bros.--



RIN - TIN - TIN
in "FIND YOUR MAN"

By Daryl Franc's Zanuck. ¶ With JUNE MARLOWE and Eric St Clair. ¶ Directed by Mal St. Clair

". . . . a thoroughly satisfactory entertainment, one of the best pictures we have ever seen with a dog hero."

—N. Y. Times



"THE LOVER OF CAMILLE"

From David Belasco's Stage success, "DEBURAU". ¶ With MONTE BLUE and MARIE PREVOST ¶ Directed by Harry Beaumont.

". . . . a most interesting picture. Harry Beaumont has caught much of the delicacy that characterized David Belasco's stage play."

—N. Y. American



ERNST LUBITSCH'S
"THREE WOMEN"

¶ With MAY MC AVOY, PAULINE FREDERICK, MARIE PREVOST and LEW CODY ¶ Story by Ernst Lubitsch and Hans Kraely

"'THREE WOMEN' at the Strand is the most powerful motion picture that has come to Manhattan since . . . . . "

—N. Y. Sun

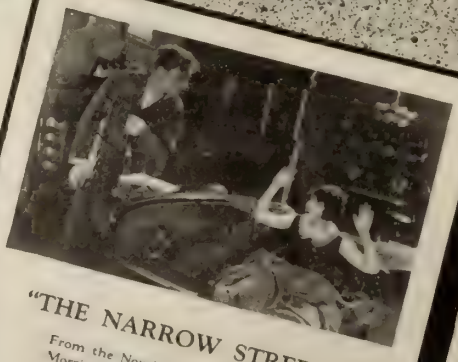


"THIS WOMAN"

From Howard Rockey's Novel. ¶ With IRENE RICH. ¶ Directed by Phil Rosen

"A strong cast, ably directed in a story that has many elements of popular appeal, makes this feature an asset to the average box office."

—N. N. Morning Telegraph



"THE NARROW STREET"

From the Novel by Edwin Bateman Morris. ¶ With DOROTHY DEVORE and MATT MOORE ¶ Directed by William Beaudine.

"'THE NARROW STREET' is the best picture ever shown at the Piccadilly. In fact it is one of the most entertaining comedies ever shown anywhere."

—Harriet Underhill, N. Y. Herald-Tribune.



"THE AGE of INNOCENCE"

From Edith Wharton's Pulitzer Prize Novel. ¶ With Beverly Bayne, Elliott Dexter, and Mary Roberts ¶ Directed by Wesley Ruggles

". . . . one of the most interesting pictures seen in some time and we predict that it will prove one of the year's most successful photoplays."

One of 'Em!



"THE DARK SWAN"

From the Novel by Ernest Pascal. ¶ With MARIE PREVOST, MONTE BLUE, and HELENE CHADWICK. Directed by Millard Webb.

"Put this down in your red-letter notebook—'THE DARK SWAN' will not be a dark swan so far as finances are concerned unless I am a poor guesser. It will bring the shekels into the well known treasury."

—Louella Parsons, N. Y. American.

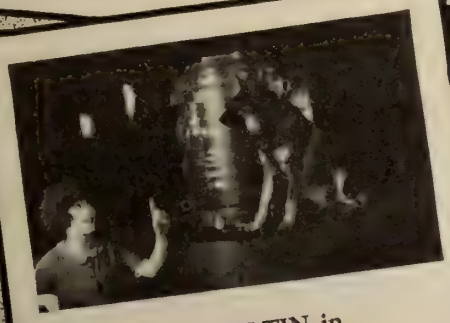


"A LOST LADY"

From the Novel by Willa S. Cather ¶ With IRENE RICH. ¶ Directed by William Beaudine.

"The film is one of the best seen on Broadway this year; it is convincing, true to the book from which the picturization was made—and different."

—Regina Cannon, N.Y. Graphic



RIN-TIN-TIN in "The LIGHTHOUSE by the SEA"

From Owen Davis' Melodramatic Stage Sensation. ¶ Directed by Mal St. Clair.

"Rin-Tin-Tin, who will be remembered for his many clever stunts in 'FIND YOUR MAN', outdoes himself in this latest Warner Bros. production."

—Regina Cannon, N. Y. Graphic.

These Comments Are on *All* Warner Bros. "Classics of the Screen" Yet Released as Part of the 1924-25 Output—Not on a Carefully Selected One or Two of Them!

—and You Can

Bet Your Bottom Dollar

that these Remaining Attractions for 1924-1925 Will Draw the Same Enthusiastic Praise

"A BROADWAY BUTTERFLY"
By Darryl Francis Zanuck. ¶ With DOROTHY DEVORE, LOUISE FAZENDA, and WILLARD LOUIS. ¶ Directed by William Beaudine.

"ON THIN ICE"
Adapted from "The Dear Pretender" by Darryl Francis Zanuck. ¶ With TOM MOORE and EDITH ROBERTS. ¶ Directed by Mal St. Clair.

"THE MAN WITHOUT A CONSCIENCE"
From the story by Max Kretzer. ¶ With WILLARD LOUIS and IRENE RICH. ¶ Directed by James Flood.

"RECOMPENSE"
Sequel to "SIMON CALLED PETER"
From the novel by Robert Keable. ¶ With MARIE PREVOST and MONTE BLUE. ¶ Directed by Harry Beaumont.

"MY WIFE AND I"
From the novel by Harriet Beecher Stowe. ¶ With IRENE RICH. ¶ Directed by Millard Webb.

"EVE'S LOVER"
From the story by Mrs. W. K. Clifford. ¶ With IRENE RICH, BERT LYTELL, and WILLARD LOUIS. ¶ Directed by Roy delRuth.

RIN-TIN-TIN in "TRACKED IN THE SNOW COUNTRY"
By Edward Meagher. ¶ With JUNE MARLOWE. ¶ Directed by Herman Raymaker.

"HOW BAXTER BUTTED IN"
From the play by Owen Davis. ¶ With WILLARD LOUIS. ¶ Directed by William Beaudine.

"THE ELEVENTH VIRGIN"
From the novel by Dorothy Day. ¶ With HELENE CHADWICK. ¶ Directed by James Flood.

—and Another Smashing Big Ernst Lubitsch Production
With MARIE PREVOST, MONTE BLUE, CLARA BOW, WILLARD LOUIS, JOHN ROCHE, and Other Outstanding Screen Favorites.

Get The LAST

N.Y. Critics Glorify It

A MASTERPIECE

"The story grips one from beginning to end—a jubilant finish—a masterpiece."

Mordant Hall,
in the N. Y. Times

"Really leaves one breathless." *Christian Science Monthly*

EXCEPTIONAL

"If any exhibitor is offered this picture and passes it up, he doesn't deserve to be in business. An exceptional photoplay—a masterpiece. I lack the ability to describe the beauty, the charm, the poignancy, the happiness of The Last Laugh. It made me cry and it made me laugh. I can only say it is the highest point in craftsmanship that the motion picture has yet attained. Remarkable burst of applause. The direction is as close to perfection as anything can be—inspiring acting. There never has been such a performance upon the screen."

Billboard

PERFECT

"The film must prove a sign post to our directors. Brilliant direction . . . . virtually perfect performance!"

W. R.,
in the N. Y. World

BOX OFFICE APPEAL

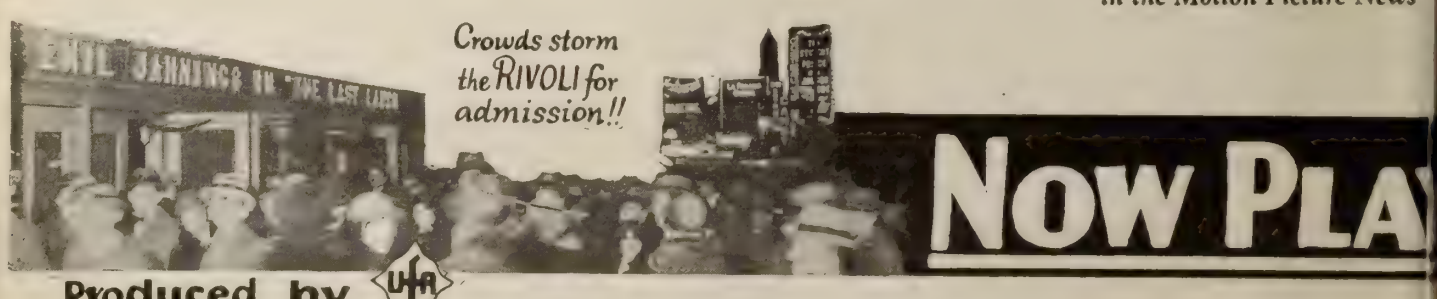
"A mighty fine picture particularly worth while inasmuch as it carries no titles. Should also have marked box-office appeal. One cannot but enjoy the excellence of this picture. Really worth while. Contains in the leading role one of the greatest actors of the day!"

Film Daily

IMPRESSIVE

"Abounds in the unusual—a masterpiece. It is worth heavy exploitation. Word of mouth advertising will bring crowds. Suitable for first runs and average houses. It is a deft and impressive piece of work. Finely acted and staged!"

Laurence Reid,
in the Motion Picture News



Produced by UFA

LAUGH On Your Competitors —Crowds Cheer It!

SPLENDID

"One of the finest productions from a human as well as an artistic viewpoint ever shown. A happy ending which strikes a high note in farce. On its merits as a great picture 'The Last Laugh' should win audiences anywhere. There isn't a subtitle in the picture, yet the story comes smoothly and with great force. In a most unusual way, a deliciously happy ending, farcical, rich in humor and humanity, a splendid piece of work that exalted the audience. It is one of the best balanced casts I have ever seen. A splendid feature."

Joseph R. Fliesler
in the N. Y. Morning Telegraph

TREMENDOUS CLEANUP

"A tremendous work. By all means throw open the screen of the country to pictures of this type. This is a film that will go down in history as one of the big pictures of this decade. Murnau, who handled the direction, has achieved some really remarkable touches. Words cannot do justice to what he has achieved on the screen, and the picture must be seen to be appreciated. The picture, on the strength of its humanness, its tremendous comedy kick at the finish, and the art of the production itself, is going to prove a real clean-up at the box-office. It is a production that will be made by word of mouth advertising such as no other picture has received in years."

Variety

FINE ENTERTAINMENT

"Will afford an evening's fine entertainment! Exhibitor will make no error in showing it. The cast is uniformly excellent!"

Exhibitors Trade Review

COMPELLING

"The bill presented this week at the Rivoli is one of th greatest ever offered at the younger Riesenfeld house. Th picture held me in a vise-like grip. When Emil Janning is right, there isn't a greater screen artist in the world. An he is right here. I could devote a whole column to th picture if I had the space but suffice it to say, I have neve seen a more compelling photoplay!"

George Gerhard,
N.Y. Evening Worl

SIMPLY SUPERB

"We warn you that you'd better see it. Probably no filr shown this season will stir up such a lot of discussion an if you want to be 'film wise' you'd better take a peek at i No doubt about it—this is an exceedingly interesting piec of work from many angles. Simply superb—splendidly don —excellence itself—new and refreshing. You'd better se it; you're sure to enjoy it."

N. Y. Evening Po

NG at the famous RIVOLI theatre-Broadway & 49th St. next week at the famous RIALTO theatre-Broadway & 42nd St.

Distributed by UNIVERSAL

Never has th
such a re
The HUNCHBACK

In the Big Cities
—a big winner!

"Our lobby is impassable. Crowds reach to entrances of other theatres!"
Hippodrome Theatre, Baltimore, Md.

"Biggest box-office attraction we ever had!"
Milwaukee Theatre, Milwaukee, Wis.

"All records for any picture ever played broken!"
Syracuse Strand Theatre, Syracuse, N. Y.

"Broke all records by $1200. Second day's again broke record!" *Adams Theatre, Detroit, Mich.*

No matter how you judge it, "The Hunchback of Notre D of all time. No other pictu tuous acclaim or box-office ca alone. You can never exhau and again—its profit possib

In Smaller Cities
—size makes no difference!

"Broke all records! Over $100 better than Covered Wagon opening." *Liberty Theatre, Youngstown, O.*

"Broke all house records for past fifteen years!"
Oliver Theatre, South Bend, Ind.

"Broke all records by far of any picture ever played in Bridgeton!" *Criterion Theatre, Bridgeton, N. J.*

"Broke all records! The greatest masterpiece ever produced!" *Rivoli Theatre, Portland, Oregon*

In Farming Districts
—the green backs grow all around!

"Best ever put on the screen!"
Scotland Theatre, Laurinburg, N. C

"Playing to turnaway business. Tremendous box office attraction!" *Palace Theatre, Wichita, Kan*

"Complete sell-out. Turned away another capacity house!" *Plaza Theatre, Waterloo, Iowa*

"Record houses for all performances!"
Charleston Theatre, Charleston, S. C

A Universal Production

ON BROADWAY

For an indefinite run
B. S. Moss' Cameo

Because it is — HUMAN DRAMATIC SENSATIONAL

B. P. Schulberg *Presents*
His Dramatic Conception
of

"CAPITAL PUNISHMENT"

Directed by James P. Hogan - - - Adapted by John Goodrich

Portrayed by a Huge Cast

CLARA BOW	GEORGE HACKATHORNE	ELLIOTT DEXTER
MARGARET LIVINGSTON	ROBERT ELLIS	MARY CARR
ALEC B. FRANCIS	EDITH YORKE	JOSEPH KILGOUR
WADE BOTELER	EDDIE PHILLIPS	GEORGE NICHOLS

Preferred Pictures - Distributed by **B. P. Schulberg Productions, Inc.**
1650 Broadway, New York — J. G. Bachmann, Vice-Pres.

Foreign Distributors: Export and Import Film Co., 729 Seventh Ave., New York City. Cable Address: Eximfilm, New York.

Next Week
An Event of Importance!

Next week—an event of importance occurs—

The world premiere of "The Lost World," First National's next big special, at the Tremont Temple, Boston.

Big pictures come, and big pictures go—big pictures have become so frequent that their openings have come to be a matter of course.

But "The Lost World" is a DIFFERENT big picture.

It is, as I understand it, a picture that cannot be compared with any other type of offering on the screen. It is a novelty—the result of seven years and more of intensive study and labor.

So, it seemed to me, the premiere is an event of importance.

And I decided to go to Boston to view the opening.

I told First National so.

They came back with this:

"Why don't you give a COMPLETE story of 'The Lost World's' opening—the details of the elaborate newspaper campaign, the presentation itself, and even your opinion of the reactions of the audiences during the opening week?"

"I can't afford the space," I replied.

"We'll take all the space necessary," was the answer. "And you do the job in your own way, your own words, your own thoughts."

I looked the speaker straight in the eye. Stared at him.

"We mean it," he repeated. "We think it will be a real

service to the exhibitor. All we will provide will be the space you need. But the story, the opinions expressed, the information given, will all come FROM YOU—in your own way.

" 'The Lost World' is going to play in an unprecedented number of theaters. It is the type of picture to which the exhibitor will give unusual care and attention in planning his advance campaign and his presentation. It is an exploitation picture. We think he will appreciate getting an outsider's viewpoint, an unbiased study of the exploitation and presentation angles. You say you want to do it for your readers but haven't the space. We'll pay the space bill."

Well—that's certainly showing confidence in a picture and the opportunities it offers.

Of course, speaking with all the modesty that a trade paper editor can be expected to have, it shows an equal degree of confidence in its editor and the faith that the publication's readers have in his sincerity and consistent desire to shoot square with exhibitor and producer.

So here I am in Boston—where I intended to come anyway, to view an opening that I thought worth the trip—but instead of being limited in my opportunity I am here to tell you the WHOLE story, the COMPLETE story.

Watch for it.

Robert E. Welsh

E



Presented by
THOS. H. INCE
CORPORATION
and greatest since
"Anna Christie"

A First National Attraction

FIRST NATIONAL PICTURES

The backbone service of the country's finest showmen

Foreign Rights Controlled by First National Pictures Inc. 383 Madison Avenue New York

Members of Motion Picture Producers and Distributors of America Inc.—Will Hays *President*

NTICEMENT

Big as a book—Bigger as a Picture and now being nationally advertised



Mr. Colvin W. Brown,
Thomas H. Ince Studio,
565 Fifth Avenue,
New York City.

My dear Mr. Brown:

There has been no more extraordinary event in recent publishing history than Clive Arden's sudden leap to popularity.

This author's first novel was Sinners in Heaven. It won the Leonard Parsons Prize in England. It has gone through edition after edition on both sides of the Atlantic.

The sale of ENTICEMENT has exceeded the sale of Sinners in Heaven. It has run like a scared rabbit. It keeps us on the jump every minute.

Where the response is immediate and conclusive it is a delight to pour out money in advertising a book. That is preeminently the case with ENTICEMENT. Naturally we have kept it up, hammered away, spread it out in widening curves with a national persistence. Almost everybody in America must know by now that

"An apple is the emblem of Enticement."

We are enthusiastic over the picture you have made from this great fiction hit. Like the book it has every element of popular appeal.

And we have taken off our coats and gone to work to cooperate with you and First National in making the tieup of book and picture to the last degree effective.

As a first step we have made a photoplay edition of ENTICEMENT which we are ready to back as the most attractive yet made of any novel. And we have developed a whole new scheme of national advertising combining the picture and the book in a most novel and unusual way.

If an apple is the emblem of Enticement, Enticement is the emblem of Success.

D. L. Chambers
Vice President
Bobbs Merrill Co.

From the novel by
CLIVE ARDEN
Adapted by
BRADLEY KING
Directed by
GEORGE
ARCHAINBAUD
with
MARY ASTOR,
CLIVE BROOK
and IAN KEITH
Under personal supervision
of THOMAS H. INCE

First National Pictures Inc. presents

"AS MAN DESIRES"

with

Milton Sills and Viola Dana

From GENE WRIGHT'S novel. PANDORA LACROIX
Adapted and supervised by EARL HUDSON
Directed by IRVING CUMMINGS
Scenario by MARION ORTH
Editorial Direction MARION FAIRFAX
Art Director MILTON MENASCO
Photography ROY CARPENTER
Film Editor CHARLES HUNT

7 shows a day 5 of them capacity!

That's what the Pantheon Theatre, Toledo, reports on this winner–



Foreign Rights Controlled by First National Pictures Inc. 383 Madison Avenue New York

Ahead in prestige and in bankroll with FIRST NATIONAL'S Leadership pictures

Members of Motion Picture Producers and Distributors of America Inc.—Will Hays *President*



The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers



The Editor's Views

VITAGRAPH'S withdrawal from the Motion Picture Producers and Distributors of America, Inc., seems naturally to demand editorial comment. But it must be admitted that with the facts in hand at the moment intelligent comment is a rather difficult task.

To which the reader probably replies, "If you can't comment intelligently, don't comment at all."

But there are phases that are obvious. Most important of these is the fact that the resignation, and the statement accompanying it, are to be regretted because of the inspiration and fuel that will be given pseudo-reformers and ambitious legislators.

And it must be added, equally to be regretted is the fact that Will Hays and his associates, foreseeing this inevitable condition, could not summon forces to forestall the withdrawal.

That is the surface. All else is behind a pall that may be lifted—and may not be.

* * *

THE business certainly is in need of a Solomon at this moment. But with all his fabled wisdom we doubt if the Biblical sage could offer anything at this moment.

Irresistibly, a certain condition is being brought about. It is the concentration of picture buying power.

Nothing has slowed its development in the past year, nothing apparently can stop it.

And buying power is apparently the center of all power in this industry.

There was a time when the alarmist was met with the statement, "You can't monopolize or concentrate brains. There will always be new production genius and new creative effort."

But we have learned that production genius means little if the market is getting narrower.

Here is the spot for the Solomon.

Can we in all justice tell the big fellow that he has no right to expand, no right to fully utilize his resources and connections, no right to use all possible means to protect his investment and his future?

And, on the other hand, can we say that age-old antipathies to monopoly and concentration are to be swept aside? That the independent has no other recourse than to meekly accept the inevitable?

Solomon, possibly, might point out that there is an easy solution for the independent distributor and producer in association with the independent exhibitor.

But where is the independent exhibitor?

Just what is the independent exhibitor?

And, after you find him, and define him, who is going to convince him that the battles of the independent producer and distributor are any part of his worries?

There's the rub. There are many "independent exhibitors" to be found, no doubt. And they probably like to read editorials that discuss the "trust" and ringing statements that denounce monopoly. But when they go out to book their pictures—ah, that's different.

With few exceptions it might be said then that the only ones who remember that word "independence" are the ones who know that they have the luckless independent distributor in a position where he has to take it or leave it.

* * *

WE hope we are not over-pessimistic. We know that it is not helping a situation to say that it is "inevitable." But we keep on talking in the hope that somewhere there is a descendant of Solomon who might come forth with proof that our editorial view is all wrong, that there is a solution, a natural one and a happy one.

At the moment we do not claim the gift of a seer or a Solomon, but merely plead our sincerity.

Robert E. Welsh

Moving Picture WORLD

EDITOR - - - - - - - - - - - - - - - ROBERT E. WELSH

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4 out of every 5 motion picture theatres in the United States are reached by a copy of MOVING PICTURE WORLD!

First in the field!

1,600 Seat Opposition Not Scaring Old-Timer With Only 218

Small Town Up Against Troubles? Small House in Big City Has 'Em Too

By A. VAN BUREN POWELL

SMALL town exhibitors are certainly "up against it" in a lot of cases. What with the radio, the carnival, the frequent dance and other social affair, and one or more opposition houses, it's a dog's life, and we're all agreed about that!

Did you ever stop to think, though, about the "city feller" who has a typical small-town theatre, in size, that is? What's he going to do when they push the already high rent up another few notches, and then go and build a sixteen hundred-seat house right in his neighborhood?

Your small town theatre can go outside the confines of the town, and drag 'em in from all over—if the manager does his duty by the exploitation and advertises so that people know what he's got to offer. The small house in the big city can't take 'em from other parts of the city.

Yes, siree! The man with a small theatre in a big city has his work cut out for him to rip any silver lining off the edge of his particular cloud.

But he does it.

Anyhow, Stephen G. Brenner—"just 'Steve'" as he prefers to be thought of to those who know his many tips in Straight From the Shoulder Reports—runs a 218-seat theatre, the Eagle, in Baltimore, Maryland. He is in a position to know his subject, and so he's worth listening to when he chats about them and, in his cheerful, optimistic way, tells how he gets the best of them.

"Steve" can lay claim to deferential attention on another score. While only thirty years of age, he has been "in this game" for eighteen years! Some record, isn't it.

He plunged into the motion picture maelstrom when he was just tall enough to reach a projector crank. He has worked in every branch of the game except the Studio. Operator when he cranked one of the early Lubin projectors—usher, bill-poster, stage-hand, actor, had charge of film exchange under the oldest firm in Baltimore, known then as Pearce and Sheck—now proprietors of one of the largest theatres and also several smaller theatres in Baltimore.

"Steve" at one time did all the road work for this concern, such as small town churches, halls, opera houses, and lodges. At the age of twelve he was assistant "projectionist" to Walter Steiner of the American Mutoscope and Biograph: they were employed at Riverview Park in Baltimore, in a place known as the Casino. They used a Punch-and-Judy show as a ballyhoo and the show consisted of illustrated songs such as "Colleen Bawn," "Starlight," "In the Shade of the Old Apple Tree"; films were 300 to 500 feet; admission was ten cents, five for children, and showing time about twenty minutes, changing films once a month.

So, you see, Steve has the foundation of solid experience and the fact that he has kept his Eagle theatre pulling for six years past is further proof that he knows how to apply his lessons.

How he keeps going against a sixteen hundred-seat house and a restricted drawing area, is better told by Steve himself.

Introducing—Stephen G. Brenner. Go to it, Steve:

"Well, that's quite some experience, eh?

"First I better give you an idea of what the Eagle is. It's a 218-seat house, and we run features and short subjects—giving usually an eight- to ten-reel show. The admission is always ten cents.

"I find in my locality that westerns and action pictures take best.

"We use an automatic organ for music, and have no complaints.

"There are two ushers. They are not costumed, but we are very strict with ushers, as to their conduct and deportment toward the patrons, and their personal appearance. This is an important item in a small house that draws all classes.

"Tips from Straight From the Shoulder are useful—very much so—in booking. More about booking later. Now I want to show how much advertising is done, then you'll have a good idea of everything.

"On a regular show I use two one-sheets, one six, and daily newspaper space.

"When a special feature is coming along I add to this with screen advertising, and throwaways or heralds.

"When anybody asks what the small exhibitor in the big city does to make money, they've come to the right place. My opposition house, sixteen hundred seats, plays vaudeville and pictures at fifteen cents lowest admission—five cents higher than my own house charges. (Some opposition, don't you think so?)

"For one thing, and the logical one, I watch for the pictures that are winners in the big house, and get as early a date as possible after his protection date; he cannot possibly have gotten all the people who ought to see a winner, and so of course I profit there.

"Another contributing factor to money-making is to watch for sure box office attractions, such as 'Captain Blood,' 'Spirit of the U. S. A.' and others: then, besides, pick the good stars of the type that your audience likes, in my case such as Tom Mix, Fred Thomson, Buck Jones, Richard Talmadge, and many of the other well-known stars.

"If you cannot make any money with such good stars, and good pictures properly advertised, there is something wrong—and here is a great big 'something' exemplified in a little story of one of my past experiences:

"I visited a small town house several months ago. My first step was to his projection room. I found machines and equipment very dirty; his condensers looked as if they had been

Say, Boys—

Some opposition!
1,600 seats to pull against—
And you with 218!
Could you make a proposition like that pay for six years?—and keep it building for the future?
The secret is worth knowing.
A man with eighteen years of picture experience has done the trick.
He tells you the secret.
It's simple.
It applies to small towns, too.

J. B. Tackett Builds Prairie Theatre to Give Kansas Folk Sunday Shows

Defies Ministers and Puts Up Unique Structure Just Over State Line

By HARRY GARTLEY

ON the open prairie three miles from Coffeyville, Kansas, John B. Tackett has bought a square block of land and is building a combination theatre which will give Sunday matinee and evening shows for Kansas citizens.

The state laws of Kansas prohibit Sunday shows, the Ministers' Alliance has declared war on Mr. Tackett, but he, risking an investment of $35,000 in a unique venture, goes on building his one-day-a-week theatre without fear of Kansas laws or Kansas ministers, because he is just across the line and in Oklahoma.

The lawmakers of Kansas, in their insistence that no theatres shall be open on Sundays, are responsible for Tackett's daring experiment. No matter what laws go on the books in any state, there always is a part of the populace that disagree violently with them. So it is in Kansas, and Tackett, well known to Kansas as an exhibitor, plans to make this dissatisfied element his clientele.

Clergy Declared War

When news of the venture reached the Ministers' Alliance, war was declared on Tackett. It is said that the various Coffeyville churches, one Sunday evening, denounced him in no uncertain terms. The congregations were asked to stand as a sign that they would boycott not only his new show house but also his theatre at Coffeyville, the Tackett.

But Tackett claims that the ministerial boycott has helped the Tackett Theatre. Business had been falling off, he claims, until the churches took action; then it immediately began to increase. The first Monday night after the boycott it picked up about ten dollars, and it has continued to improve until it now, he says, shows an average of twenty-five dollars a day over what it was before the churches took him to task. Incidentally, boycotts are distinctly illegal, according to Kansas laws.

The combination house which Mr. Tackett is constructing on the prairie will be seventy-five feet wide by 140 feet long. The stage will be thirty-five feet wide and have a depth of eighteen feet, with no loft. Twenty-five-foot scenery may be used.

The building is being constructed of concrete and tile so that it will be thoroughly fire-proof. The seating capacity will be about 1,500 and the estimated cost at completion is $35,000.

The management intends to stage Sunday matinees and evening shows, which will consist of road shows, vaudeville and pictures. A ten-piece orchestra will furnish the music. The date of the opening has not yet been announced.

Just what effect this dispute with the Ministers' Alliance will have on Mr. Tackett's business at the two theatres is problematical at this time. He says that the alleged boycott has helped the Tackett Theatre, but it has been the experience of many exhibitors that open warfare with clergymen and their congregations is dangerous to their investment. It will be interesting to see how Mr. Tackett, a good fighter himself, will fare.

Mr. Tackett began in the show business at Coffeyville. He had previously operated a photograph gallary there. It was twenty-seven years ago when he started his first show, a theatre where he showed old stock thrillers like "Nellie, the Beautiful Cloak Model." When motion pictures began to attain to popularity, he quit the legitimate forever, so that now he can point to about twenty years in the motion picture business. Friends credit him with the distinction of owning and operating the first picture theatre west of Chicago.

In the early days of the picture business Mr. Tackett made the Dalton boys the subject of a film thriller, showing the raid on the Coffeyville bank which wound up the activities of the Dalton gang. His initial returns from this picture opened new fields of endeavor. He toured the country, managing the picture and Emmett Dalton, who had left prison and was lecturing. He also made a few other thrillers, including one based on "Scout" Younger, which were financial successes.

Tackett Well Known

Returning from the road, Mr. Tackett bought a lot at 100 West Eighth street, Coffeyville, converting the barn on it into a theatre seating 800 and showing both pictures and vaudeville. In 1918, he constructed his present theatre on the same site. It is a handsome brick structure possessing all the latest and best equipment. The capacity is 1,200 and the prices are 25 and 35 cents for matinees and 35 and 50 cents for evening shows. In it he has continued his policy of pictures and vaudeville. Recently, "The Sea Hawk," booked for three days, did a capacity business, selling out three times a day.

Mr. Tackett is well known to theatrical men from coast to coast. Men of the legitimate stage, of vaudeville, of pictures know and like him. Undoubtedly they are in sympathy with him in his present daring venture.

That Final Touch of Courtesy

GOOD motion pictures, good projection, comfortable seats and a well polished handle on the big front door aren't all the requisites of a successful picture theatre. No sir-e-e. Competition has waxed as stiff as the mustache of an English lord, so the exhibitor must delight patrons through service.

Exemplifying this ideal of service is a bulletin recently issued to the ushering staff of the new Milwaukee Theatre, Milwaukee, by Assistant Manager Louis C. Shimon. He called it "Selling Your Services" and it read as follows:

"Did you ever think of working out a plan for systematically selling your services for a larger amount than you now receive for them? You have thought yourself worth more money, but what efforts do you put forth to show that you deserve more? Are you making a study of ushering? Of courtesy? Of tact? Good talking points are necessary to sell anything.

"It's up to you to prove to the management that you are more expert than the majority of the men engaged in your line. So don't be afraid of a little extra work. You'll surely win a heavier pay envelope if you will first remember that you're selling your services."

Why not ask your ushers to paste this in their hat?

Vitagraph Quits Hays Organization, Quoting 'Live and Let Live' Belief

Daylight Movies on Broadway During the Eclipse

For the first time in the history of the world a moving picture was shown during the darkness resulting from the total eclipse of the sun on Saturday last.

The Famous Players-Lasky Corporation had made arrangements with the Police Department to project as many reels of "The Ten Commandments" in Times Square as could be shown during the darkness resulting from the eclipse. A projection machine, placed in the traffic tower at Broadway and 44th street, threw moving pictures across Broadway onto a screen placed outside the Criterion Theatre.

Here, at last, was something new under the sun (even though it was in eclipse!). Motion pictures had not been invented at the time of the last total eclipse visible in the United States, in 1806.

The scholarly press agent further announced that "this unique entertainment can positively not be repeated during the next ninety-nine years, since New York is not scheduled for a return engagement of this heavenly entertainment until 2024."

The co-operation of Commissioner John A. Harriss had been obtained for this interesting scientific experiment. A projection machine placed in the traffic tower directly opposite the Criterion had a "throw" across Broadway to the Criterion, which is much shorter than the "throw" in some of the larger Broadway theatres. Harry A. Rubin, in charge of projection, had no mechanical difficulty in achieving clear projection on the outdoor screen.

It was as dark in Times Square during the eclipse as it is in the interior of the average motion picture theatre. The electric sign and lights of the marquise of the Criterion were extinguished to facilitate projection.

Special arrangements had been made by the Police Department to handle the crowd of 7,000 that assembled at this world premiere of a picture in God's projection room.

The program started at 9:02 a. m. and several reels were shown. Green celluloid eyeshades were distributed without charge to those who viewed the eclipse from Times Square.

AGAINST ELECTROLIERS

The recent action of a downtown San Francisco theatre in making use of electroliers in advertising its show, and which resulted in a civic organization having the offending cards removed, has led to an order from Chief of Police Dan O'Brien that patrolmen remove all advertising matter posted contrary to law and that offending parties be arrested.

THEY TRY IT AGAIN

The California State Legislature is in session at Sacramento and the usual measure to prohibit the sale of theatre tickets unless a seat is ready for the patron has been introduced. This is aimed at picture houses and others having continuous performances.

Withdrawal Will Have No Effect on Attitude "of Interest in Welfare of Everyone in Industry" Says Hays Office

VITAGRAPH, INC., has resigned its membership in the Motion Picture Producers and Distributors, Inc., commonly known as the Hays organization.

Vitagraph makes the formal announcement to the trade in a page advertisement, which appears elsewhere in this issue, and which reads:

"Vitagraph has resigned from the Motion Picture Producers and Distributors of America, Inc. (Commonly known as the Hays organization).

"Vitagraph will do its fighting in the open.

"Vitagraph is not a competitor of the exhibitor.

"Vitagraph will continue its policy of live and let live.

"Watch your step, Mr. Exhibitor.

"ALBERT E. SMITH, President."

On the heels of Vitagraph's announcement of resignation the following statement was issued by Courtland Smith, of the Hays office.

"On October 11, 1922, Vitagraph gave notice of its intention to withdraw, which withdrawal would have become effective within six months from that date. However, they continued to pay dues until January 10, 1925. From the standpoint of this office, this simply means the termination of their active participation in the work of the association, and will of course have no effect on the attitude of this office, which is one of interest in the welfare of every one in the industry."

Accompanying Mr. Smith's statement was a list of the nine original members of the association and the seventeen companies who were subsequently elected and a list of the three who have resigned since the association's inception.

Vitagraph, the oldest film producing concern in America, was one of the nine charter members of the association.

In announcing Vitagraph's withdrawal Barran Lewis, representing Albert E. Smith, president, issued to the press a statement which reads in part:

"When the Motion Picture Producers & Distributors of America, Inc., was organized, Vitagraph became a charter member because it believed the industry could be bettered through the labors of such an organization. There was much injustice in the industry, and the sufferers were not only the exhibitors and independent producers, but the public as well.

"The public has had foisted on it pictures which brought quick and just criticisms for morbid and salacious sex scenes. It was to clean up this situation and to bring about justice that the Hays organization was formed, and Vitagraph entered in in the belief that justice could be arrived at within the industry.

"Vitagraph withdraws because it does not believe that justice to the distributors and to the public and to those independent producers who are not theatre-owning exhibitors can be obtained through the labors of the Motion Picture Producers and Distributors of America.

"This organization has issued much propaganda favoring clean pictures. Vitagraph has issued only clean pictures and no propoganda. Vitagraph has produced clean, wholesome pictures for twenty-seven years and enters its twenty-eighth year in February more confident than ever before that clean pictures win.

"Vitagraph makes them and makes them for the public—not for its self-owned theatres. Vitagraph owns no theatres, therefore it can give the public what it wants without strings tied to it."

A. M. P. A. Learns How Hillyer Gets His Action

Members of the Associated Motion Picture Advertisers know now just why the pictures that Lambert Hillyer directs are notable for action, moving drama and thrills per se. He related to the members of the A. M. P. A. at their weekly luncheon at the Cafe Boulevard on January 22 just how much he loves action in the pictures he makes—so much, in fact, he said, that he frequently doubles for the players when they are called upon to perform some hazardous feat.

His interesting talk was highly enjoyed by the publicity men. A new member of the A. M. P. A. in the person of Fred Stanley, First National's New York studio publicity director, was introduced, and C. L. Yearsley bade farewell to his fellow-members on the eve of his departure for California.

Victor Shapiro, on behalf of the various committees arranging for the Naked Truth dinner and dance at the Hotel Astor on Saturday night, February 7, announced that arrangements had been about completed and that nearly everybody in the profession who is anybody would be in attendance.

Massachusetts Amusement Co. Seeking Strike Injunction

THE Strand Realty & Amusement Company, Inc., of Fall River, Mass., is seeking an injunction to prevent the Musicians' Union of that city from calling a strike in the Strand and other theatres of the city in which Nathan Yamins is the general manager and treasurer. At a master's hearing on the petition of the amusement company, members of the musicians' union denied that there was any conspiracy between them and members of the stage employes and operators' unions to close the theatres. During the hearing telegrams and letters were introduced for the purpose of showing that the stagehands and projectionists' unions had authority to strike along with the musicians.

The controversy started when the musicians in the Bijou Theatre were discharged on December 20, following the installation of an organ. The musicians' contention is that they held a contract for a period of forty weeks. Mr. Yamins was one of the signers of the contract, which was offered in evidence, with Leo B. Shoob, union leader. During November, at a time when business at the Bijou had started to decline, Mr. Yamins conferred with Mr. Shoob regarding a reduction in the personnel of the orchestra. At this time he told Mr. Shoob that he (Yamins) never had received a copy of the contract and that he did not consider that one existed. Mr. Shoob had the copy in his possession, but had neglected to give it to Mr. Yamins after he had received it from the union, which also has a copy.

Mr. Yamins testified that despite the fact that the contract entered into beween Mr. Shoob and the eight other musicians, and which he had signed in behalf of the Bijou Theatre, was for forty weeks, he could terminate it by giving two weeks' notice. The union and Mr. Shoob contend that the contract is for forty weeks, was signed for that length of time and that it could not be terminated except by mutual agreement.

Although Mr. Yamins denied the validity of the contract he acknowledged that he was aware a contract would have to be signed by Mr. Shoob as leader and the musicians, but contended that the one introduced was invalid.

Asked if he had been threatened or intimidated by any of the defendants named, Mr. Yamins replied that he had not. However, he did say that threats had been made by members of the union. He explained this by saying that a woman had telephoned to him and said that she had overheard the conversation in which the threats were made.

Among the corporations which Mr. Yamins seeks to have an injunction apply are the Plaza Company, controlling the Plaza Theatre; Strand Realty Company, controlling the Strand, Park and Pastime theatres; Rialto Amusement Company, controlling the Rialto and Bijou theatres.



EDWARD BOWES

Vice-President of Metro-Goldwyn Dist. Corp. and Managing Director of Capitol Theatre, New York, appointed major and staff specialist in Officers Reserve Corps of U. S. Army

Pennsylvania Installs Schad President; Hears Cohen

Sydney S. Cohen, chairman of the Administrative Committee of the Motion Picture Theatre Owners of America, was the principal speaker at a meeting and luncheon of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, held at the Hotel Vendig, Philadelphia.

The officers nominated at the previous meeting and elected at this session were: President, H. J. Schad; first vice president, M. E. Comerford; second vice president, Floyd Hopkins; third vice president, William Cohen; treasurer, M. Lessy; secretary, G. P. Aarons. Board of Managers to serve for three years, Columbus Stamper, A. B. Smith and N. T. Powers.

Kansas Exhibitors Puzzled By Odd Censorship Muddle

KANSAS exhibitors are in the midst of one of the strangest fights over censorship that perhaps ever occurred in the Middle West. Led by Senator James W. Finley, a hot battle is on in the Kansas legislature to abolish the censorship board. But the strange part of it is that Kansas theatre owners are at a loss to know just whether they want the censorship board abolished or not. And there is good reason for their doubt.

It is possible that M. P. T. O. Kansas and Missouri headquarters may, in an emergency, issue a hurried despatch of questionnaires to obtain the opinions of exhibitors. The status of the situation is this: On several occasions many Kansas towns have been threatened with self-appointed, blue-nosed censors, members of various local organizations who sought to impose an additional censorship to that provided by the regular state board at Kansas City. These movements quickly were quashed by the attorney general, but in many towns the "spirit" still is alive. Should official state censorship be abolished, would Kansas become overridden with an avalanche of unofficial censors? That is the big question theatre owners are asking. As a rule, the exhibitor organization and the state censor board have worked in co-operation and exhibitors are a bit dubious about a "leap into the dark."

Then there is another angle. Exhibitors in far Western Kansas now must obtain their films from Kansas City, bearing the Kansas censorship seal, when the Denver market is but a figurative stone's throw away. The elimination of censorship in Kansas would save a great deal in shipping cost to these exhibitors. It is a perplexing quandry which must be dealt with quickly, all exhibitors agree.

If state censorship were abolished, would individual city censorship still be legal? That is another question the solution of which is being sought. The censorship fight was not started by the exhibitors, but, according to the views of influential politicians, the censor board appears doomed. Senator Finley is the chairman of the senate investigation committee appointed to probe the management of all state appointive boards. An excerpt of his committee's report reads:

"We recommend that the Board of Review, popularly known as the state censorship board, whose duty it is to pass on all films admitted to the state of Kansas for exhibition, be abolished. Your committee feels that this board is a comparative useless one."

One check on exhibitors, however, was contained in the recommendation. The committee would make the exhibition of any picture which is degrading or immoral in character punishable as a misdemeanor.

BANDIT GETS $415

One of the boldest robberies in the history of the South Bend, Ind., police department took place a few nights ago when a lone bandit held up H. S. Cohen, treasurer of the Palace Theatre, and robbed him of $415.20. The robbery was executed in the lobby of the theatre, just behind the ticket booth, as patrons were filing out the doors. On obtaining the money the bandit made a hasty retreat and fled down an alley.

Selling Your Seats

How Balaban & Katz sold Abraham Lincoln.

Kenimer hooks Hot Water to the plumbers.

Patent locks for Locked Doors.

How Hyman surrounded Ines from Hollywood.

Used two displays on The Sea Hawk.

Offered a prize as to the why of a title.

Navy A boards sell three ideas.

Largest spud at potato matinee got season pass.

Jack Rowley's shrinking color schemes.

Women's Clubs put over Broken Laws.

Musical program beats out business slump.

Used a play title for a city celebration slogan.

Edgar Hart pulls a pair of peaches.

Good stunts for North of 36.

Good advertising examples on Circe, Her Night of Romance, His Hour, Wine of Youth, The Clean Heart and a puzzle layout for The Navigator that is the best thing yet.

All of these and some more are parked just a few pages toward the back. And every page is worth a lot of dollars to the man who hustles.

Three Big Chicago Theatres Planned; Total Cost Will Exceed $2,000,000

Schoenstadt, the United and Lynch & Miller Builders--Will Provide 6,750 Additional Seats--Improving South Water Street

THE pace set by the builders of picture theatres in Chicago and suburbs is a swift one, and the past week is no exception with the announcement of three new houses. The largest is projected by H. Schoenstadt & Sons, for the southwest corner of Archer and Robey Streets, on a site 321 by 150 feet. It will be known as the New Archer Theatre, and seat 2,500. The new house will cost in excess of $500,000. The interior will be of Pompeian design in red, blue gold and black colors. The front will be of Bedford stone and the balance in tapestry brick, giving the new house a dignified and modest appearance. The site was acquired about three years ago by the Schoenstadt circuit and it is expected to be ready for occupancy before November 1.

The second house projected is the Sayre Theatre, to be erected by the newly organized United Theatres Corporation of America, on Grand avenue just west of Sayre avenue. Gallup & Joy, architects, have designed a 2,250-seat house with a large stage for presentations and vaudeville. Work will start at once, with completion set for November 1. The Sayre Theatre Corporation will build the house and it is expected that about $1,000,000 will be required to build and equip it.

The third house announced for the week is a three-story theatre building at Maywood, a West Side suburb, by V. T. Lynch and E. D. Miller, who already operate the New Tiffin, Milford, Avon, Savoy, Park Ridge and York, and are building a new house at Roosevelt road and Ridgeland avenue which will be ready this summer. The new Maywood house will cost $500,000, be of Bedford stone and tapestry brick construction and have 2,000 seats. The site is the west side of Fifth avenue, just south of Washington boulevard.

With the beginning of the South Water street improvement program and the double decking of the River boulevard, several theatres are projected for the new district. The latest to be announced is an 800-seat house on the site of 111-117 South Water street, that is at present occupied by one of the commission firms. The balcony of the projected house will be on the level with the main boulevard street, while the main floor will open on the automobile driveway on the present street level. The Baird & Warner syndicate paid $310,000 for the 80 by 150 foot site.

Another theatre circuit is undergoing changes in corporate structure with the forming of the Broadway Building Corporation by Louis, Julius and M. S. Marks, who operate the Marks Brothers Theatres, Inc., which will be succeeded by the new company organized last week. The same principals have incorporated the Fullerton Theatre Company, with a capital of $20,000, to operate the Fullerton Theatre. The new Broadway Strand Company has a capital of $500,000 and the offices are located at 1641 West Roosevelt road.

John C. Wood, Charles E. Raymond and R. W. Burns have organized the Hinsdale Theatre Building Corporation at Hinsdale, Ill., a western suburb of Chicago, with a capital of $125,000 to erect and operate a picture theatre there.

Alexander W. Hannah has sold the Milford Theatre Building at Milwaukee and Crawford avenue to Mrs. Esther Homer for $364,000, subject to a mortgage of $219,000. The house seats 1,188 and is under the Lynch management and the lease by the circuit will not be affected by the new owner.

It is reported that Balaban & Katz will take over the active management of the McVickers Theatre under the recent deal the middle of February, but as yet no appointments have been made.

Louis Laemmle has added another theatre to his chain, the Century at 47th and Prairie avenue. It was formerly conducted by Theodore Teicher, who will announce his new connections soon.

IN TOWN WITH "RAG MAN" PRINT

Arthur L. Bernstein, general manager of the Jackie Coogan productions and a member of the board of directors of the West Coast Theatres, is in town with Larry Weingarten, Jackie's publicity director. Bernstein has a print of "The Rag Man," the little star's fourth Metro-Goldwyn picture, with him.

New Chicago Chain

A new picture theatre circuit was launched here last week by Vincent Lynch, J. J. Lynch, William J. Miller and their associates, under the name of the Northwest Circuit, Inc.

Charles Casanave has resigned his connection with the Interstate Circuit and will be managing director of the new circuit, with offices in the Standard Oil Building at 910 South Michigan avenue.

Among the theatres that will be served by the new organization are the New Tiffin, Milford, Karlov, Famous, Hub, Alvin, Apollo, Crystal, Home and Clifford, of Chicago; the Yorke at Elmhurst and the Ridge at Park Ridge. Other houses will be added from time to time as the circuit expands, and it is expected before long to be one of the big four in this part of the country.

The men connected with the new organization are well known to the trade and have won their way up in the picture business by hard work.

Rochester University Now Controls 3 Theatres

Three large Rochester motion picture theatres are now under the control of the University of Rochester, the Eastman, the Piccadilly and the Regent. The university has just become the majority stockholder in the Regorson corporation, controlling the two latter houses, through the transfer of George Eastman's holdings. No change is contemplated in the management of the Regorson corporation as the university will play the part of silent stockholder and will take no active part in the operation of the theatres. Its part will be much the same as it plays in the Eastman Kodak Company, in which it now is one of the largest individual stockholders, although having no representative in the control of the affairs of the concern.

With the university controlling the major portion of the stock in the corporation and planning to take no active part in its control, no change in the type of amusement offered at either house is anticipated. Majority stock in the Regorson corporation was acquired March 7, 1922, soon after the opening of the Eastman Theatre, the gift of Mr. Eastman to the university. The control was purchased from Marcus Loew, who operated the two houses as well as the Gordon. George W. Todd has acted as president of the corporation since that time. His associates were Edward Bausch, James E. Gleason, Libanus M. Todd and Mr. Eastman.

Fox Pictures on Gotham's Rialto

Week of January 25

Lyric Theatre—George O'Brien and Madge Bellamy in "The Iron Horse."

Piccadilly Theatre—Tom Mix in "Dick Turpin."

Central Theatre—Betty Blythe in "Folly of Vanity."

B. S. Moss' Broadway Theatre—George O'Brien, Alma Rubens and Madge Bellamy in "The Dancers."

Independents Are Throttled, Garsson Tells Will Hays

MURRAY W. GARSSON, of Garsson Enterprises, Inc., in a letter addressed to Will H. Hays, president of the M. P. P. D. A., protests against a condition which he alleges is paralyzing fair competition in the distribution of motion pictures, as far as the independent producer is concerned.

This condition, he asserts, is brought about by what he claims as "unfair" methods of certain big producing companies, alluded to by him as "the motion picture trusts."

"Speaking for myself," says Mr. Garsson's letter, in part, "methods . . . are more throttling to compentition today than ever before in the history of the industry, with the possible exception of the old General Film Company."

Mr. Garsson asserts that unless an independent producer like himself sells his product to the producers against whom his claim is directed, he will be incapable of grossing a revenue sufficient to cover the cost of production.

"This," he continues, "is occasioned, first, by . . . block booking of product to an extent which leaves them (exhibitors) with absolutely no open time for independent pictures of merit; second, through ownership of theatres throughout the country, independent producers are frozen out of an opportunity to dispose of their productions.

"And unless the exhibitor is given some relief of this same menace, it will, in a short time, drive every independent exhibitor out of business."

Mr. Garsson continues his letter with the prediction that if conditions are allowed to continue in the direction, and at the pace, that they now seem to be progressing, the eventuality will see a coalition of large interests which, he alleges, will provoke a cataclysm, exhibitors having to accept such screen material as may be chosen for their screens.

"I see no hope (of removal of this alleged condition) except through government intervention," Mr. Garsson states in the closing paragraph of his letter, "but before presenting the facts to the proper authorities I would like an expression from you as to what has been done."

Dr. Curtis Suggests "Movie University"

Dr. Henry S. Curtis, of the State Department of Education, of Missouri, says that America is now ready for a "Movie University" where specially instructed corps of experts can devise scenarios and, drawing from expertly trained sources, enact them into motion pictures of high standard.

"The movie has an unquestioned place in education," says Dr. Curtis in the official organ of the Recreation and Playground Association of America. "The impressions produced by the screen are much more vivid and permanent than the impressions produced by the printed page, especially in children."

VERNON RICHEY PASSES ON

Vernon O. Richey, projectionist of the Little Gem Theatre at Hunter, Ark., died on January 15 from burns received from a gasoline explosion that occurred some days earlier.

Coming and Going

I. E. Chadwick, president of the Chadwick Pictures Corporation, has left New York for an extended stay in Los Angeles.

J. J. Fleming, president of Fleming Productions, Inc., has arrived in New York this week for a conference with J. Charles Davis, 2nd, president of Davis Distributing Division, Inc.

Mr. and Mrs. Marcus Loew left New York on January 28 for a month's vacation at Palm Beach. Before his return he will make an inspection tour of his southern theatre properties, stopping at New Orleans, where his newest theatre is in course of construction; Memphis, Nashville, Birmingham and Atlanta.

James R. Grainger returned from Havana this week, having made many stops in the South en route.

Robert C. Fox of Golden Rule Pictures Corporation is in New York negotiating the purchase of film for upper New York State.

C. L. Yearsley of Ritz Pictures is expected to leave for Hollywood this week.

Paramount's home office folk who attended the Atlanta gathering have returned to the city.

Lou Marangella has returned from Rome, Italy, with the vanguard of the "Ben-Hur" company.

Howard Deitz, of Metro-Goldwyn, left recently for the Coast.

F. Watts of the English branch of Pathe Freres is here in conference on short subjects for England.

Barrett C. Kiesling, personal representative for Cecil B. DeMille, is in New York.

B. P. Schulberg will arrive from the West Coast the first week in February.

State Rights Sales

B. Berger, general manager for Garsson Pictures, has closed a franchise for the series of Richard Holt productions with Progress Features, San Francisco, for the territory comprising California, Arizona, Nevada and the Hawaiian Islands. The franchise covers the entire series of Holt pictures, three of which, "Ten Days," "Too Much Youth" and "It Can Be Done" (working title), are already completed and the fourth, "The Canvaskisser," is in the course of production.

Contracts as follows have been closed by Arrow Pictures Corporation:

Progress Pictures Corporation, St. Louis, "California in '49," for Eastern Missouri and Southern Illinois.

American Feature Film Company, Philadelphia, "The Lost Chord," for Eastern Pennsylvania, Southern New Jersey and Delaware.

Federated Film Exchange, Boston, "The Lost Chord," for New England.

Unique Foto Film, New York City, twelve Tom and Jerry comedies for Greater New York and Northern New Jersey.

Liberty Film Exchange, Washington, D. C., "Riders of the Plains," "California in '49" and "Big Boy Williams," for Maryland, Virginia and District of Columbia.

Nat A. Magner, San Francisco, "Riders of the Plains," for California, Arizona, Nevada and Hawaiian Islands.

Progress Pictures Company, Chicago, "Playing the Ponies," for Northern Illinois, Indiana and Wisconsin. Also "Mysteries of Mah Jong."

Moscow Films, Inc., Boston, "Playing the Ponies," for New England.

Congressional Patents Group Hears Arguments on Copyright

AN animated hearing on the Perkins Copyright Bill was held on January 22 before the Patents Committee of the House of Representatives, at which over 100 leading authors were present in favor of the measure, together with the members of the American Society of Composers, Authors and Publishers who are anxious to have this bill become a law.

Just prior to the close of the evening session, National President M. J. O'Toole of the Motion Picture Theatre Owners of America arose and presented a brief containing the reasons why his organization opposed the bill.

Mr. O'Toole's outstanding objections are: The right of the copyright owner to control public performance of his work; the provisions making wilful infringement a misdemeanor, the term of copyright protection accorded by the act, the entrance of the United States into the International Copyright Union, and that the act should forbid copyright owners to combine for the enforcement of their rights under copyright.

Mr. O'Toole contended that because "music is the soul of a nation," Congress should take fully into consideration the rights of the American people in legislation pertaining to this important subject. He pointed out the public service elements of the picture theatre screen which were freely extended to the officials of the government by the Motion Picture Theatre Owners of America, and stated that because of the relative position occupied by the theatre owners, as the custodians of the "Screen Press of America," Congress should grant no copyright privileges which would have any tendency to inhibit the activities or interfere with the progress of such great agencies that are of consequence to the general welfare of the people of United States.

Another hearing on the Perkins Copyright Bill will be held on February 3. Mr. O'Toole contemplates attending. February 2 will find him in Concord, N. H., as the guest of Dave Adams, a prominent exhibitor in that state, who has arranged several speaking engagements for Mr. O'Toole. From Concord, Mr. O'Toole will leave for Washington.

D. M. HARTFORD ENGAGED

The Detroit Motion Picture Company of Detroit, Mich., which was recently reorganized with Albert P. Ternes as president, has engaged David M. Hartford of Los Angeles as director and general manager. He will take charge immediately.

"Galloping Hoofs"

with Allene Ray and Johnnie Walker

When Has a Serial Ever Had a Cast Like This?



ALLENE RAY

Names! Names Names!

Allene Ray, star of the greatest serial success of a decade, "The Way of a Man."

Johnnie Walker, feature star, with real popularity and drawing power.

J. Barney Sherry, celebrated character actor, identified with some of the greatest feature successes extant.

Ernest Hilliard, George Nardelli, Armand Cortez, Albert Rocardi and William Nally,—all of them used by the greatest directors because of real merit.

All together in a slashing, smashing story of racing hearts and horses.



J. BARNEY SHERRY



JOHNNIE WALKER

A George B. Seitz Production

Produced by
MALCOLM STRAUSS

Directed by
FRANK LEON SMITH



ARMAND CORTEZ



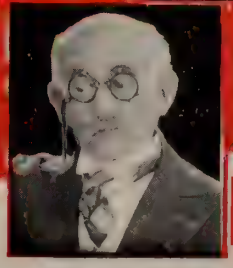
GEORGE NARDELLI



WILLIAM NALLY



ERNEST HILLIARD



ALBERT ROCARDI

Pathéserial

TRADE MARK

HAL ROACH COMEDIES

One Reel

with Charley Chase

"The Royal Razz" Was the *First* One-Reel Comedy Ever to Play the Stanley Theatre, Philadelphia

The same comedy, "The Royal Razz," played three Balaban and Katz houses, day and date. Also shown at the California, San Francisco; the Strand, Brooklyn; and many other big first run houses.

Positively the best one reel comedies ever offered the exhibitor, vying with the best feature comedies in quality.

"When it comes to comedy of the clean-cut, theatrically effective type there is no surer hand than Charlie Chase. . . The Hal Roach-Charlie Chase comedies offer one of the most consistent single reel series ever given to exhibitors. . . All Wet' is rich in original bits of comedy and is extraordinarily bright."—*M. P. World.*

" The Rat's Knuckles' is a very funny comedy "
—*Film Daily.*



"A good pair to draw to"

Pathécomedy

TRADE MARK

Prospect Press, Inc., New York

Indiana State Legislature Discusses Censorship and Blue Sundays

"J. D." Signs King

Jaydee Williams, president of Ritz-Carlton Pictures, at present in Hollywood with his company's Rudolph Valentino unit, announces that he has signed Henry King to produce two specials.

King will start as soon as he completes the two pictures he is now making for Robert Kane, for Paramount release.

King's Ritz pictures will be made in Hollywood. He directed "The White Sister," "Tol'able David," "Sonny," "Twenty-three and a Half Hours' Leave," "Romola" and others.

Williams' activities in Hollywood are being watched with much interest owing to significant changes now taking place in the industry. No announcement is made as to the release of the King pictures.

"Bill" Yearsley left last Tuesday for Hollywood to co-operate on preliminary exploitation of the Valentino and King productions.

Berinstein Purchases Elmira Theatre and Will Enlarge It

Radical changes in the policy of the Berinstein theatrical interests in Elmira, N. Y., are foreshadowed by the purchase of the controlling interest in the Regent Theatre, owned by the Harton Theatre Company of Pittsburgh, by Benjamin and M. and Harry L. Berinstein. The Berinsteins expect to acquire all the stock by February 1.

As soon as necessary alterations can be made in the Regent, Keith vaudeville and pictures, now being offered at the Majestic, will be transferred to the Regent. Pictures exclusively will be shown at the Majestic. The new owners intend to spend $175,000 in remodeling the house. The Arlington Hotel, included in the real estate transfer, will be torn down and the theatre extended through to State street, increasing the capacity from 863 to 2,500. The plans call for the installation of lounging rooms on the mezzanine floor and a new balcony

PAUL G. LYNCH DIES

Paul G. Lynch, for four or five years manager of Seattle Pathe, died at his home in Seattle early Wednesday morning. Mr. Lynch had been absent from his desk but two weeks. His demise was credited to a complete nervous collapse. He was held in high esteem by his associates and competitors on Film Row, and was but lately returned as president of the Northwest Film Board of Trade. He is survived by a widow, two daughters and one son. His passing will be sincerely mourned by many. District Manager Walter Wessling, who was in Denver, will doubtless go to Seattle to take charge of the office and appoint a successor.

Arbiters of Morals Would Number Five and Get $3,000 a Year Each—Sabbath Bill to Make Baseball Exception to Rule

SCREEN censorship was one of the principal topics of conversation in Hoosier legislative circles last week as a result of the formal appearance in the House of Representatives on Friday of the 1925 edition of the motion picture censorship bill, which has been making biennial legislative debuts for several years. The 1925 version was introduced by William Y. Hinkle of Indianapolis, and is expected to have the support of the Ku Klux Klan forces.

The bill would provide for the creation of a state board of censors of five members at an annual salary of $3,000 each, to censor and pass on "all moving pictures and moving picture films. The members of the board would be named by the governor and designated as follows: One who "shall" be recommended by the Indiana State Sunday School Association, a member of the Ministerial Association, two attorneys in good standing before the state supreme court and one member of the Indiana Medical Association.

The Hinkle bill also provides that no films shall be shown which shall not be of "the required moral and educational standard," which shall "operate as propaganda against any religious sect or creed," or which "shall reflect discredit upon the army, navy or marine corps or any public official, or which might in any way be improper for public exhibition."

The bill makes it the duty of the board of censors to censor "any and all" pictures and films before they are shown. The board is compelled to grant a license for the showing of a picture if it decides it does not meet the restrictions of the bill. It also makes it the duty of persons or concerns producing or distributing films to maintain a place in Indianapolis where the films may be shown for the board. A fee of $25 is fixed for examining each picture, this money to go to the state treasurer.

A fine of $1,000 to $5,000 is fixed by the bill as a penalty for persons or concerns refusing to abide by the law. The bill would compel the board members to remain on duty from 8 a. m. to 5 p. m. The measure has been referred to the committee on public morals and will be the subject of a public hearing the latter part of the week.

The Kissinger "Blue Sunday" bill, which would make it a crime to do almost everything except sleep on the Sabbath, and which was thrown into the legislative hopper of the Indiana general assembly last week, will be amended by its author before it is reported out of the house public morals committee, it was announced this week following a public hearing on the bill. The bill will be changed so as not to apply to Sunday baseball, it was said.

When it is ready to be reported out of committee, it is expected to come with a divided report, some members favoring indefinite postponement and others recommending passage. This means that it probably will be the subject of a lively fight on the floor of the house.

The Rev. Thomas J. Johnson of Fort Wayne, state secretary of the Lord's Day Alliance, who drafted the measure, was one of its staunch defenders at the public hearing. He explained that the present "blue law" statute is not strong enough to enable the authorities to obtain convictions. The bill just introduced was drawn to strengthen the penalties, he said, in the hope that such "teeth" would result in enforcement of the law.

Frederick H. Martin of Pittsburgh, Pa., representing the Presbyterian churches of America, urged the necessity for a strong law to bring about respect for the Sabbath.

Representative Herbert P. Kenney of New Albany asked who would enforce the measure if it were enacted into law.

"Why, the people, of course," replied Martin.

"Well, then, what's the necessity for a new law?" inquired Representative Kenney. "We have a Sunday closing law on the books now, but they say it can't be enforced because the people won't enforce it. If they don't enforce the present law what evidence do you have that they will enforce the new one?"

Mr. Martin did not reply.

In further discussion of the bill, Mr. Martin pointed out that Pennsylvania had strict Sunday closing laws and they had proved very successful.

"You may have strict Sunday closing laws," said Kenney, "but you can get more whiskey in Pittsburgh on Sunday than any place else."

John H. Talge, an Indianapolis manufacturer, opposed the bill for religious reasons, saying that it was an injustice to "tag Sunday on the Lord, as there were no passages in the Bible which specified that the first day of the week should be the day of rest." He said the seventh day was the proper rest day.

The Kissinger bill, if enacted into a law, would mean the closing of all picture theatres, amusement places of any kind and all business houses on Sundays.

POLI'S REAL ESTATE

S. Z. Poli, theatre magnate, is listed on the tax list in Hartford, Conn., for $1,349,500, the second highest sum recorded. Mr. Poli operates the Palace and Capitol in Hartford.

New Jersey Theatre Owners Oppose Copyright Amendment

THE Board of Directors of the Motion Picture Theatre Owners of New Jersey last week went on record as opposing the Perkins amendment to the United States Copyright Law and called up for consideration the several measures pending in the New Jersey Legislature having to do with Sunday opening of theatres and the repeal of sundry so-called "Blue Laws."

The board addressed the following telegram to Representative Randolph Perkins, who represents the Sixth New Jersey District, comprising Woodcliff, Bergen, Sussex and Warren Counties, in the House of Representatives:

"Motion Picture Theatre Owners of New Jersey protest against the passage of the Perkins Copyright Bill now before the Patents Committee of Congress. Proposed law imposes special hardship upon theatre owners and fails to give them the relief they need from the unfair music license tax."

At the close of discussion on this subject it was decided that the officers and directors of the board confer with officials in Washington, D. C., the committee going to the National Capitol on Monday, January 26.

The members received a report from the Committee on Legislation which was most gratifying.

Governor Silzer, upon the convening of the New Jersey House of Assembly, presented to the Assembly a copy of the Union County Grand Jury presentment in relation to the enforcement of the so-called "Blue Laws," urging a modification relative to Sunday observance and particularly in the amusement field.

The Union County Grand Jury presentment advocates the repeal of existing laws, enacted 126 years ago and governing the sale of articles on Sunday as well as the curtailment of amusements. The presentment urged that legislation be enacted with a view to obtaining a state referendum in the next general election.

Miss May Carty, who represents Jersey City in the New Jersey Legislature, introduced a bill on January 13 (Assembly Bill No. 65) to amend existing laws to permit amusements on Sunday under referendum for municipalities. It was referred to the Committee on Social Welfare.

The board meeting was held on January 22 at Brindle's Inn, Paterson, when the officers and directors of the state organization were the guests at luncheon of Vice-President Peter Adams, who proved an excellent host. Those present, in addition to President Seider and Vice-President Adams, were: Sidney Samuelson, chairman of the board; William Keegan, treasurer; Henry P. Nelson, secretary; Benjamin Schindler, Louis Rosenthal, Leon Rosenblatt, Moe Kridel and George Gold.

Members are being provided with an ornate plaque to be hung near the box-office window to indicate that the owner of the theatre belongs to the state body. Correspondence on this subject may be addressed by William Keegan at Trenton.

The resignation of Arthur B. Smith from the Board of Directors because of the sale of his theatre to the W. C. Hun Circuit, which came as a surprise to his associates, was read and action thereon deferred pending the return of Mr. Smith, who is now on a voyage around the world. It is not known whether Mr. Smith plans to return to the picture industry, and the members will wait until this point is settled. Mr. Smith is one of the best known, best liked and most active showmen in New Jersey, and it is believed that the voyage was taken with the view to obtaining a complete rest. Mr. and Mrs. Smith sailed last week from New York and plan to be gone several months.

Mr. Schindler reported to the board on the meeting of the Chamber of Commerce of Gloucester, at which M. J. O'Toole, president of the Motion Picture Theatre Owners of America, spoke on the subject of Sunday opening.

Henry P. Nelson of Elizabeth, secretary of the state organization, has recovered from his long illness. One of the most active showmen of the state and always in the midst of every hot battle, Mr. Nelson will be an outstanding figure in the effort which the state organization will wage during the remainder of the session of the House of Assembly to put over Sunday opening and obtain the revision of existing laws.

The Moeller Theatre Service is rapidly augmenting its list of industrial films, used in New Jersey to increase the funds in the treasury. These films are built around outstanding industries in the state and exhibited by theatre owners, and all money received goes into the treasury of the M.P.T.O.N.J.

News on Every Page

Motion picture presentation has reached its highest standard and the program of the future will be little changed, believes Joseph Plunkett, managing director of New York's Strand. See page 552.

William Fox is getting out new one-reel product called "Fox Varieties." You can get the dope on page 597. Incidentally, he announces changes in his release schedule, and this you'll find on page 592.

It may be tough for stage folk to talk over the radio, but the invisible audience has no terrors for film players. First National executives and stars proved that in Philadelphia. See page 604.

Rupert Julian has completed "The Phantom of the Opera" for Universal, and now the film world is on the qui vive waiting for a chance to see the result of the biggest job ever tackled at Universal City. Details can be found on page 605.

Exhibitors to Meet in Milwaukee May 12 for Convention

Here is the first story of the year about the fifth annual convention of the Motion Picture Theatre Owners of America.

This will be held in the Auditorium in Milwaukee on Tuesday, Wednesday and Thursday, May 12, 13 and 14. International phases are seen in the fact that a delegation of exhibitors from Great Britain and Ireland, headed by W. Gavazzi King, general secretary of the Cinematograph Exhibitors Association of Great Britain and Ireland, and A. J. Gale, former president of that organization, will be present, and also fraternal delegates from exhibitor bodies in France, Italy, Belgium and Sweden. This will be the first time that European exhibitors will have representatives at an American Theatre Owner convention. Then there is the big Canadian delegation. The Theatre Owners in the Dominion are already members of the Motion Picture Theatre Owners of America and the delegation from there will be headed by J. C. Brady, A D. Denis, Miss Ray Lewis and others.

As a convention city, Milwaukee is ideally located and finely adapted in every way to entertain the visiting Theatre Owners and their friends. The trip can be made by train over several trunk lines or on the palatial lake steamers. Fred Seegert, as president of the Wisconsin organization, has formally been named convention chairman. George Fischer heads the arrangements committee, E. W. Van Norman the entertainment committee and Ernie Langmack is chairman of the finance group.

The Equipment Dealers will be in Milwaukee during the convention. Their session will also be held in the Auditorium.

Special rates will be provided on trunk line roads and also on lake steamers where practical. Any information on the convention will be cheerfully given from the Motion Picture Theatre Owners of America headquarters, 25 West 43rd street, New York City, and will also be published in these pages in different issues between now and the convention dates.

Splendid Exploitation on "The Lost World" in Boston

BOSTON is more excited over the showing of "The Lost World," which will be the world's premiere of that picture, at the Tremont Temple Theatre, February 2, than it has been over any motion picture shown there. This is the natural result of the intensive and thorough exploitation campaign, worked out by Mark Kellogg, director of publicity and advertising, and Allan Glenn, supervisor of exploitation, for First National, which has been carried out by experienced and able exploitation men assigned to this work by Mr. Glenn.

Conan Doyle's novel, upon which the picture was based, is being run serially by the Globe. Last Sunday the Globe started a cross word puzzle tie-up with the showing of the picture. Properly worked, the puzzle contains the name of the picture, theatre, the author and some of the principal players.

E. A. Eschmann, head of the distribution department; A. W. Smith, Jr., his assistant in charge of the sales of the specials, and Samuel Spring, head of the company's legal department, will go to Boston for the premiere of "The Lost World."

New Distributing Company Enters Independent Field

AN announcement of unusual interest to Independent producers and exchange men is made by J. Charles Davis, 2nd, who has just organized the Davis Distributing Division, Inc., for the handling of Independent productions along what he believes to be exceptionally efficient lines of sales and distribution of work.

Mr. Davis has had an unusually valuable experience in the motion picture field, having been with the large organizations in the two divisions of the industry, Famous Players-Lasky Corporation of the national companies and Arrow Pictures Corporation in the Independent field.

Previous to his entry into the film industry he was sales-manager of the staff of one of the best known corporations selling a nation-wide service, having reached that position from a small beginning as a member of their field force. In pictures his experience covers production, exchange work, publicity, advertising, exploitation and selling.

In an interview regarding his plans, Mr. Davis said: "For some time I have believed that industries older than ours are using sales methods that are more efficient and an improvement upon some of those now general in the Independent field of motion pictures.

"The basis of these is that it is not enough to sell the dealer. The live, wide-awake manufacturers must help the dealer move the goods off his shelves into the hands of the consumer and thus make room for new goods. The average dealer, no matter what line he is in, is not a natural born salesman and needs all the help he can get to keep the goods moving rapidly.

"With this in mind, I have formed the Davis Distributing Division, Inc. for what I believe to be the more efficient handling of Independent productions. Naturally, the personnel of the new organization is most important and I have been fortunate in securing as vice-president J. K. Adams, who has just resigned as director of publicity and advertising of Arrow Pictures Corporation.

"Mr. Adams has had long experience in newspaper and magazine work, having held such positions as advertising manager of 'The Home Magazine,' 'The Woman's Magazine' and 'The Scientific American.' His work as president of the Rotograph Company, manufacturers of black and white lobby photos, as well as his connection with the Ritchey Lithographing Company gives him a technical knowledge of advertising and accessories that will be of the greatest value to our customers.

"For the important post of treasurer it has been my singular good luck to interest Oscar Gunkel, who is a veritable sheet anchor of business sagacity and acumen. Almost a lifetime spent as general manager of the Standard Oil Company in the Near East, as well as many other foreign countries in the world, has given him an experience and breadth of vision that it is the fortune of few men to attain. He was an organizer and honorary president of the American Chamber of Commerce in the Near East and is now honorary vice president of the Federated Chamber of Commerce of the Near East.

"Quality and quantity of product for a distributing company is a vital necessity and we are starting off with a splendid line-up of attractions both finished, in the production and to be made.

"The first of these is a strikingly beautiful super-special, 'The Tales of a Thousand and One Night,' starring Nathalie Kovanko and Nicolas Rimsky, directed by M. Tourjansky. Its appeal to the eye is instantaneous, for the sets and locations are unsurpassed by any production I have ever seen.

"Then we have the J. J. Fleming Productions, comprising six outdoor dramas starring Al Ferguson in the most virile roles of his career. Of these, 'Shackles of Fear,' 'The Trail of Vengeance,' 'Phantom Shadows' and 'Scarlet and Gold' are finished.

J. J. Fleming is also making a series of society dramas, starring F. Schumann-Heink, son of Mme. Schumann-Heink, the famous opera singer. This star has the good looks, physique and dramatic ability to put over the best type of society favorite, as well as being expert at all outdoor sports including aeronautics.

"We are also handling the Clifford L. Elfelt Productions, comprising eight super Westerns starring Ken Maynard, eight Frontier Features from the celebrated novels of General Charles King, the military author, and eight De Luxe Melodramas starring prominent box office favorites in melodramas of society and the underworld.

"Last but by no means least are five James Oliver Curwood Wide Open Space Dramas, portraying five of this famous author's most successful novels, and twenty-six one-reel novelties produced along entirely new lines."

F. N. BRANCHES MOVE

First National branch offices in St. John, N. B., and Winnipeg, Man., have been moved into new quarters.

The St. John office is now located at 39 Waterloo Street, and the Winnipeg branch in the Film Exchange Building.



OFFICIALS OF NEW DISTRIBUTING CORPORATION

Center, J. Charles Davis, 2nd, president; right, J. K. Adams, vice-president; left, Oscar Gunkel, treasurer.

35 Exhibitors Have Vaudeville Agency

A number of Detroit and Michigan exhibitors who play vaudeville in their theatres have gotten together for the formation of their own booking agency. J. R. Dennison, past president of the Motion Picture Theatre Owners of Michigan, and A. J. Kleist, a member of the board of directors in the same organization, are credited with being instrumental in the new organization work.

About 35 theatre owners in the southern part of the state already have joined and offices have been established near the Film Exchange Building. It is expected that exhibitors in Ohio will join the organization, thus strengthening its buying power and insuring the theatre owners of stronger acts.

Two More Northwest Exhibitors Victims of Hold-up Men

Two new robberies of Northwest picture houses were successfully carried out on Monday night. Affairs of this kind have occurred with unpleasant frequency of late. In Seattle, Mrs. Donald Geddes, wife of Don Geddes and interested with him in the operation of two houses in the Ballard district, entered her garage at 2020 North Broadway. The robbers climbed on the running board of her car as she drove into the garage, and threatening her with pistols, snatched a satchel containing $500, the day's receipts from the Majestic. Three of them climbed into a small coupe while the fourth disappeared into the darkness.

About the same hour, Miss Ruth Rutherford, cashier at the new Everett Theatre, Everett, Wash., drove from the theatre to the offices of the Star Amusement Company in the Orpheum Theatre building in an automobile driven by Barney Yanta. She had a satchel containing about $1,200, and was about to step from the car when confronted by an armed, masked bandit, who snatched the satchel and escaped in a car which had followed Miss Rutherford from the Everett. Miss Rutherford declared that the bandit was a young man who purchased tickets from her earlier in the evening and loitered around near the box office for some time.

NEW SAN FRANCISCO THEATRE

A realty deal involving more than $8,000,000 has been consummated by which William B. Wagnon has consolidated five-sixths of the block at Market, Hyde and Fulton streets, San Francisco, where he will construct a theatre which has been leased to Alexander Pantages for fifty years. Work on the theatre and office building will commence as soon as plans can be prepared and contracts awarded. The house will seat about 2,300 and be devoted to vaudeville and feature pictures. A feature will be the installation of the largest organ in the West. The site directly adjoins the famed Civic Center and arrangements have been made for the transfer of a small corner to the City and County of San Francisco to complete this project.

New England Theatrical Men Fete "Al" Somerby of Boston

RUFUS A.—Otherwise just as well known as "Al"—Somerby, the genial general manager of the Bowdoin Square and Howard theatres in Boston, was the guest of honor at a surprise banquet the night of January 19 when exhibitors and other theatrical men of New England gathered to congratulate him on his completion of twenty-five years of service with the two theatres. They praised "Al" as the exponent of loyalty, honesty and sincere work in his chosen field of theatricals; a man to whom great fortune and a career of great fame had called, who best preferred his old friends and associates.

Acting in behalf of those gathered for the event, Fred Doherty, advertising manager of the Howard, gave Mr. Somerby a platinum watch, encircled with 100 set diamonds, as a token of the esteem and friendship of his friends.

Among the speakers was Edward P. Barry, former lieutenant governor of Massachusetts, who declared that Mr. Somerby "came by his virtues in the theatre honestly for he inherited them from his father, one of the finest and greatest showmen the American stage has ever known." Mr. Barry declared that devotion and love of friendships had caused Mr. Somerby to decline an offer which rivaled that now held by Will Hays and in which he could have written his own salary.

"I am glad to be here tonight to pay homage to one of the best boys in the theatrical profession and to one of the best boys I ever met in my whole life," said Mr. Barry.

John M. Casey, chief theatrical censor of Boston, lauded Mr. Somerby by saying that "if all the theatres in Boston were conducted as the Bowdoin Square Theatre has been conducted there would be no need of a theatrical censor in this city."

Nathan H. Gordon, head of Gordon's Olympia Theatres, Inc., concluded an address extolling the virtues of Mr. Somerby by extending his hand in a pledge of lasting friendship.

Others who said kind words for Mr. Somerby were Jacob Lourie, manager of the Modern and Beacon theatres; Louis Boas, of the Boas circuit of theatres; J. J. Charbonneau, representing the Motion Picture Theatre Owners of New Hampshire, and M. E. Morey, manager of the American Feature Film Company.

S. M. Moscow of Moscow Films, Inc., headed the committee that arranged the surprise banquet. Thomas B. Spry, New England manager for First National Pictures, Inc., was toastmaster.

Mr. Somerby went to work as an office boy at the Bowdoin Square and Howard theatres back in the days of the 10-20-30 melodrama.

"FILMLAND CITY" RE-OPENS

After having been closed for the last two years due to litigation, Filmland City in Medford, Mass., has been reopened. Three different production units now are at work. The name, "Filmland City," has been changed to National Studios. The National Motion Picture Bureau, of which Philip Davis is treasurer, has acquired the property.

More than $100,000 has been spent in making improvements to the studio property, according to Treasurer Davis. It is understood that approximately $500,000 was paid for the property.

Ontario Government Seizes Toy Projectors as Menace

THE Ontario Government has taken drastic action with regard to the sale of toy projection machines in the Province of Ontario on the ground that they are regarded as a fire menace. The provincial authorities visited various stores in Toronto, Ontario, with the result that approximately 100,000 feet of second-hand film were seized by the provincial officers.

Another important step taken by the government in this connection was the suspension of the annual provincial license of the Dominion Films, Ltd., an exchange at Toronto, by the Ontario Motion Picture Bureau, a department of the provincial government, this action being taken on the charge that the exchange had been selling the films for the toy projection machines. No announcement was made as to the length of time for which the suspension would stand.

In government quarters it was stated that the toy projectors are German-made and that a considerable quantity had been sold during the Christmas season. Many more are still on sale in the retail shops of Toronto. It was stated that the small machines had been imported into Canada in great quantities. Some of the machines are fitted with oil lamps, while others have electric bulbs and cords for attachment to house sockets.

It is expected that the sale of the toy projectors will be prohibited by law in the Province of Ontario, following the seizure of the available film supply, with the probable proviso that the Government Motion Picture Bureau will establish a system of inspection for all types of toy or household machines, with power to approve or reject any one type of projector. No other Canadian province has yet followed the suit of the Ontario government in confiscating the toy projector films.

B. & K. in Decatur

Decatur, Ill., is to have a new theatre, according to announcement by H. J. Wallace, manager of the Lincoln Square Theatre. The theatre is to be built by Balaban & Katz Midwest Theatres, Inc., of Chicago and will cost at least $600,000. It also is understood that Rockford is to have a new theatre. The Decatur theatre, according to announcement, will seat 2,200 persons. It will be up to date in all its features, being built to handle legitimate productions as well as pictures.

Stars to Show Stunts at Naked Truth Dinner Dance

Hidden talents of some of the most famous stars of the screen world, as well as an expose of the naked truth about the motion picture industry, will be revealed at the Naked Truth dinner and dance of the Associated Motion Picture Advertisers to take place in the gold room of the Hotel Astor on Saturday evening, January 7.

Bessie Love, ukulele expert, will provide a number of her best Spanish, Hawaiian and "blues" selections. Aileen Pringle will do some unique dance numbers. T. Roy Barnes will perform sleight of hand tricks. Adolphe Menjou has agreed to give a sample of monologues. Jacqueline Logan will dance. Milton Sills will play the piano. George Hackathorne will sing.



This is not the photo of an exhibitor on hearing the price of a special, but Pathe News views of the eclipse

Old-Timer Not Scared

(Continued from page 545)

painted well after washing. I struck the arc and put a 'light' (?) on the screen. Well—if the screen had been made of cement it could not have been worse. They could not put a 'picture' on this screen.

"Without going any further as to deplorable conditions, I spoke to the owner of this would-be theatre and he said, 'Oh, this bunch-a hicks don't know any better and besides I have no opposition.'

"It is possible that there are others who think the same as this misguided fellow. Well—the day is past when you can give patrons 'anything!' They are wise!—wiser than you think.

"Give them good pictures, *properly screened* and there is no reason why you should not do a good business.

"Well, thanks for your attention—."

STEVE.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"The Last Laugh"

Universal Presents Emil Jannings in a Pantomimic Gem With Strong Human Appeal

Reviewed by Epes W. Sargent

Dealing with a story that is so intensely opposite American modes of thought and living, "The Last Laugh" is also so intensely human that it should appeal in any country. Given such a story with a star such as Emil Jannings and with a production that was wonderful in its nice attention to the most minute details, the presentation stands unique in the catalogue of film productions.

The story is from Carl Mayer, who wrote "Caligari," but here he makes no excursion into the unreal. Instead, he takes the tragedy of old age, wrings sobs out of it and then, with a fanciful twist, brings it to a happily farcical ending. It sounds almost every note of human emotion in its short course and the note always sounds true and clear.

The story is based upon the inherent German respect for a uniform: in this instance the splendid structure of gold lace built upon the stalwart frame of the carriage man of a fashionable hotel. His daughter basks in the reflected glory of the bedecked garment; the entire neighborhood treats the old man with the almost servile respect the wearer of such a wonderful coat deserves, and the old man, himself, glories in his proud position. But old age grips him. He is demoted to be caretaker in the lavatory; his daughter's new husband compels her to turn from him, and the hitherto admiring neighbors take a delight in scoffing at the man they once admired.

It is a simple theme, but well told, and wonderfully well acted. Jannings grows old before your tear-dimmed eyes, and he comes into his own again, with the eventful good fortune, showing hitherto unrevealed ability as a comedian. Never has he shown such scope, nor has he, in his previous characters, proven such ability to sway the emotions. He scores a personal triumph while never getting so far out of the role as to obscure the uniformly good support.

The production keeps pace with the acting. The continuity is unusually good, consistent, well joined and moving always toward the ultimate end. There is not an unnecessary scene, nor yet one too few. The direction is, in the last analysis, responsible for these results, for at only one point can fault be found. The mirth of the guests in the last scenes is too heavily stressed. Apart from this the scenes are almost perfectly valued.

It presents many novelties in production. No spoken titles are used, and a letter and a newspaper clipping are the only inserts. The rest is almost self-explanatory, for the tale is a simple one, involving no labored explanation of intricate cross-purpose. The interest arises wholly from the sympathy created for the protagonist and sustained by his fine acting. Even the usual time leaders are dispensed with, a darkening scene, the gradual extinction of the house lights, then full opening and the morning activities take little more time than "The next morning" and is infinitely to be preferred.

This picture may suffer from its novelty. There is apt to be a tendency on the part of some exhibitors to present it as a cinematic curio (which it is in a sense), to the obscuring of the fact that it is one of the most thoroughly artistic presentations from the angles of story, action and direction that has ever come out of any studio on either side of the ocean.

Cast

The Porter ..... **Emil Jannings**
His Daughter ..... **Mary Delschaft**
Her Bridegroom ..... **Kurt Hiller**
His Aunt ..... **Emilie Kurz**
The Manager ..... **Hans Unterkircher**
The Night Watchman ..... **Georg John**

Story by Carl Mayer.
Directed by F. W. Murnau.
Length, 6,500 feet.

Story

Too old to perform his strenuous duties, the carriage opener of the Hotel Atlantic is deprived of his job, but in deference to his age and long service is placed in charge of the hotel washroom. The demotion comes on the night of his daughter's wedding. The old man waits until the hotel has quieted, steals the uniform and goes home, the star of the wedding celebration. The next morning he swaggers back, as usual, the admired of all beholders in the little court which contains his home. The old man checks his splendid apparel at the railroad station and slinks into the hotel in his shabby clothes. His son-in-law's aunt discovers his downfall, and when the old man comes home, still resplendent in the finery no longer his, he is met with the mocking laughter of those who did him homage and his daughter refuses him refuge. Broken-hearted, he slinks back to the hotel, where the night watchman aids him. A freak will gives him sudden riches. He blossoms out in the splendor of the rich and in the very hotel which despised him he treats himself and his old friend, the night watchman, to the best the house affords, and rolls away in a coach and four, distributing largesse to his successor.

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"Dick Turpin"

As Historic English Highwayman, Tom Mix Has Congenial Role and Scores Heavily in Fox Feature

Reviewed by C. S. Sewell

Although in "Dick Turpin," his newest production for William Fox, Tom Mix departs from his usual western characterizations and appears as one of the most romantic figures in English history, he has a role that suits him well, and the picture is thoroughly entertaining.

While it will be a surprise to picture patrons to see Tom Mix in the gorgeous costume of an English gentleman of several centuries ago, with velvet and lace, clanking sword and picturesque bonnet, once you become accustomed to seeing him so attired you are conscious of the fact that it is the same old Tom with a change of costume and location, England of the past instead of the West of the present.

Obviously, Tom has the title role, and as the rollicking, likeable highwayman who so cleverly eluded the police and was continually getting into tight places in his efforts to save the beautiful Lady Brookfield from a marriage that was being forced upon her, he has abundant opportunities for the kind of action that his large following like to see him in.

The story is an interesting one, filled with romance and adventure. From the time the gentlemanly highwayman holds up Lord Churlton and a little later rescues Lady Brookfield, his fiancee, from ruffians to the final flash there is not a dull moment. In a well constructed, rapid moving and beautifully photographed picture we follow Dick Turpin's stirring adventures, his escape from the inn surrounded by guards, his disguising as a prize fighter and licking his opponent, his capture and sentence, his daring escape as the noose is to be placed around his neck, and, above all, his famous ride from London to York, outdistancing his pursuers, who, one by one, give up, and his final rescue of Lady Brookfield.

These adventures provide Tom with fine opportunities for displaying his rare good humor, his ability as a horseman, his agility in climbing over houses and up seemingly inaccessible places, and his prowess in the ring. There are many scenes of daring horsemanship in which he uses a remarkable and beautiful horse, Black Bess. These include many jumps over hedges, one plunge through a window, a leap over a haywagon and finally a breath-taking leap on horseback through a small arch over a tollgate.

Tom's love for animals, which forms an important part of his pictures, is very evident here, for his beautiful black horse has a prominent role, doing exceedingly clever work. When it is shot and Tom kneels down and kisses his faithful friend, there is a lot of pathos and there will be a lot

of moist eyes in the audience. This magnificent horse will appeal to all lovers of animals.

Aside from the romance and stirring adventure, there is a lot of good comedy in this picture and some entirely new situations that will cause laughter, including the scene where Tom reaches through the stairway and trips up his pursuers, the prize fight, really a slugging match, conducted in the rough-and-tumble manner of those days and so different from the scientific ring matches of today, and an especially clever sequence where Tom escapes the guards by throwing his prize money to the rabble, who close in so his pursuers can't get through.

The role of Dick Turpin suits Tom to a "t." Alan Hale is effective and supplies good comedy as his friend, and Kathleen Myers is attractive as the heroine.

We believe his fans and the public in general will like Tom in "Dick Turpin," for the picture is a fast-moving and entertaining story of romance and adventure and is filled with typical Tom Mix stuff.

Cast

Dick Turpin.....Tom Mix
Alice Brookfield.....Kathleen Myers
Lord Churlton.....Philo McCullough
Squire.....James Marcus
Sally.....Lucille Hutton
Tom King.....Alan Hale
Bully Boy.....Bull Montana

Story by Charles Kenyon and Don Lee.
Directed by J. G. Blystone.
Length, 5,224 feet.

Story

Several hundred years ago in England there lived a famous highwayman, Dick Turpin, who preyed upon the rich and helped the poor. One day he encountered Lord Churlton and a little later in aiding a coach attacked by ruffians he finds it contains Lady Brookfield, who tells him she must marry Lord Churlton. Dick discloses his identity and offers to aid her. Arriving at the inn, Dick has Lady Alice dress in boys' clothes and sneak out while he escapes after a daring running fight with the guards. They journey to London. Churlton follows and when capture seems near Dick disguises as a fighter and goes into the ring. He again escapes by throwing his prize money to the rabble who close in on the guards. In a forest he declares his love for Alice. A poor woman appears and asks his aid, and he finds he is surrounded by guards. Taken to prison he is condemned to death. On the scaffold his friend, Tom King, who has taken the place of the hangman, tells him the crowd is with him and to make a break for liberty. He escapes on his famous Horse, Black Bess, and immediately starts out for York to aid Lady Alice. For days the guards keep up the pursuit, one by one giving out until the last one succumbs near the journey's end. Dick arrives just in time to save Lady Alice. The two escape to France, Dick gives up the road and they find happiness.

"A Lost Lady"

Irene Rich Does Remarkable Work in Warner's Dramatic Adaptation of Willa Cather's Novel

Reviewed by C. S. Sewell

Willa Cather's celebrated novel of modern life, "A Lost Lady," has reached the screen under the able direction of Harry Beaumont as a Warner Brothers production, serving as the second starring vehicle for Irene Rich.

The book was a literary sensation, not only because of its wonderfully accurate and human analysis of a certain type of woman but because of the deftness of its handling and the restraint with which the author coped with situations that could easily have been built up from the sensational side; making it stand out as radically different from the majority of stories dealing with social problems today.

Willa Cather in fashioning her story sacrificed appeal to the sympathies and a happy ending in order to make her portrait a realistic one. Her heroine is a woman who, married to an old man, even though surrounded with wealth, finds her lot irksome and longs to know love and life. How a combination of circumstances restrain her, how though she sticks by her husband when he loses his money though her lot became continually more unbearable from her viewpoint, and how after his death she lets herself go until she disgusts an admirer who has looked up to her, and how she eventually marries another old man, furnishes the story.

The author's story has been faithfully transferred to the screen. Director Beaumont has made no attempt to gloss over the unpleasant angles and has refrained from providing a conventional, happy ending. As a consequence, while the picture differs from the usual screen story and is lacking in many familiar picture elements, it is intensely dramatic, a searching character study that will hold the attention of the intelligent patron.

We doubt if a more powerful characterization has ever reached the screen; and, without discrediting Mr. Beaumont's excellent direction, credit for this must go principally to Irene Rich for her superb work. Never really in sympathy with her, and though she finally excites even your disgust, so fine is her work, so human and convincing, that it rivets your attention, and even though your reaction toward the story may not be favorable, Miss Rich's work excites your admiration. The remainder of the cast, with Matt Moore in the lead, gives her support in keeping with her performance, and George Fawcett as the elderly husband gains new laurels as a kindly old man, really the only character that excites your full sympathy.

"A Lost Lady" is a picture that should exert a very favorable reaction with the highest class of audiences. So far as the average run of patrons is concerned, even though it is intensely dramatic and interesting, the fact that it gets away from many familiar angles of appeal, that the story is sad, the character of the heroine unsympathetic, and the conventional, happy ending missing, may militate against it.

Cast

Marian Forrester.....Irene Rich
Neil Herbert.....Matt Moore
Constance Ogden.....June Marlowe
Frank Ellinger.....John Roche
Ivy Peters.....Victor Potel
Capt. Forrester.....George Fawcett

Based on novel by Willa Cather.
Directed by Harry Beaumont.
Length, 6,700 feet.

Story

Married to an elderly railroad builder of great wealth, Marian Forrester feels the call of youth and love and begins to long to get away. Her chance comes when Frank Ellinger becomes interested in her and finally persuades her to elope. Just as they start out she learns that her husband has beggared himself by giving his fortune to save a workingman's bank and she returns. Later, when it seems she can stand no more, she finds out that Ellinger, whom she thought would return to her, is to marry someone else. She tries to go to him but misses the train and goes to Neil, who has always admired her. She phones Ellinger, who turns her down but says they can still see each other. Enraged, she starts to rebuke him but Neil cuts the wire. Neil takes her back to her husband, who dies, and, utterly dejected, she gives way to despair, taking to drink and becoming slovenly in appearance. Neil sticks to her and tries to help her to fight back, until he finds her affectionate with a low country fellow. Disgusted, he tells her that lilies that decay are worse than weeds and leaves her. Years later when his views have been softened with age, he meets a friend who tells him he met her in South America, that she was apparently happy and prosperous, the wife of a wealthy old man.

"Gold Heels"

Fox Offers Race Track Melodrama, a New Version of Henry Blossom's Stage Success, "Checkers"

Reviewed by C. S. Sewell

When presented on the stage several years ago, Henry M. Blossom's racing melodrama, "Checkers," made a big hit and William Fox later made it into a picture that duplicated the success of the play. This play has again been used by Fox, several changes being made in the story, although the main idea is retained, and is being offered under the title of "Gold Heels."

As now presented, the story concerns a jockey, down on his luck, who falls in love with a small town girl whose father owns the broken-down horse, Gold Heels. The jockey gets in disgrace when he is accused of stealing money needed for rebuilding an orphanage, but vindicates himself and wins the girl when he "kidnaps" the horse and wins a big race and reveals the real culprit.

There is always an appeal and a certain amount of thrills and suspense in a horse race, and this one is no exception; also it is preceded by a thrilling trip in which the horse is rushed many miles to the track in a moving van, though it would hardly seem that it would be in condition to race after this wild ride.

There is considerable human interest material in the plight of the jockey hero and his romance. However, the story does not get away from the familiar type of racing melodramas. Some good comedy touches are injected by a negro stable boy and by Lucian Littlefield as a tout. The picture, however, as a whole is rather slow-moving for a story of this type and never seems to get a strong hold on the interest.

There are no big box office names in the cast and in fact the production does not seem to measure up to the original picture. Altogether, it will probably be rated by the majority of patrons as an average program attraction, with the greatest appeal to audiences that like racing melodramas.

Cast

Boots.....Robert Agnew
Pert Barlow.....Peggy Shaw
Push Miller.....Lucien Littlefield
Kendall, Jr.....W. N. Bailey
Barlow.....Carl Stockdale
Kendall, Sr.....Fred Butler
Tobe.....Harry Tracey

Based on stage play, "Checkers," by Henry Blossom, Jr.
Scenario by John Stone.
Directed by W. S. Van Dyke.
Length, 6,020 feet.

Story

Following a streak of hard luck at the race track, Boots and his pal, Push, rescue a chap from thugs and Boots takes him to his home in a small town. He is attracted to a girl, Pert Barlow, and gets a job in her father's store. Old Barlow owns the broken-down horse, Gold Heels, and Boots buys this horse. A child dies because of the deplorable condition of the orphanage and Pert starts a campaign to get a new one. Barlow takes charge of the money but it is stolen. Boots is accused and jailed but his pals get him out. He returns to the city, and when the big race is to be run he and his pals go to the village, steal Gold Heels, load the horse in an auto and after a wild ride reach the track and win the race. Boots is vindicated and old Barlow suggests that he is willing to have him for a son-in-law.

"A Man Must Live"

Richard Dix Has a Powerful Vehicle for His Second Paramount Star Picture

Reviewed by Epes W. Sargent

Evidently Richard Dix has found that the play's the thing, for he does not, like too many newly created stars, trust more to his personality than his vehicle. He realizes a star can be no better than his offering and in "Manhattan" and now in "A Man Must Live" he seeks the tale of vivid and engrossing action, and if this adaptation of I. A. R. Wylie's "Jungle Law" is a bit hard and repellent at times, it is of undeniable strength and interest: an improvement in intensity over his first strenuous offering.

The theme is unpleasant in spots, but it is a story of today and it deals with an actual situation; the sensation seeking scandal newspaper whose editor regards a racy divorce as of infinitely more importance than a national catastrophe. It is unpleasant, but it is vividly real, and the situation in which it places the hero has real strength.

Dix played with sureness a role that might easily have been spoiled through too much stress or not enough. He nicely valued his scenes and holds his audience-interest. Jacqueline Logan, his nominal leading woman, has small chance, but does well the work assigned her, and in the latter scenes Edna Murphy won sympathy and interest. Next the star the most forceful characterization was the newspaper editor of George Nash, and Arthur Housman, in a comparatively unimportant role, played his small part well. The remainder of the cast is fully competent, and the direction was an expert handling of a well-constructed continuity.

There is a fine fight between Dix and Nash, leading up to the climax, but the physical action merely supplements the plot action. The story holds the real interest and does not depend upon fisticuffs.

Cast

Geoffrey Farnell.....Richard Dix
"Mops" Collins.....Jacqueline Logan
Job Hardcastle.....George Nash
Eleanor Ross-Fayne.....Edna Murphy
Clive Ross-Fayne.....Charles Beyer
Mrs. Jaynes.....Dorothy Walters
Cabaret Owner.....William Ricciardi
Tod Cragge.....Arthur Housman
Ross-Fayne.....Lucius Henderson
Mrs. Ross-Fayne.....Jane Jennings

From a story by I. A. R. Wylie.
Scenario by James Ashmore Creelman.
Directed by Paul Sloane.
Length, 6,116 feet.

Story

Back from the war, and finding a soldier's welcome, Geoffrey Farnell while waiting the outcome of a suit against a corporation finds an uncongenial place on the staff of a scandal-hunting newspaper. The editor, Hardcastle, gives Farnell warning that his stories lack the hectic pep his readers demand. He is sent to find a society divorcee who has sunk to the level of a cheap concert hall. He finds her begging the manager not to send her off to the hospital to die. Farnell is touched with pity and when she staggers to the street, in her scanty stage costume, he takes her to his own apartment. Reporting failure to Hardcastle, he promises that he will turn up a real story if given one more chance. He finds his chance. His war-time buddy, shell shocked and devoid of recollection of his personality, is brought into court as a dope peddler. Believed to be dead and posthumously decorated for valor, it would make a sensation to identify this wreck as the lamented hero. But Farnell loves the man's sister. He holds off until he is forced to give up the story to obtain the money that will keep his helpless charge out of the hospital. Then, in a fit of remorse, he seeks to stop the publication of the story, but in vain. He faces arrest for his assault on the editor, the girl comes to denounce him, and the friendless waif lies dead in the next room, and by the irony of fate his suit is settled and he comes too late into the fortune that would have saved him from his shame. But the girl understands, the editor is abashed and the happy ending comes at last.

"Super Speed"

Reed Howes Scores in Rayart's Fast-Moving and Entertaining Comedy Drama of Auto Racing

Reviewed by C. S. Sewell

With Reed Howes in the starring role, Rayart Pictures Corporation, a new organization operating on the independent market, is offering "Super Speed," a fast-moving comedy drama that should provide pleasing entertainment for the patrons of the average theatre.

The story is reminiscent of a type of pictures made famous by the late Wallace Reid in which the action centered around an automobile race; however, considerable melodrama, including a typical villain and his rascally henchmen, together with a lot of stunt stuff on the part of the star, differentiate "Super Speed" from these stories.

There is a pleasing little romance running through this picture, which starts when the daughter of the auto manufacturer is saved from thugs by the hero, whom she believes to be a regular milkman as he is driving a milk wagon for his uncle who owns the company.

This situation also offers opportunities for amusing comedy, and additional laughs are provided by a colored chauffeur, especially in his flirtation with the heroine's maid and in a scene where he has to guard the racing car all night.

A special feature of this comedy is the stunt stuff of the star, who in his encounters with the villain's henchmen provides a number of good thrills by his daring climbing over roofs, down the sides of buildings, leaping from roof to roof, transferring from one auto to another at high speed, swinging down from the roofs and crashing through windows, and daring driving of a motorcycle and a racing auto.

Reed Howes is excellent. A good looking chap with a decidedly pleasing personality and unusual athletic ability, he registers strongly, not only because of the ease with which he does his stunts but also in the romantic sequences, and given suitable material he should prove a popular box-office star. Mildred Harris does good work as the girl, and as usual Sheldon Lewis scores as a heavy villain, this time in the role of a crooked lawyer.

The story moves forward at a good pace, with plenty of action, and altogether "Super Speed" is a picture with "snap" that furnishes pleasing and amusing entertainment and contains many sure-fire elements of audience appeal.

Cast

Pat O'Farrell.....Reed Howes
Claire Knight.....Mildred Harris
Warner Knight.....Charles Clary
Stanton Wade.....Sheldon Lewis
Pat's Valet.....Martin Turner
Dad Perkins.....George Williams

Story by J. W. Grey and H. Symonds.
Directed by Albert Rogell.
Length, 5,227 feet.

Story

Working as a driver for his uncle who owns a big milk company, Pat O'Farrell saves Claire Knight from thugs, and it is a case of love at first sight. Pat finds that Wade, a crooked lawyer plans to steal an invention, a super-charger from his old friend Dad Perkihs and manages to get it after a running fight and chase over rooftops with Wade's henchman. Claire, still believing him to be a milkman invites him to a party. He comes all dressed up and tells her the truth. She confides the fact that her father is deeply in debt to Wade. Pat sees a chance to win, and equips one of the cars. a Knight Hawk manufactured by Claire's father with the super-charger and plans to drive it in a race. Wade's thugs capture him but he gets away in time and despite dirty work by Wade, wins the race. Rushing to Wade's office he arrives in time to prevent the company being signed over to Wade, and incidentally wins Claire.



Lillian Gish in "Romola," the Inspiration-Metro-Goldwyn success.

"Excuse Me"

Metro-Goldwyn Offers Amusing Version of Rupert Hughes' Stage Farce, With Thrilling Climax

Reviewed by C. S. Sewell

An amusing farce comedy is "Excuse Me," Rupert Hughes' newest production for Metro-Goldwyn, which is an adaptation of his highly successful stage play of the same title. The theme of this production concerns a couple who suddenly decide to get married just as the prospective groom has to catch a train to connect with a boat for the Philippines. Balked in their efforts, they board the train when they see a minister get on, but are afterwards unable to find him. This gives rise to a lot of amusing complications, which are heightened when, in typical farce comedy fashion, a former sweetheart of the hero gets aboard with her small son, and the girl hears the boy call the hero "papa."

With Norma Shearer and Conrad Nagel in the leading roles, Walter Hiers as a negro porter and Bert Roach as a polite "drunk" who is always butting into everything, this picture has an unusual number of amusing situations that should keep the majority of spectators in smiles and chuckles.

The action moves fast and holds the interest, and it has been expertly directed by Alf Goulding, an experienced comedy director. In addition, a thrilling melodramatic climax has been introduced in which the hero who gets left hires an aeroplane and overtakes the train. Seeing a trestle ahead on fire, he makes a daring transfer to the roof

of the train to warn the engineer to save the passengers, but wrecks the train, the cars toppling over and the engine hanging over the edge of the chasm with the injured hero in the cab. This provides some snappy thrills that come as a surprise, as the picture up to this point has been straight farce comedy, with no hint of melodrama.

Conrad Nagel and Norma Shearer are well suited to the leading roles and give good performances. There is a lot of amusing human touches in the way in which they handle the situations, which despite the possibilities of the theme are at no time risque. Renee Adoree gives a good performance as the other woman, and the antics of the mischievous child who appears as her son add to the amusement. Walter Hiers gets considerable comedy out of a role that has few opportunities. Bert Roach scores heavily as the polite drunk, his attempts to undress in a Pullman berth being especially funny.

From its comedy standpoint alone, "Excuse Me" should go over big with the majority of patrons, for it will keep them laughing, and with the addition of the thrilling climax it should rate high as a box-office attraction.

Cast

Marjorie Newton ..... Norma Shearer
Lt. Mallory ..... Conrad Nagel
Francine ..... Renee Adoree
Porter ..... Walter Hiers
Jimmie ..... Bert Roach
Rev. Temple ..... W. V. Mong
Mrs. Temple ..... Edith Yorke

Based on play by Rupert Hughes.
Directed by Alf Goulding.
Length, 5,684 feet.

Story

Promoted for bravery and ordered to the Philippines, Lt. Mallory's sweetheart Marjorie decides she will go with him. There is a mad scramble to get a minister but to no avail. Just as Marjorie is bidding Mallory good-bye at the station he spies a minister and yanks her on the train. They fail to find the minister aboard. Night comes and to save the situation, Mallory and Marjorie have an awful row and Mallory sleeps in the wash room. In the morning Marjorie starts to leave the train in disgust when Francine an old sweetheart of Mallory's gets aboard with her little boy. Marjorie comes back and is horrified to find the boy call Mallory papa. Francine taught him this to fool detectives who seek to take him away. All is fixed up again and the train reaches a station where there is a minister's convention. Mallory in trying to corral one, loses the train and hires an aero to catch it at the next station. Seeing that a bridge ahead of the train is on fire, he makes a daring transfer from the plane to the train, and the engineer stops the train, but the cars overturn and the engine with Mallory in it, hangs over the edge. Mallory is rescued, all journey to San Francisco and Mallory and Marjorie are married in time to catch the boat for the Philippines.

"The Drug Store Cowboy"

Independent Pictures Present Franklyn Farnum in Story of Soda Clerk Who Breaks Into Movies

Reviewed by C. S. Sewell

In "The Drug Store Cowboy," which Independent Pictures Corporation is distributing on the independent market, Franklyn Farnum is starred in the role of a soda fountain clerk in a drug store who has movie aspirations. When his chance comes to appear as a villain he gets mixed up in an affair with a real bandit who takes his place. After butting in and nearly ruining the picture, he exposes the other fellow, saves the heroine and agrees to become her leading man for life.

There is a good comedy idea behind this picture, and especially in the earlier reels it has been amusingly worked out. Later, however, the star does stunts with the lasso and on horseback that seem out of keeping with a novice and a soda clerk and somewhat spoils the illusion.

Naturally there is considerable "inside movie stuff" in the situations showing the rehearsing and "shooting" of the scenes on location and in the big bank robbery staged in a bank. In the later reels the comedy element is subordinated and melodrama takes its place.

Farnum is satisfactory in this role, with the exceptions referred to, which are possibly the fault of direction. Jean Arthur is capable as his leading lady, but she has little to do. Robert Walker gives a good performance as the real bandit and the other members of the cast are O. K.

While we think the picture would have been improved had the burlesque idea been more strongly adhered to, the novelty of the theme makes it interesting. There is good comedy, plenty of action, and this production will probably prove a satisfactory program attraction in houses where westerns are liked.

Cast

Marmaduke Grandon ..... Franklyn Farnum
Gentleman Jack ..... Robert Walker
Jean ..... Jean Arthur
Wilton ..... Malcolm Denny
Director ..... Ronald Goets
Sheriff ..... Dick Lareno

Story not credited.
Directed by Park Frame.
Length, 4,356 feet.

Story

Marmaduke Grandon, drug clerk, has an ambition to enter the movies and gets a chance, when an actor is suddenly killed, to take his place as the villain. Starting out without money and in full western makeup, he meets a bad man who forces him to change clothes. The bad man takes Marmaduke's place with the company and when the time comes to take a big scene Marmaduke appears and almost spoils it by rescuing the heroine. Later the bad man takes advantage of the filming of a scene in a bank to rob the bank. Marmaduke, however, again spoils the picture but finally captures the thief and succeeds in identifying himself. He gladly accepts the heroine's offer to become her leading man—for life.

"Midnight Molly"

Evelyn Brent Has Dual Role in Entertaining Crook Picture, Her Newest Production for F. B. O.

Reviewed by C. S. Sewell

Evelyn Brent in "Midnight Molly," her newest starring vehicle for F. B. O., again appears in the role of a lady crook, but this time she has a dual role, also appearing as the wife of the district attorney.

The story hinges on the fact that these two women are the exact counterparts of each other, and when the district attorney's wife elopes with another man as he is running for governor, a situation arises by which Molly takes her place to avoid scandal. Of course they fall in love with each other and this leads up to a tense dramatic situation in which the whole outcome depends upon comparing the finger prints of the two women. Molly saves the day by forcing the wife to appear on the scene and be fingerprinted.

This one situation, which furnishes the climax of the picture, while not entirely convincing, builds up strong interest. The remainder of the story does not deviate very much from the conventional type of material involving dual roles.

Miss Brent does good work in both roles, especially as Molly, and the only fault to be found with her characterizations is the fact that there is not enough difference between them to prevent them at times from becoming confusing.

The impression of the picture depends largely on the unusual climax, for the situations leading up to it do not move with great rapidity and are lacking in action. It will, however, probably prove a fair attraction for the average house that likes crook stories.

Cast

Midnight Molly / Margaret Warren ..... Evelyn Brent
Daley ..... John Dillon
Warren ..... Bruce Gordon
Calvin ..... Leon Bary
Fogarty ..... John Gough

Story and scenario by Frederick K. Myton.
Directed by Lloyd Ingraham.
Length, 6 reels.

Story

Midnight Molly, a girl thief, surprised by detectives as she is stealing a painting, escapes but is run down by an auto and taken to the hospital. Margaret, the wife of War-

(Continued on page 586)



Harry Blanke, James Flood, Benny Ziedman, Jack Warner, William Beaudine, Willard Louis, Ernst Lubitsch and Mr. Schlesinger getting ready for a ducking party at Warner Brothers' Hollywood studio.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Cook Starts Campaign for Kansas and Missouri Body

C. E. Coo'k, business manager of the M. P. T. O. of Kansas and Missouri, has started in full force on the membership campaign, which was delayed several weeks. Mr. Cook left Wednesday for St. Joseph, Mo., where he will remain about a week. He then will return to Kansas City for a day or so before returning to the territory. The campaign will last about three months.

Reports from exhibitors on the contract with music tax interests are pouring into the M. P. T. O. Kansas and Missouri office fast. Thus far virtually all theatre owners favor the contract and have agreed to pay the license fee stipulated in the contract. Final decision of the exhibitor organization on the contract is expected soon.

T. J. Wilson, owner of the St. John Theatre of Kansas City, is the latest victim of bandits, he being about No. 15 or 16 in the last two months among exhibitors. On Monday morning Mr. Wilson left his home to go to the bank to deposit the receipts of Saturday and Sunday. In front of his home was a motor car, the engine running. Pressing his hand against his pocket, a bandit stepped from the car and invited Mr. Wilson to "take a ride." He did.. It cost him $350. After several blocks the bandits put Mr. Wilson out of the car and gave him 25 cents to return home.

President R. R. Biechele of the M. P. T. O. Kansas and Missouri is busily engaged in Topeka, Kas., the state capitol, this week, keeping a watchful eye on legislative matters. With him are R. G. Liggett, former president and several other exhibitor officials.

The Lyric Theatre, one of the oldest and most historic buildings of Bonneville, Mo., was purchased Saturday by Charles Sears of Nevada, Mo., former president of the M. P. T. O. Missouri, for $16,000. The theatre was built in 1857 by the Bonneville Thespian Society. In the Battle of Booneville of the Civil War, women and children of the town gathered there for refuge, barricading the doors and windows. Mr. Sears owns a string of theatres in Missouri and Kansas.

M. W. Hubble of the Hubble Theatre, Trenton, Mo., who for several weeks has been dangerously ill, is reported to be greatly improved and is expected to be back in the box office in a few days.

At a meeting at M. P. T. O. Kansas and Missouri headquarters in Kansas City on Wednesday nine prominent Kansas City exhibitors pledged their financial and moral support to the organization. The meeting was a forerunner to a membership campaign which will be launched soon. The nine exhibitors were: Edward Grogger, Belmont Theatre, John Burke, Circle Theatre; F. W. Hewes, Bonaventure Theatre; Jay Means, Murray Theatre; E. E. Webber, Broadmour Theatre; A. F. Gibbons, Prospect Theatre; H. H. Barrett, Colonial Theatre; L. J. Lenhart, Roanoke Theatre; E. T. Burgan, Ellsworth Theatre.

Jack Roth, veteran Kansas City exhibitor, has been succeeded as manager of the Liberty Theatre by Sam Stebbins, formerly manager of the Oakland Theatre, Oakland, California. Mr. Roth resigned to assume the management of the Isis Theatre, Kansas City's largest suburban house.

Among the out-of-town exhibitors in the Kansas City market last week were: Sam Blair, Majestic, Bellville, Kas.; Tom Brown, Leavenworth, Kas., J. C. Allen, Eureka, Weston, Mo.; H. Tinsdale, Elite, Iola, Kas.; Roy Burford, New Burford, Arkansas City, Kas.; M. G. Kirkland, Strand, Hays, Kas.; N. W. Houston, Liberty, Columbus, Kas.; Charles Sears, Star, Nevada, Mo.; S. E. Wilhoit, Jefferson, Springfield, Mo.

The following changes in theatre management, new theatres and improvements have been announced in the Kansas City territory: Royal Theatre, Hoisington, Kas., owned by Lucy & Wilkinson, 250-seat balcony and stage being added; J. A. Harrison has been appointed manager of the Royal Theatre, Nowata, Okla.; Empire Theatre, Eyreka Springs, Okla., purchased by Callahan and Ray; Majestic Theatre, Ada, Okla., reopened after having been closed several months.



JACK ROTH

Manager of the Isis Theatre, Kansas City, who contends the picture theatre affords the cheapest and best entertainment, as compared to the cost and quality of other forms of amusement. He told about it last week in Moving Picture World.

Kentucky

Deeds are being filed in Southern Indiana by the various picture houses operated by the Switow interests as separate units, these deeds being made out to the new Switow Theatrical Company, a $600,000 concern which was recently formed to operate the chain of Indian theatres controlled by M. Switow and associates of Louisville. The Jeffersonville Amusement Company recently deeded over the two houses in that city, and similar deeds have been made at New Albany, Salem, Paoli and Bedford. There are eight picture houses and one vaudeville house in the new organization. Switow is interested in twenty-one theatres, but the Indiana deal covers only the Indiana theatres. The Indiana Theatre at Bedford was opened last Labor Day, and is said to be one of the finest theatres in the state. Officers of the company are M. Switow, president; George P. Koop, vice-president; Harry I. Switow, secretary; Sam J. Switow, treasurer.

It was reported from Paducah, Ky., on January 19 that plans had been drawn for a new theatre to seat 1,700, to be erected by the Columbia Amusement Company, on the present site of the Orpheum Theatre, and to bear the latter name. Ground is to be broken before May, contracts to be awarded shortly after March 1, when bids will be received. Paducah is on the verge of a big boom, as the Illinois Central R. R. has announced plans for new shops costing $6,000,000 and employment of 4,000 to 5,000 more men.

The Palace Theatre, Evarts, Ky., capital $7,500, has been chartered by P. O. Lewis, Willie Lewis and Lois Reed and will operate a picture theatre.

The Majestic Amusement Company, Louisville, which owns the Rialto Theatre, now under lease to the Keith Interests, and which formerly owned the Majestic Theatre, which was sold to the Keiths, held its annual election on January 15, re-electing officers and directors. L. J. Dittmar is vice-president and managing director. C. W. Krebs is secretary.

A $5,000 damage suit has been filed against the Shelby Amusement Company and Sylvester Groves, manager of the Shelby Theatre, Louisville, by Mary Stocking, 18 years old, suing through her father, James Stocking. The girl alleges that she was "insultingly expelled from the theatre."





Raymond Griffith (right) is "Lord Chumly." Also in this Paramount picture are Theodore Roberts (seated), Viola Dana and Cecil Chadwick.

St. Louis Territorial News

Baker & Dodge opened the Grand Theatre, Keokuk, Ia., on January 27. On January 26 state, city and county officials and prominent citizens participated in the formal dedication of the house.

Hungry Hollow, leading suburb of Granite City, Ill., is to have a 285-seat picture palace. Nick Crolick will operate it.

Picture fans of Maplewood, Mo., will vote on a name for the new 1,200-seat theatre which will open on February 7. Dave Nelson will manage the new house.

Chaffee, Mo., is to have a $75,000 picture house. Grant Martin will own it.

Harry Weaver of the Gem Theatre, New London, Ill., is recovering from his recent illness. He is a patient at the local hospital.

Joe Wade reopens the Strand Theatre, Griggsville, Ill., in February; G. E. Parker will reopen his house in Brownsville, Tenn., while the Arlington Theatre, Arlington, Tenn., is scheduled to get under way again in March.

C. C. Calvin, owner-manager of Calvin's Opera House, Washington, Mo., operates a very profitable bus line between St. Louis, Mo., and Washington. He recently placed an order for another sixteen-passenger bus to take care of increased patronage.

V. F. Grubb, manager of the Vernon Theatre, Mount Vernon, Ind., is coasting about in one of those new "8" Hupp roadsters. Looks like first division.

Manager Hayes of the Princess Theatre, Henderson, Ky., is one chap who realizes that women make or break a theatre. He always co-operates with the Woman's Club of that town and profits accordingly.

The Majestic Theatre, Bowling Green, Mo., is scheduled to open shortly. O. A. Hall is the owner-manager.

Joe Maxwell will open his new theatre in Sullivan, Ill., February 1. He recently closed the Photo Play Theatre at Hamilton, Ill., and moved all his equipment to Sullivan.

It is rumored that Jerseyville, Ill., will have another theatre. Details of the opposition to S. E. Pertle have not filtered through as yet.

Jefferson City, Mo., is another closed town that is scheduled to open up. Bill Simons has taken a lease on the old Gem Theatre there and plans to reopen it shortly.

R. R. Russell, general manager of the Strand Theatre, Owensboro, Ky., joined the Rotary Club and Chamber of Commerce recently.

William Goldman, owner of the Kings, Queens and Rivoli theatres, St. Louis, has purchased a beautiful home at 211 Skinker boulevard opposite Forest Park. It is one of the finest homes in town.

North Carolina

Final steps for the amalgamation and extension of activities of the Stevenson Carolina chain of theatres was taken the past week when a charter was granted by the state to the Stevenson Theatres, Inc., which will be the style name of the new firm, taking over the heretofore individually operated theatres, including the Capitol, Raleigh; Liberty and Princess, Henderson; World, Wilson, and Everybody's, Greenville.

The sixth theatre in the chain, the new Cameo, Rocky Mount, N. C., will have its formal opening on February 7. S. S. Stevenson, directing head of the chain, says that head offices will be maintained in Henderson, where all booking, routing and publicity work for the theatres is handled.

Perhaps no recognition of long and faithful service which has come to an exchange manager in the Carolina territory is more happily received by exhibitors throughout the territory than the announcement that Manager E. F. Dardine, of the Charlotte Universal office, has been rewarded by a twice-yearly vacation for long and continuous service with the company; also that his able assistant manager, L. H. Andrews, and secretary, Miss Carrie Jenkins, were rewarded in like manner. Exhibitors are warmly congratulating the trio for grabbing off these honors in such huge hunks. Probably no other exchange has three employes who have been with the company for ten years continuously.

It has been announced by the Southern Amusement Company, owners of the Ideal Theatre, Winston-Salem, N. C., which burned early in December, that the theatre will be immediately rebuilt, plans having already been drawn for the new edifice and work already under way towards clearing away the debris left by the disastrous fire. The Southern Amusement Company is composed of B. F. Southern, president, and B. C. Clinard, vice-president and treasurer. The Frank L. Blum Company are contractors for the rebuilding.

The new house will be one of the most modern and conveniently arranged in North Carolina, and will be new from the ground up, retaining only the name and management of the old house. There will be largely increased seating capacity, including a balcony. Space formerly occupied by offices will be included in the theatre proper. The capacity will be around 500. Interior decorations of an elaborate nature will have a color motif of green and gold. It will be under the management of M. W. Merriweather, who managed the burned theatre for two years.



Adolphe Menjou and Eileen Pringle in Havana, Cuba, where Frank Tuttle made most of the exterior scenes for "A Kiss in the Dark," Paramount.





JOHNNY HINES
In East Coast Productions' "The Crackerjack," which C. C. Burr will distribute.

Los Angeles

The Mission Theatre at 9th and Broadway, Los Angeles, for many years the bulwark for independent productions, will close this week. The building will be torn down to make room for the new Orpheum Theatre, the building of which will be started immediately. The Mission is one of the oldest picture theatres in Los Angeles. For many years it was the property of Mack Sennett and before being remodelled a few years ago was known as the Sennett Theatre. Sennett sold the theatre to the Pacific Coast Theatres about two years ago. It was later leased by Vitagraph for its first runs.

Sid Grauman has announced that "Romola" will close at the Hollywood Egyptian in four weeks. No announcement has been made as to what picture would follow "Romola," but it is understood that Charles Chaplin's latest will be booked there for an indefinite run in the near future. Grauman also says he will change programs four times a year hereafter instead of twice annually, as has been the custom since the house was first opened.

There is no theatre in Los Angeles among the first-run houses that has any hard and fast rule about changing programs weekly. Grauman's Million Dollar Theatre used to change its bill once a week, but it is now taking big features on for six and seven week runs. According to Jeff Lazarus, "Peter Pan" broke the house record for the Million Dollar Theatre.

Mike Gore brought "The Sainted Devil" back to Tally's Broadway for a two weeks' run after it had a long run at Grauman's. It is growing more and more the custom in the down-town theatres to bring back good features for another first-run, and advertise and exploit them just as if they were the regular first product.

Connecticut

A certificate of organization has been filed with the secretary of state by the Strand Realty Company, Inc., of Hartford, as follows: Officers, president and treasurer, Jacob Berman; vice-president, Max D. Berman; secretary, A. B. Woike. The officers, all of Hartford, form the board of directors.

A bill has been introduced in the Connecticut House of Representatives that would prohibit all billboard advertising except in theatre lobbies by November 1, 1925, under penalty of $2,000 fine or one year in jail, or both. It has been referred to the House Judiciary Committee.

Massachusetts

Thomas C. Heywood died on January 13 at his home in Attleboro. He was 54 years old. Several years ago Mr. Heywood established the first picture theatre in Attleboro and later conducted a number of theatres in Maine. He was the sponsor and leader of the Musicians' Union of Attleboro.

George Sullivan, manager of the Inman Square Theatre in Cambridge, doesn't beat about the bush in getting rid of some of the undesirable class of patrons that are found in virtually every film theatre. A fellow who became abusive when he was ordered to stop smoking faced the judge next morning and was fined $50.

Samuel J. Spector of Malden is to buy a tract of 105,000 feet of land in the business section of that city. Plans will be made for the construction of a picture theatre and stores building.

A Russian film program was presented at Symphony Hall in Boston for one performance only. The feature was "The Beauty and the Bolshevik," a comedy-drama in five reels. An organization of Russian trade unions in Moscow produced the picture.

F. L. Frechette, who conducts theatres in Chicopee Center, Chicopee Falls and Westfield, Mass., ran into some hard luck when he decided to award live chickens as prizes on "country store" nights. Patrolman Daniel J. Hickey of Chicopee was awarded one of the live birds, but as he had no desire to keep it he presented it to his brother-in-law, Michael F. Begley. Begley took the bird home and put it in the pen with his flock of more than 100 first-class chickens. In four days the entire flock was dead, the victims of some violent poultry plague. It is said that the bird which was given away at the theatre may have been afflicted with the European poultry plague that has been discovered by federal inspectors in various sections bordering on the Atlantic coast.

The leading photoplays at Boston theatres during the week of January 25 were as follows: Boston Theatre, "Smouldering Fires"; Gordon's Scollay Square Olympia, "The Painted Flapper"; Fenway, "The Golden Bed"; Loew's State, "The Thief of Bagdad," popular prices; Loew's Orpheum, Harold Lloyd in "Hot Water"; Modern and Beacon (twin theatres), "The Golden Bed" and "Gerald Cranston's Lady"; Bowdoin Square, "After Six Days" and "What Shall I Do?"; Gordon's Capitol, "A Thief in Paradise" and "The Tornado"; Gordon's Allston, "Broken Laws" and "Trouping With Ellen"; Waldron's Casino, "Forbidden Paradise" and "Arizona Romeo"; Lancaster, "North of 36," "Husbands and Lovers," "Inez from Hollywood," "K, the Unknown"; Old Howard, "Tongues of Flame" and "Babbit"; Gordon's Washington Street Olympia, "So Big."

"The Lost World," a First National picture, opens at Tremont Temple, Boston, on February 2.

The Union Square Theatre in Pittsfield now has a vaudeville-film policy. Thursday night is bargain night, when seven acts are presented. Amateurs have Friday night.



BEBE DANIELS
In Paramount's "The Crowded Hour."

Oklahoma

William Spearman of Edmond, Fred Pickrel of Ponca City and Fred Jackson of Pawhuska are the new members of the arbitration board of the Oklahoma Exhibitors Association for the ensuing year, with Charles Hutchinson and Harry Britton as substitutes.

Don Combs has opened his New Theatre at Davenport, Okla.

D. E. Taft has purchased the Liberty Theatre at Garber, Okla., from Dudley Tucker.

L. M. Campbell has closed his Alhambra Theatre at Tulsa, Okla., for the present.

M. J. Roundtree has leased the Empress Theatre at West Tulsa, Okla.

P. J. Poe boarded up his Airdome at Cromwell, Okla., following the destruction of his theatre by fire, and is operating it as a movie theatre.

Harry Britton, exhibitor at Norman, Okla., announces the birth of a daughter.

J. D. Patterson and associated interests have purchased the Wewoka Theatre at Wewoka, Okla., from F. J. Roberts.

Buck Wakefield has been appointed manager of the American Theatre at Enid, Okla. He is succeeded at the Criterion by C. E. Sasseen of Galveston.

W. A. Harrison is building a new theatre at Wharton, Texas, to cost about $20,000.

W. B. Bradshaw and W. O. Hand opened their new theatre at Marked Tree, Ark., on January 10. It seats about 250.

J. P. Cooper has purchased the Liberty Theatre at Bogata, Texas.

Now Booking



"Charley's Aunt" with Syd Chaplin

Produced by CHRISTIE FILM COMPANY INC.
Ideal Films Ltd.-Distributors for United Kingdom

Producers Distributing Corporation



Norma Talmadge in the First National picture, "The Lady."

News of the Albany Territory

Jimmy Rose of the Bijou Theatre in Troy, N. Y., uses schoolteacher methods in handling boys of the neighborhood, who were at first inclined to be a bit too boisterous at the theatre. Mr. Rose simply puts these boys on probation. If they behave, well and good; if not, out they go for all time, or until they can demonstrate to Mr. Rose's satisfaction that they are willing to behave. Mr. Rose took over the Bijou, which is a residential house in the Collar City, a short time ago. Since acquiring possession he had been working wonders, painting and renovating the interior, providing a new electric sign and making a name for himself generally. The projection is especially good, for projection was one of the hobbies of Elmer Crowninshield, the former owner.

Saturday afternoons are intended almost solely for the boys and girls. The picture is generally one that appeals to the younger element, and Mr. Rose lets them applaud or howl their young heads off. Among Mr. Rose's nightly patrons are some that have been coming every night for twelve years, with the exception of times when a picture is held over for two nights. In fact, when the house opens at 6:30 p. m. Mr. Rose can bank on finding at least a dozen who are there night in and night out. He charges 10 and 15 cents and plays such pictures as "The Alaskan," "Painted People," "Lilies of the Field," "Girl Shy," "Feet of Clay," "Black Oxen," "The Sainted Devil" and "Circus Days."

Plans are under way to remodel the Opera House in Carthage. The house is also being sought by two different persons and may change hands almost any time now. If the change comes, it is said that the theatre will be devoted entirely to pictures.

If Lew Fisher of Ticonderoga is in Albany he can be found in just two places, either along Film Row or at the Elks Club. Mr. Fisher was in town the other day on his way to his recently acquired theatre in Chatham. He's a great booster for the Elks, and every member of the local lodge calls him by his first name.

Here's a good one. It was so cold in Schenectady last Monday night that a big tea kettle, in front of the Strand Theatre, used for exploiting "Hot Water" and from which steam was supposed to come, froze. William Shirley, manager of the theatre, was sitting in his office about 8 o'clock when in rushed Vincent Genre, the fireman, saying that the tea kettle had frozen. Mr. Shirley went out in front, took a hurried look at the thermometer, which registered something below zero, and then remarked that he didn't blame the tea kettle a single bit.

The other day someone asked Maurice Silverman of the Pearl and Happy Hour theatres in Schenectady how he liked a certain picture he had recently run.

"Well," replied Mr. Silverman, "I couldn't hiss and I couldn't cheer."

Figure it out for yourself.

M. E. Silberstein will spend a part of this winter in the South, and what is more he doesn't intend to be bothered with bookings. He was along Film Row during the week and before returning to Catskill he had arranged his bookings for several weeks ahead.

Ilion is to have a brand new theatre, one of the finest in that section of the state. Ben Young, who already runs the Big Ben, Temple and the Opera House in Ilion, is one of the promoters and ground will be broken at once.

The ownership of the Griswold Theatre in Troy changed hands last week when a Boston real estate firm took over the house as well as adjoining property.

The Bijou Theatre in Lowville, owned by E. J. Wolfe, is to be remodeled and enlarged. The house now seats 375. This will be increased to 700. Improvements call for upholstered seats, a large stage and a new heating and ventilating system.

There is a pretty good story going the rounds on Bob Wagner of the Gateway Theatre in Little Falls. Mr. Wagner stages an amateur night once a week. The other night he walked out on the stage to introduce the participants. Someone took Mr. Wagner for one of the amateur actors and started to applaud. Mr. Wagner looked a bit suspicious, wondering meanwhile if someone had not planted a joke. They now say that someone else will do the introducing.

L. L. Connors, from the so-called "ham-and-egg" circuit of Granville, Salem and Cambridge, in town the past week for a meeting of the Film Board, had lunch at the Hotel Kenmore with a number of film salesmen. And 'tis said along Film Row that one of the latter paid the check even though he never booked an order.

Dr. J. Victor Wilson, director of presentations for Nate Robbins in Watertown since 1921, has resigned his position, effective February 1, and will return to New York City. Dr. Wilson was one time connected with the Strand in New York. Howard E. Miller of Utica, assistant manager of the Majestic in that city for three years, will succeed Dr. Wilson. Mr. Miller started as an usher in the majestic. The Robbins interests in Watertown include the Olympic and Palace, straight picture houses, and the Avon, playing road shows and pictures.

W. W. Farley, head of Farash Theatres, Inc., of Schenectady, has received a court order permitting the sale of the State Theatre, and he will now proceed to advertise it the required number of times.

Admitting with a laugh that she has been everything from janitor to pianist since she has taken over the Crescent Theatre in Schenectady, Betty Feuer, who also admits being just twenty, is making a good living from the house. Although of slight build, she doesn't hesitate to order too boisterous patrons from the house. Miss Feuer does all the buying, works a matter of sixteen hours out of the day and collects the dimes afternoons and evenings.

Here's how William Donovan, at Tupper Lake, picks up a little spare change during the afternoons: He puts on a 10-cent matinee for children every day, starting right after school, and lets them howl their heads off if they want to.

Vincent McCabe, former manager of the Metro-Goldwyn office in Albany, and who later associated himself with the Schine brothers in Gloversville, has packed his bag and moved elsewhere.

William Shirley, general manager for Farash Theatres, Inc., of Schenectady, was in Buffalo on Saturday and Sunday, being called there by the illness of his father. Mike Friedman, assistant manager, was in New York during the past week.

Harmanus Bleecker Hall, in Albany, seating 2,100 persons, will go into double features, three changes a week, beginning February 2. The announcement is one of much importance in Albany theatrical and picture circles. The theatre has been running burlesque for several months. Some years ago the house was devoted to first runs and then swung into stock. Now it is going back to pictures, with the same policy prevailing as at the Griswold in Troy. No announcement has been made as to admission prices.

(Continued on next page)

Now Booking
The funniest farce in 40 years
"CHARLEY'S AUNT"
with Syd Chaplin

PRODUCED BY
CHRISTIE FILM COMPANY, INC.
IDEAL FILMS LDT. DISTRIBUTORS FOR UNITED KINGDOM
RELEASED BY
Producers Distributing Corporation



Scene from Our Gang comedy, "Circus Fever," released by Pathe.

Buffalo Territorial News

Sydney Sampson, president of the Film Board of Trade of Buffalo, announces the following new members of the arbitration committee: Fred M. Zimmerman, Producers Distributing Corporation; Earl Kramer, Universal, and G. K. Rudulph, Fox. J. H. Michael, chairman of Buffalo Zone, M. P. T. O. of N. Y., has appointed three boards of three exhibitors each and one alternate to rotate in sitting at the arbitration meetings and to serve one month. The chairmen of the exhibitor committees are A. C. Hyman, Niagara Falls; J. H. Michael, Buffalo, and Howard J. Smith, Buffalo.

R. S. Averill, who has been in New England, has been appointed manager of the Olympic Theatre, Buffalo, succeeding Cass Weill, who has been transferred to a western city. The Olympic is operated by Universal.

Fred M. Zimmerman, chairman of the projection inspection committee of the Film Board, reports that Inspector Walter Dion visited fourteen Buffalo houses last week and in only three of them found perfect projection. In the other eleven houses repairs were needed, especially in sprockets and rollers.

Dewey Michaels, who controls the Plaza, New Ariel and Avon theatres, Buffalo, has opened a downtown office in the Bramson Building.

Bill Calihan of the Regorson Corporation, Rochester, came to Buffalo on January 19 to sit with the exhibitors on the arbitration board for the first time. Bill is a member of Buffalo Zone, M. P. T. O. of N. Y.

Sidney C. Allen of the Allen and Scenic theatres, Medina, N. Y., held a free party for the kiddies the other day in the Allen, and in addition to giving the children a great film show passed around all-day suckers. Is Sid popular with the kids? We'll say he is!

Priscilla Dean is coming to the Lafayette Square Theatre, Buffalo, to make a series of personal appearances in connection with the showing of "The Siren of Seville" the week of February 15.

Ithaca, N. Y., is to have a new Loew theatre, according to reports. It is said that negotiations have been opened for the purchase of the old Binghamton Club property as a site for a vaudeville-picture house.

Johnny Carr, manager of Shea's North Park, Buffalo, put over a fine exploitation campaign on "The Lighthouse by the Sea" and as a result had to call on the police to keep the customers in line at the box office. Window tie-ups, lobby display, boys leading police dogs around town with suitable advertising, newspaper ads and other business-getting stunts were used.

Frank Nowak, manager of the Lincoln Theatre, Buffalo, is driving a new Cadillac sedan about town.

Vincent R. McFaul, managing director of Shea's Hippodrome, Buffalo, has made arrangements with the Statler garage to grant a special rate of 25 cents for four hours' parking in that palatial auto barn while owners of the cars are enjoying the show. Motorists who have tried in vain to find a space for their cars near the theatre will appreciate this service.

Al Becker of the Becker Theatre Supply Company of Buffalo has just installed two new Mazda units and Superlite lenses in the Strand, Brockport, N. Y., and Manager Blouvett is so pleased with the improved projection in spite of an extra long throw that he has decided to equip his other houses with similar units.

It is reported that the Schine interests are about to build a new picture theatre on Webster street in North Tonawanda.

Do you enjoy the newsy items in this live-wire department of exhibitor information? If so, tell the world. If not—tell the editor of these pages so he can give you what you like.

New York Live Wires

CAPITAL FILM EXCHANGE
729 7TH AVE., N. Y. Byt. 9074
"PASSION'S PATHWAY"
"FOR WOMAN'S FERVOR"
"THE LIGHTS OF LONDON"
"PEARL OF LOVE"
"LOVE, LIFE AND LAUGHTER"
"THE HEART OF ALASKA"

Albany, N. Y.

(Continued from preceeding page)

Sam Goldstein of Springfield, Mass., was one of the visitors in town during the week, stopping over long enough to book up a number of pictures before going on to Utica where he has the State Theatre.

Louis and Meyer Schine, Ben Davis of Gloversville and Louis Buettner of Cohoes were among those from this section who attended the Film Ball in New York. William Benton of Saratoga Springs and William Shirley of Schenectady were also along Broadway during the week.

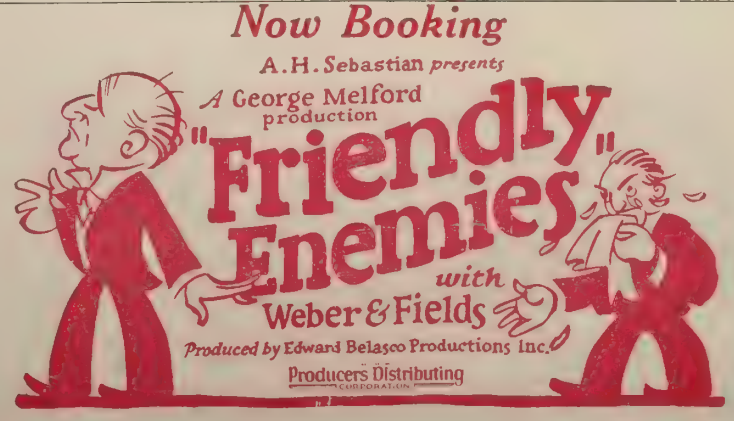
Joe Saperstein of the Griswold in Troy is planning to put on a "Johnny Evers Night" while running a well known baseball picture. Mr. Saperstein never overlooks a bet when it comes to attracting business to his theatre.

Claude Fisher of the American in Schenectady is a great "joiner." He belongs to the Odd Fellows, the Masons and the Elks, and he attends every meeting.

Harold Farrell and his mother, who have been running the Lincoln in Schenectady for five years, charging 17 cents admission, have one of the cleanest and nicest residential houses in the Electric City. They have about 200 patrons who come every night during the week, and some of whom plan to occupy the same seat night after night and become as mad as the proverbial hatter if someone has usurped it. In fact, some of them will stand in the rear until their favorite seat is vacated. The house never changes its price and plays the big features thirty days after the downtown theatres, the management having successfully sold the neighborhood the idea that it's not necessary to pay more than 17 cents for the best on the market.

Vic Warren of Massena lost a valuable barn last week but saved his saddle horses through quick action by Mr. Quenell, his caretaker.

Straight From the Shoulder reports are the dependable guide to use when deciding on picture value for your box office.



Seattle

The new Columbia Theatre, Longview, Wash., will open about February 15. The Columbia Theatre Company last week filed articles of incorporation to the amount of $60,000, with Wesley Vandercook, J. H. Secrest and George B. Purvis.

P. H. Pike, who for five years has been auditor for the Dolan and Ripley interests in Aberdeen and Hoquiam, has resigned to enter the ranks of exhibitors. He is looking for a suitable location and house. Robert Boutell replaces Mr. Pike with the company.

Rumors persist in Spokane to the effect that two of the large exhibitor companies are planning a merger. These reports are denied when broached to the principals, but those in close touch state that such an accomplishment would come as no surprise.

On January 26, Pantages theatres in Tacoma and Spokane will inaugurate a continuous program policy from noon to midnight. Feature pictures will be added to the six acts of vaudeville. This policy has been in operation in Seattle for several months and is now on a successful basis.

The Rialto Theatre, Tacoma, has changed its policy to include one de luxe program each month. This program gives from 18 to 25 minutes of stage stuff in addition to the regular attractions. Manager Greenland is remodeling and enlarging his stage to accommodate this augmented program. New effect machines and a large bank of new dimmers will be a part of the new equipment.

Martin Steffin of the Rex, Tacoma, and George Sauriol of the Orpheum, South Tacoma, have withdrawn from the Moore Amusement Co. booking organization and are now booking their houses independently.

Henry Newman, pioneer showman, who has many years in the Pacific Northwest to his credit, has disposed of his ready-to-wear business and plans to get back into the exhibiting end of the game. Mr. Newman operated one of the first houses in Astoria, Oregon, and later was associated for a number of years with R. E. Connell at his Liberty Theatre, Hoquiam, Wash. He is seeking a location.

It was reported in a recent issue that Mrs. Grace Sanstrom had sold her Proctor Street Blue Mouse Theatre, Tacoma, to H. J. Carey, former owner of the Good Luck, Seattle. This deal, which was pending, was not consummated. Mr. and Mrs. Sanstrom still own their beautiful little suburban house and we hope will long continue their pleasant relationship among us.

Mr. and Mrs. J. C. Thomas, who operate the South Park Theatre, Seattle, are arranging to reopen the Lake Burien Theatre in that suburban community, operating both houses. James L. Harris has been mentioned as the probable manager.

B. B. Vivian and Mr. Ulch, both of Mount Vernon, Wash., have consolidated the interests of their Mission and Rex theatres.

San Francisco

Morris Klein, who has extensive picture interests at San Francisco, particularly in the North Beach District, plans to make a trip to Europe at an early date, accompanied by his wife and a niece.

Louis R. Greenfield, who conducts a chain of picture theatres at San Francisco, Santa Cruz and Honolulu, is making a trip to the Hawaiian Islands.

The Howard Theatre, conducted at 738 Howard street, San Francisco, by Aaron Goldberg as a part of a chain of local theatres, has been closed. This theatre was built to protect his interests in the Peerless Theatre on Third street and has been a losing venture from the start. Mr. Goldberg finally decided that it would be better to close the place and pay the rent than to operate the house at a steady loss.

Art Frame, formerly manager of the Hippodrome Theatre, San Francisco, will manage the new Ackerman & Harris house to be opened at San Leandro on January 31. He will be succeeded at the Hippodrome by W. H. Bradford.

Milton K. Smith, well known in San Francisco amusement circles, passed away at his home at Oakland on January 14 following an illness of several months. At one time he managed the Broadway Theatre of that city. He had been treasurer of the McDonough and Fulton theatres.

Because of contracts existing before James Beatty took over Beatty's Casino at Ellis and Mason streets, San Francisco, this house was given over on the afternoon of January 17 to the concert of Jascha Heifetz, instead of the regular moving picture and vaudeville bill.

Joseph F. Enos, manager of the Portola Theatre, San Francisco, took advantage of a recent engagement of "The Nut" to install an effective lobby display. A box of California walnuts was displayed and prizes of passes were offered to those guessing the correct number of nuts.

The California Theatre, Petaluma, Cal., was opened late in January, the initial attraction being "Her Night of Romance."

Ellis G. Brode, representing the National Theatres Syndicate, San Francisco, was a recent visitor at Yreka, Cal., where he looked over sites for a projected theatre.

Plans are being completed for a picture theatre to be erected in the St. Francis Wood district of San Francisco.

A. Sifuentes, who conducts a picture house at Atwater, Cal., has purchased the Lyceum Theatre at Fresno, Cal., and plans to rename it the Hidalgo Theatre.



Chicago

Managing Director Joseph Hopp of the Illinois Association reports the following new members added during the past two weeks: George M. Butler, Opera House, Washburn; Mrs. C. W. Schade, Scenic Theatre, Lexington; E. L. Bell, Community Theatre, Heyworth; W. Peine, Miniera Theatre, Miniera; Garvin and Testa, Cozy Theatre, Marseilles; H. F. Walter, Rialto Theatre, Monticello. At the rate Joe is going it won't be long before the 100 per cent. membership of the state will be attained.

Herman Schoenstadt, accompanied by his wife and daughter, has left for an extended trip to Florida and other resorts along the Gulf Coast.

Here is an opportunity for a live exhibitor. A report from Hamilton, Ill., a live little city of 1,200 people on the banks of the Mississippi River where the big Keokuk dam is located, which furnishes electric power as far south as St. Louis, is without a picture house, as R. B. Maxwell, who has operated the theatre there, has closed his house and moved his equipment to Sullivan, Ill., where he will open a movie house.

Ben Horn has closed his movie theatre at Atlanta, Ill., in McLean County, for the winter, owing to the lack of work by the miners there.

E. Barriclow and J. Toffi have opened the Santa Fe Theatre at Toluca, Ill., and will show three times a week for the present.

Edward Holland, formerly in the show business at Upper Alton, Ill., has taken over the Grand Theatre at Lincoln, Ill. The house was formerly operated by J. Quin.

B. Miner will reopen the Hippodrome at North Judson the last of the month, after extensive remodeling.

Willis N. McConnell of the Empress at Decatur, Ill., was in town last week. Mr. McConnell, with Jack Hoeffler, operates the Orpheum at Quincy and besides running theatres finds time to devote to a fine large farm on the banks of the Mississippi near Quincy.

Aurelio Bambarn, owner of the New Paris Theatre at 618 South State street, Chicago, was a victim last week in a mystery murder that occurred at the Blue Hour's Cafe on South State street.

T. T. Sellers has sold the Gayety at St. Elmo, Ill., to Gruder & Johnson.

The Lyric at Latham, Ill., has been purchased by Elmer Jerome from Miss E. M. Smith.

Paul Rutishauser opened his Mid-City Theatre on West Madison street, Chicago, last Saturday night. Many film folk turned out to congratulate him upon his fine 300-seat house.

Because of the illness of President Charles Nathan, the meeting of the Illinois Motion Picture Theatre Owners, which was scheduled for January 9, had to be postponed indefinitely. Mr. Nathan was removed to the Presbyterian Hospital, Chicago, where he was under treatment for a week, but was able to leave that institution last Friday.

The many friends of Glen R. Swayze, for several years identified with the Auditorium Theatre here, will be glad to hear he has been made managing director of the Columbia Theatre at Davenport, Iowa.

William J. Miller of the Lynch-Miller circuit, accompanied by his wife and two daughters, left last week on a eight months' tour of the world. While on the trip he will look over the picture theatres of other countries. His many friends in the trade wish him bon voyage on the journey.

Mazelle Wildes has taken over the Happy Hour Theatre at Kendall and renamed the house the Terrace.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

Associated Exhibitors

(Includes Selznick)

RACING LUCK. (6,000 feet). Star, Monty Banks. An excellent feature comedy that pleased the majority. A good drawing card. Tone and appeal okay. Sunday, yes. Oil field class, town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

WHITE SHADOWS. Star, Betty Compson. An ordinary show. The story is punk. It goes to prove that it takes American directors to make pictures. Betty drew us enough business to break even. Tone good. Fair appeal. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

YANKEE CONSUL. (6,148 feet). Star, Douglas MacLean. This one gave our crowd lots of ha ha's and they all came out with praise of the highest for it. Tone okay. Sunday, okay. Audience appeal okay. Country class, town of 3,300. Admission 15-30. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

F. B. O.

AFTER THE BALL. (6,500 seats). Star cast. A good picture. Ought to please anywhere, and sold right. Town and rural class, town of 800. Admission 10-25. Firkins & Laws, Crystal Theatre (200 seats), Moravia, Iowa.

AFTER THE BALL. (6,500 feet). Star cast. Fairly good little program picture that pleased. Fair tone. No for Sunday. Appeal 75 per cent. Draw from the masses, city of 200,000. Admission 10-20. R. M. Kennedy, Royal Theatre (350 seats), Birmingham, Alabama.

AIR HAWK. (5 reels). Star, Al Wilson. A good sensational thrill picture with a brand new daredevil star. Aeroplane stunts are real. If you want to give your patrons something different book this one. It is not a special, but will satisfy. Tone and appeal good. Admission 10-20. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

CANYON OF THE FOOLS. ((5,180 feet). Star, Harry Carey. Here is a picture with lots of action and should draw well for a Saturday night show. Sunday, no. Good audience appeal. C. O. Christ, Opera House (250 seats), Elgin, Iowa.

CHEAP KISSES. (6,538 feet). Star, Cullen Landis. A very fine production and gave satisfaction to very near all that saw it. Tone and appeal good. Sunday, yes. Small town class, town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

FLYING DUTCHMAN. Star cast. Not much to this. A little out of the beaten path, but tame, with no pulling power. Good tone. Sunday, yes. Poor appeal. Draw small town and farmer class, town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

FOOLS IN THE DARK. (7,002 feet). Star, Patsy Ruth Miller. If you want a thriller, here it is. Tone good. Sunday, yes. Audience appeal seventy-five per cent. Conservative class, city of 22,000. Admission twenty-five cents. D. J. Adams, Auditorium Theatre (1,000 seats), Concord, New Hampshire.

GALLOPING GALLAGHER. (4,700 feet). Star, Fred Thomson. We find these westerns above par and have all pleased. Tone good. Sunday, yes. Audience appeal one hundred per cent. Town and rural class, town of 800. Admission 10-25. Firkins & Laws, Crystal Theatre (200 seats), Moravia, Iowa.

GIRL OF THE LIMBERLOST. (6,500 feet). Star, Gloria Grey. Played two days to fairly good business. Everybody seemed satisfied with the show. It is fairly good entertainment. The print we received could have been in better shape for a two days' run. Tone good. Good appeal. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

IN FAST COMPANY. Star, Richard Talmadge. A good comedy drama. Plenty of action. Good for the small towns. Our patrons liked it. We ran it with "Fighting Blood." Good attendance on Saturday night. Tone good. Sunday, no. Audience appeal eighty-five per cent. S. A. Hendrix, Cotton Plant, Arkansas.

LAUGHING AT DANGER. (5,442 feet). Star, Richard Talmadge. The best picture that Talmadge has ever made, in my opinion. Business very poor but no fault of the picture. Tone good. Sunday, yes. Audience appeal one hundred per cent. Small town class, town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

LIFE'S GREATEST GAME. (7,010 feet). Star, Johnny Walker. This is a dandy picture. It sure has the drawing power. This is a hundred per cent picture. Can't go wrong on buying this picture. Tone good. Sunday, yes. Audience appeal ninety-five per cent. Farm and city class. Admission 15-30. Robert W. Hines, Hines Theatre (150 seats), Loyalton, South Dakota.

LIGHTS OUT. (6,938 feet). Star cast. A fair comedy drama. Will please about seventy-five per cent. Good small town picture. Tone good. Sunday, yes. Town and rural class, town of 800. Admission 10-25. Firkins & Laws, Crystal Theatre (200 seats), Moravia, Iowa.

LULLABY. (7,179 feet). Star, Jane Novak. A very good little picture. The only fault I had to find was with the poor print they sent me. The end was snapped off. That makes a bad impression on an audience. Tone okay. Sunday, yes. Fair audience appeal. Mixed class, town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

MAILMAN. (7,160 feet). Star cast. Hokum in great gobs, but, strange to say, we all still like it, anyway. Fundamental and primitive passions naturally appeal to most humans yet. Tone fine. Sunday, yes. Big audience appeal. Small town class, town of 500. Admission 10-25. C. C. Klutts, Glades Theatre (200 seats), Moore Haven, Florida.

MAILMAN. (7,160 feet). Star cast. A good drama for its kind but not as good as the "Westbound Limited." All good actors and some action. Tone good. Sunday, yes. Not suitable for special. Good appeal. Working class, city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (189 seats), Piqua, Ohio.

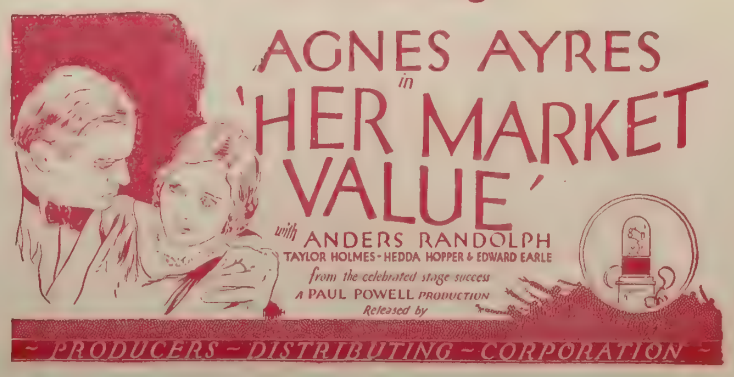
MASK OF LOPEZ. (4,900 feet). Star, Fred Thomson. Pleased all who saw it. Silver King has it all over any other horse I've had on my screen, and the Thomson pictures are all good. Tone good. Sunday, yes. Very good audience appeal. Residential class, town of 1,200. Admission 10-25. John McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

THUNDERING HOOFS. (5,015 feet). Star, Fred Thomson. Mighty good western. Have four more booked but Boston office cannot say when or give titles. Sorry. He's a wonderful bet here. Draws as well if not better than Tom Mix. Tone okay. Sunday, yes, here. Not suitable for a special. Audience appeal 100 per cent. Draw all classes, town of 6,000. Admission 10-20-30. Frank H. Wotten, Park Theatre (600 seats), Lebanon, New Hampshire.

TIGER THOMPSON. (5,700 feet). Star, Harry Carey. Very good western picture, but not as good as the next two releases by this company. Will satisfy lovers of western dramas, however. Brought very good business. Tone good. Sunday, yes. Audience appeal sixty per cent. All classes, town of 6,000. Admission 10-20-30. Frank H. Wotten, Park Theatre (600 seats), Lebanon, New Hampshire.

UP AND AT 'EM. (4,580 feet). Star cast. Very ordinary western picture of the program type. Below average appeal. Draw

Now Booking



rural and small town class, town of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

VANITY'S PRICE. (6,124 feet). Star, Anna Q. Nilsson. As a special this would flop; as an ordinary picture it will get by. Tone Good. Sunday, no. Audience appeal fifty per cent. Small town class, town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

First National

CHILDREN OF THE DUST. (6,228 feet). Star cast. This was not a special but, man! it sure did go well with me. It gives you that comfortable, satisfied feeling that goes with a satisfactory showing. It will stand extra advertising. Good tone and appeal. Yes for Sunday. Draw rural and small town class, town of 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

CLASSMATES. (6,983 feet). Star, Richard Barthelmess. A fine picture. Something different. Pleased at least ninety per cent. Fine acting. Scenes at West Point were wonderful. Tone good. Sunday, yes. Fine appeal. All classes, town of 1,200. Admission 10-30. F. E. Wheeler, Strand Theatre, Scotland, South Dakota.

DADDY. (5,738 feet). Star, Jackie Coogan. Coogan just fits in this picture and it made a very pleasing offering. Tone O. K., appeal good. Yes for Sunday. Draw rural and small town class, town 1,474. Admission 10,-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

ETERNAL FLAME. (7,452 feet). Star, Norma Talmadge. It will please your better class of patronage, but it is not a Saturday night picture. Good audience appeal of its type. Draw rural and small town class, town 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

GOLDFISH. (7,145 feet). Star, Constance Talmadge. Constance at her worst. Probably would have made a good picture in five reels, but seven were too many. Constance means nothing at the box office any more and it is a pity as she is a splendid actress. What she needs is a real director. Patrons were strong in their criticisms of this one. Tone, fair. Sunday, yes. Audience appeal, weak. General class town of 1,000. Admission 10-25, 20-40. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

HOTTENTOT. (5,953 feet). Star, Douglas MacLean. Ran this on New Years Day at Y. M. C. A. Proved to be the best we could have had. Exchange has good print on this picture in the territory. A good bet any place. Good tone. Sunday yes. Appeal 100 per cent. Conoat Projection Service, Mitchell Conery, Menands, New York.

HUNTRESS. (6,236 feet). Star, Colleen Moore. A different kind of western. One they will all like. Colleen fine in this. Tone and appeal good. Sunday, yes. Rural class town of 250. J. J. Halley, San Andreas Theatre, San Andreas, California.

IN HOLLYWOOD WITH POTASH AND PERLMUTTER. (6,700 feet). Star cast. Pleased about as well as the first one, but did not draw as well. Business is off in general, however. Joe Hewitt, Strand Theatre, Robinson, Illinois.

ISLE OF LOST SHIPS. (7,425 feet). Star cast. This picture is based on a novel idea, was rather creepy at times, and I would say it is a dandy but for the small town. If you can get a good print, run it and advertise it strong. Tone O. K. Good appeal. Draw rural and small town class, town 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

LILIES OF THE FIELD. (8,500 feet). Star, Corinne Griffith. A fine picture that pleased all. Heard more good comments on this one than I have heard in a long while. Tone, good. Sunday, yes. Fine audience appeal. All classes town of 1,200. Admission 10-30. F. E. Wheeler, Strand Theatre, Scotland, South Dakota.

LOVE MASTER. (6,779 feet). Star, Strongheart (dog). Extra good. The work of the dog is great. This picture is in a class by itself. Tone and appeal, good. Sunday, yes. All classes town of 1,200. Admission 10-30. F. E. Wheeler, Strand Theatre, Scotland, South Dakota.

MONEY, MONEY, MONEY. (5,995 feet). Star, Katherine MacDonald. A very poor program picture with, here, little or no audience appeal. Draw rural and small town class, town 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

PENROD AND SAM. (6,275 feet). Star cast. You don't want anything better than this. It's real life. Tone, good. Sunday, yes. Fine appeal. Rural class town of 250. J. J. Halley, San Andreas Theatre, San Andreas, California.

PERFECT FLAPPER. (7,000 feet). Star, Colleen Moore. You might as well play it, boys, now as it is some picture. Played this to good patronage and would have cleaned up had it not been for wet weather. Lots of good comments and the film condition was excellent. Miss Moore does the best acting of her career in this one and the picture teaches a lesson in a highly entertaining manner. Tone, fair. Sunday, no. Audience appeal, one hundred per cent. General class town of 1,000. Admission 10-25, 20-40. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

POTASH AND PERLMUTTER. (7,700 feet). Star cast. A human picture. Excellent entertainment. Tone, good. Sunday, yes. Fine appeal. Rural class town of 250. J. J. Halley, San Andreas Theatre, San Andreas, California.

SEA HAWK. (12,045 feet). Star cast includes Milton Sills. Here's one of the best all-around pictures I have ever played, both for educational value, 100 per cent. entertainment, and as a good business getter. Stands out with two other pictures as best business in history of the house. Tone O. K. Yes here for Sunday. Appeal superfine. Guy A. Kinemer, Arcade Theatre (1,151 seats), Jacksonville, Florida.

SECRETS. (8,345 feet). Star, Norma Talmadge. Norma at her best and a picture that gave good satisfaction to everyone. Tone, good. Sunday, yes. Audience appeal, ninety per cent. Conservative class city of 22,000. Admission twenty-five cents. D. J. Adams, Auditorium Theatre (1,000 seats), Concord, New Hampshire.

SONNY. (6,900 feet). Star, Richard Barthelmess. This one would be classed as a real good program picture but not in the Special class. Good tone and appeal. Sunday yes. Draw rural and small town class, town 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

TOL'ABLE DAVID. (7,118 feet). Star, Richard Barthelmess. Good, but fight of David and Torrence a bit gruesome. Tone and appeal fair. Sunday, yes. Rural class town of 250. J. J. Halley, San Andreas Theatre, San Andreas, California.

WHITE MOTH. (6,550 feet). Star, Barbara LaMarr. Pleased, good business. A lot of money spent on production and it shows on the screen. Fair tone, good appeal. Hardly for Sunday. Draw family and student class, town 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

WOMAN CONQUERS. Star, Katherine MacDonald. This is by far the best MacDonald picture I've ever shown and it will rank well up with the program class. It holds the interest from start to finish. Tone O. K. Yes for Sunday. Fair audience appeal. Draw rural and small town class, town 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

Between Ourselves

A get-together place where we can talk things over

Sometimes an exhibitor has an extra minute left over after writing reports, and he uses it to shoot in a little intimate word or two about himself, his theatre, or, maybe, what he thinks about some condition of interest to him and to the exhibitors in his locality.

Every once in a while a letter like that turns out to be mighty important, bringing up some point that turns out to be of national interest.

Often enough it's just something that will interest only the exhibitor and the chap sitting here collecting the reports for this dependable tip department. But—he likes to read it, a whole lot.

So, get the personal touch, folks. Talk to Straight From the Shoulder—"straight from the shoulder." I like to hear about your successes and you'll always find interest taken in what you have to say.

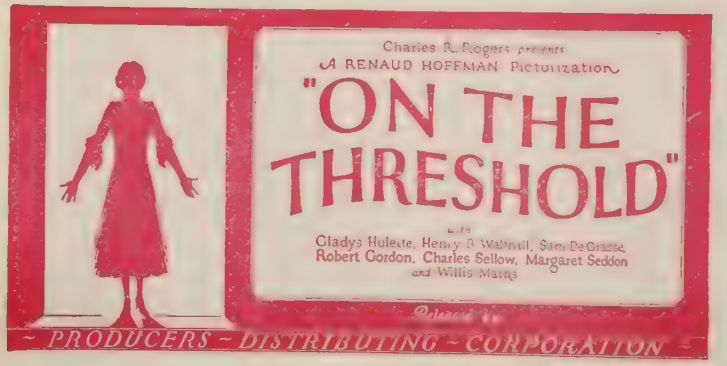
VAN.

Fox

CIRCUS COWBOY. (6,400 feet). Star, Buck Jones. Splendid picture. Lots of action. Did well. Audience pleased. Tone, good. Small town class town of 250. Admission 10-20. Stratton's Theatre, Griffin, Indiana.

DOES IT PAY. (6,652 feet). Star, Hope Hampton. No, it doesn't pay to run this as a special and we didn't, thanks to "Our Gang." However, it is a good program picture, although a little draggy in spots and we played it as a program picture although we paid a special price for it. Booked it to play as a special but saved ourselves by

Now Booking



being members of the Straight From The Shoulder Club. Tone, fair. Sunday, no. Audience appeal, seventy-five per cent. General class town of 1,000. Admission 10-25, 20-40. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

LONE STAR RANGER. (5,259 feet). Star, Tom Mix. This one does pretty well for Mix, but he has made better ones. Fair tone. Good audience appeal. Draw rural and small town class, town 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

HELL'S HOLE. (6 reels). Star, Buck Jones. This was a good picture and they sure like Buck Jones, but when they found out it was a dream they were disappointed. Get away from that dream stuff. Tone and appeal, good. Sunday, no. Farmers town of 800. Admission 15-25. Charles T. McFadden, Lyrus Theatre (200 seats), Lyrus, Colorado.

MILE A MINUTE ROMEO. (4,800 feet). Star, Tom Mix. The usual Tom Mix western that will please the Mix fans. Tone, good. Sunday, yes. Audience appeal, good. Miners and farmers town of 600. Admission 10-25, 15-30 for specials. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

PLUNDERER. (5,812 feet). Star cast. A special worth boosting; some very good work by stars in this one. Print new. Tone good. Sunday, yes. Good audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

SILENT COMMAND. Star, Edmund Lowe. Very interesting story of the U. S. Navy. It is done well and pleased about ninety per cent. Tone okay. Sunday, yes. Good audience appeal. Rural and small town class, town of 450. Admission 10-30. A. F. Thomas, Pastime Theatre (250 seats), Almyra, Arkansas.

SOFT BOILED. (8 reels). Star, Tom Mix. A knockout picture. Something doing every minute. Mix always brings the dough. Pleased one hundred per cent. Films in bad condition. Farming class town of 250. Admission 10-20. Stratton's Theatre, Griffin, Indiana.

THIS FREEDOM. (7,000 feet). Star cast. Another of Fox's so-called specials. Just a program picture. Stay off of it. I paid too much for Fox's so-called specials. Have lost money on most of them. No tone. Sunday, no. Poor appeal. S. A. Hendrix, Cotton Plant, Arkansas.

WINNER TAKE ALL. (5,949 feet). Star, Buck Jones. A good Buck Jones program picture. Buck is like a barking dog in this, because he is one "wow" after another. Print new. Drew more men and boys than ladies. Audience appeal, seventy-five per cent. Good week day picture. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

Metro-Goldwyn

ARAB. (6,710 feet). Star cast. A well made, directed and played production of Ingram's; but failed to draw. It seems that they do not care for camels and desert brides. Not much action to it. Tone good. Yes for Sunday. Little appeal. Draw miners, town about 2,000. Admission 10-25. Arch Catalano, Victory Theatre (275 seats), Rossiter, Pennsylvania.

BANDOLERO. (7,000 feet). Star cast. First new Metro-Goldwyn .Played Christmas. Wonderful picture. Pleased one hundred per cent. to big business. Metro-Goldwyn has the stuff advertised strong. R. Russell, Russell Theatre, Barnesboro, Pennsylvania.

BEAUTY PRIZE. (5,750 feet). Star, Viola Dana. Very cute comedy drama with Viola as peppy as ever. Her pictures are all usually good. No big knockouts as her stories are too light. Young people's appeal. Tone, good. Sunday, yes. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

BREAD. (6,726 feet). Star, Mae Busch. A slice of real life you will show your patrons when you play "Bread." A very good picture not spicy or hokum, but just right. Tone and appeal, good. Sunday, yes. Admission 10-20. R. A. Preuss, Arvada Theatre, Arvada, Colorado.



Constance Talmadge in "Learning to Love," a First National picture.

BROKEN BARRIERS. (5,717 feet). Star cast. Good business. Pleased about seventy-five per cent. R. Russell, Russell Theatre, Barnesboro, Pennsylvania.

CIRCE, THE ENCHANTRESS. (6,882 feet). Star, Mae Murray. The best she has made in some time. Good story and well played; pleased 100 per cent. Will please any one who appreciates a real picture. Tone and appeal good. Yes for Sunday. Draw college class, town 2,100. R. X. Williams, Lyric Theatre, Oxford, Mississippi.

ETERNAL STRUGGLE. (7,374 feet). Star, Earle Williams. A very fine picture and one that will please all classes. Tone, good. Sunday, yes. Audience appeal, ninety-five per cent. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

GREAT WHITE WAY. (10,000 feet). Star, Anita Stewart. This one drew extra well for me and all seemed to enjoy it. I think many came to see the celebrities of New York, because nearly every well known sports writer and men in boxing business are in the cast. Tone okay. Sunday, yes. Fine audience appeal. Mixed class, town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

GREAT WHITE WAY. (10 reels). Star, Anita Stewart. This one went over good for us and did not cost a fortune to buy. The posters on it are unusually good and they are what got the business for us on picture. Tone, okay. Sunday, yes. Good appeal. Miners and farmers town of 600. Admission 10-25, 15-30 for specials. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

LONG LIVE THE KING. (9,364 feet). Star, Jackie Coogan. A very good picture pleased most of them but our class does not like fairy stories and are fed up on kings, castles, uniforms and like trimmings. Tone, good. Sunday, yes. Appeal, seventy-five per cent. Town and rural class town of 800. Admission 10-25. Firkins & Laws, Crystal Theatre (200 seats), Moravia, Iowa.

HE WHO GETS SLAPPED. (6,613 feet). Star, Lon Chaney. A picture that is different and unusual, and certainly will please the biggest part of the public. A story of a clown with a broken heart. Norma Shearer and John Gilbert are in the cast and their work is excellent. Tone and appeal good. Admission 10-25. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

LITTLE ROBINSON CRUSOE. (6,216 feet). Star, Jackie Coogan. One of the best Coogan's ever made and I will guarantee this one to please any audience. It's just what we want him in. You will have every kid in town on this one and it will please the grown ups too. Tone, good. Sunday, yes. It's suitable for special. Audience appeal, one hundred per cent. Small town class town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

MADEMOISELLE MIDNIGHT. (6,778 feet). Star, Mae Murray. A good one; action and story in it. Glad to play this one first for I do not expect the rest of hers to do as good here. Tone good. Appeal good to those who know the story. Yes for Sunday. Draw miners, town about 2,000. Admission 10-25. Arch Catalano, Victory Theatre (275 seats), Rossiter, Pennsylvania.

RECOIL. (6,800 feet). Betty Blythe. I can't say much for this one. Those foreign stories simply do not draw the business. Picture was fair but nothing to rave over. Tone O. K. Yes for Sunday. Not suitable for Special. Poor audience appeal. Draw mixed class, town 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

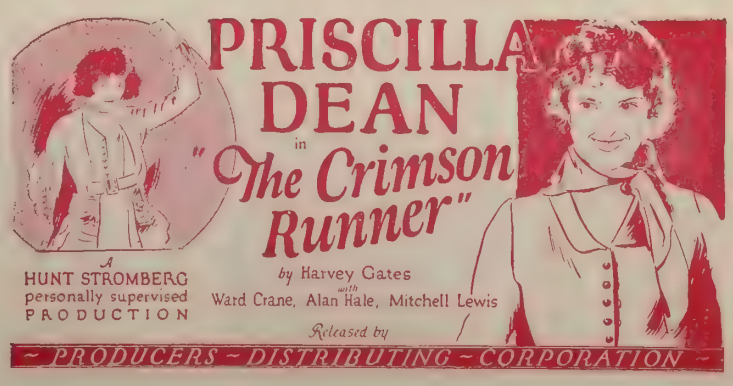
RED LILY. (6,975 feet). Star, Ramon Navarro. Fred Niblo's own story of the underworld. It was too heavy for my town although I heard no kicks. It drew well and would of pleased one hundred per cent. If cruelty was less. Sunday, no. Audience appeal, fifty-fifty. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

SCARAMOUCHE. (9,600 feet). Star, Alice Terry. A great picture. Get behind this one. Came close to house record; the best picture we ever got from Metro. Exploitation, the year's best picture. Played the same week it won Zukor prize. Tone okay. Sunday, yes. Should appeal to all classes. All classes, town of 4,500. Admission 25-35. Jos. Angros, Jr., Palace Theatre (400 seats), Leechburg, Pennsylvania.

SINNERS IN SILK. (5,750 feet). Star cast. A jazz picture, little if any better than the hundreds now being shown. Haven't we had about enough of this kind of thing? There must be some other kind of thing to write about. For the love of Mike give us a change. We are jazzed to death. Best class city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

SHOOTING OF DAN McGREW. (6,318 feet). Star cast, includes Barbara LaMarr, Lew Cody. This is a good one; book and boost it to the limit. It has everything in it for 'em in a small town. Paid too much for it but

Now Booking



did not regret it. Good tone and appeal but Sunday no. Draw miners, town about 2,000. Admission 10-25. Arch Catalano, Victory Theatre, (275 seats), Rossiter, Pennsylvania.

SHOOTING OF DAN McGREW. (6,318 feet). Star, Barbara LaMarr. Very good northern story that should please the average audience. Tone and appeal, good. Sunday, yes. Miners and farmers town of 600. Admission 10-25, 15-30, for specials John Russell, Russell Theatre (250 seats), Matherville, Illinois.

STEADFAST HEART. (7 reels). Star, Marguerite Courtot. This is a good program picture, especially appealing to small towns. Everyday life and lots of action. Patrons said "very good" on the way out, and that's what we like to have them say. Excellent tone. Sunday yes. As Special, no. Audience appeal 90 per cent. Draw all classes, town 6,000. Admission 10-20-30. Frank H. Wotten, Park Theatre (600 seats), Lebanon, New Hampshire.

STRANGERS OF THE NIGHT. (8,000 feet). Star cast. A good program picture. Broke even with it. It takes a real, honest-to-goodness action story to draw these days. Good tone. Draw miners, town about 2,000. Admission 10-25. Arch Catalano, Victory Theatre (275 seats), Rossiter, Pennsylvania.

Paramount

ALASKAN. (6,738 feet). Star, Thomas Meighan. Did big business the first day. Second day it fell off and on the third day. Saturday, when it should have done the biggest business it did less than half of what it did the first day. Picture did not do the business the increased rental called for. However, general opinion was about divided on the picture. Half said it was good and half said it was bad, but all said it was better than the former Meighans. Tone, okay. Sunday, oaky. All classes in town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

ALASKAN. (6,738 feet). Star, Thomas Meighan. A good picture that's all. Beautiful scenery and a fair box office attraction. Curwood of course helps considerably. Meighan not worth the price to me any more. Tone, okay. Sunday, yes. It's suitable for special. Audience appeal, eighty-five percent. Small town class town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

CALL OF THE CANYON. (6,982 feet). Star, Richard Dix. I had hard luck on this one as I did, so far, on all the rest of the Paramount good ones. Had it booked for two days but it did not come for the first day! And customers got disgusted on the first night, and used only for one day. The print very old. Draw miners, town about 2,000. Admission 10-25. Arch Catalano, Victory Theatre (275 seats), Rossiter, Pennsylvania.

CHANGING HUSBANDS. (6,799 feet). Star, Leatrice Joy. They got a good laugh out of this. Very good show but poor attendance. Pretty fair tone; possibly for Sunday. Good audience appeal. Draw family and student class, town 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.



Madge Kennedy and Conway Tearle in "Bad Company," a St. Regis picture for Associated Exhibitors' release.

CODE OF THE SEA. (6,038 feet). Star, Rod LaRocque. Very ordinary sea picture. Just a fair program picture, did not do much business for us. Tone, okay. Sunday, yes. Audience appeal, fair. Miners and farmers town of 600. Admission 10-25, 15-30 for specials. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

CONFIDENCE MAN. (6,500 feet). Star, Thomas Meighan. Good picture but not a big special. Meighan is nor worth the money we have to pay for him, this is a good picture but not worth an increase in admission price. Tone, okay. Sunday, yes. Good appeal. Miners and farmers town of 600. Admission 10-25, 15-30, for specials. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

ENEMY SEX. (7,861 feet). Star, Betty Compson. Fair picture and one that the critics raved about but small town box offices don't take to these like a duck does to water so don't go after this one too big. Just a good picture for your high class patronage. Tone, okay. Sunday, no. Not suitable for special. Small town class town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

FEET OF CLAY. (9,746 feet). Star cast. A very fine picture. Entirely too long and draggy otherwise it would have pleased. Exchange asks too much money for it. Best class city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

FEET OF CLAY. (9,746 feet). Star cast. One of the best on the first forty and person with ordinary intelligence can appreciate this fine picture. Don't be afraid to go after this one as it is right there in story, acting and direction. DeMille's best in many a day. Tone, good. Sunday, yes. It's suitable for special. Appeal, one hundred per cent. Small town class town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre, (600 seats), Hazard, Kentucky.

LOCKED DOORS. (6,621 feet). Star, Betty Compson. Nothing to brag about. Just gets by. Good acting and good scenery. Tone, fair. Sunday, yes. Poor appeal. All classes town of 1,200. Admission 10-30. F. E. Wheeler, Strand Theatre, Scotland, South Dakota.

OPEN ALL NIGHT. (6,881 feet). Star, Viola Dana. Cannot recall a sillier picture than this. The author probably sat up all night, after eating a lobster, to write the story. Exhibitors will make enemies by showing it. Famous Players would confer a favor on exhibitors by using the ax on the whole mess. Tone, bad. Not suitable for Sunday, nor any other day. Audience appeal, none whatever. Mixed class city of 500,000. Admission 10-20. William T. Meeks, Murray Theatre (740 seats), Milwaukee, Wisconsin.

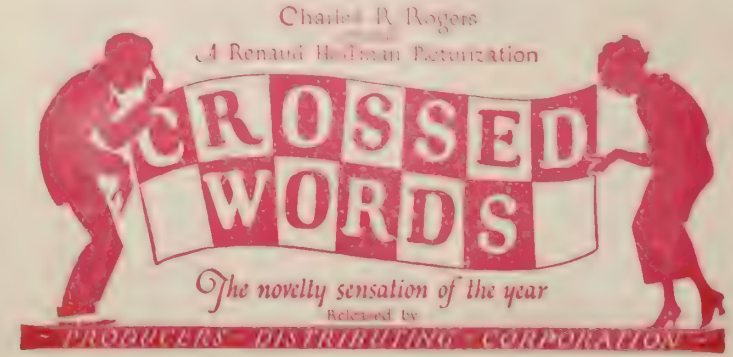
TONGUES OF FLAME. (6,763 feet). Star, Thomas Meighan. The best thing Meighan has done for some time. Sustains interest all through. Tone, fine. Sunday, yes. Audience appeal, one hundred per cent. Oil field class town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

TONGUES OF FLAME. (6,763 feet). Star, Thomas Meighan. Not up to standard of what they expect of Meighan. Poorest Meighan business in over a year. It's a crime they don't give Meighan better material. Joe Hewitt, Strand Theatre, Robinson, Illinois.

TRIUMPH. (8,297 feet). Star, Leatrice Joy. Good picture. Cast well balanced. Drew fine comments. J. J. Halley, San Andreas Theatre, San Andreas, California.

WAGES OF VIRTUE. (7,083 feet). Star, Gloria Swanson. Gloria's acting is good, but the picture was considered the rottenest thing she has done by the people here. The prevailing comment was, "Just a lot of running up and down alleys and fooling around in cheap cafes in some foreign country." Not suitable for Sunday, here. Not much audience appeal. All classes town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

WANDERER OF THE WASTELAND. (6,700 feet). Star, Jack Holt. While it is a beautifully done picture, being all in colors, it did not please well for us. Snake scene is repulsive to women and story is not of the type to please the better class of audiences. Tone, okay. Sunday, too rough. Audience



"Best wishes to your department, and more prosperity," says C. E. Robinson, Town Hall, Carmel, Me.

"Our Gang" echoes the wish for Mr. Robinson.

He is not now running the theatre, but may bob up again—certainly hope so, for he sent good reports.

appeal, only fair. All classes city of 14,000. Admission 10-35. E. W. Collins, Grand and Liberty Theatres (700-500 seats), Jonesboro, Arkansas.

WANDERER OF THE WASTELAND. (6,700 feet). Star, Jack Holt. This Zane Grey story is very good, but the natural coloring in it is a matter for discussion. It is very beautiful, but many though it hurt one's eyes. So there you are. Tone, okay. Sunday, yes. Good audience appeal. Mixed class town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

WHEN KNIGHTHOOD WAS IN FLOWER. (11,618 feet). Star, Marion Davies. Not as good as expected. Just a fair program picture. Mixed class town of 800. Admission 15-25. Jerry Wertin, Winter Theatre (240 seats), Albany, Minnesota.

WILD BILL HICKOCK. (6,892 feet). Star, Bill Hart. Wild Bill is right, I heard no comments either way on this but that was because I was afraid to ask anyone what they thought of it. Hope Hart wakes up. Admission 15-25. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

WOMAN PROOF. (7,657 feet). Star, Thomas Meighan. A very good picture that pleased majority of patrons. Held interest well to end. Should please majority of Meighan fans. Tone, good. Good appeal. General class town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit Theatre (250-700 seats), Union, Maine.

WOMAN PROOF. (7,657 feet). Star, Thomas Meighan. It was just a fair Meighan picture and should be bought at a fair price. Tone, good. Sunday, yes. Audience appeal, fair. Town and country class town of 900. Admission 10-25-30. Charles L. Nott, Opera House Theatre (300 seats), Sutherland, Iowa.

Pathe

COLUMBUS. (Chronicles of America.) The educational value of this is very high; the entertainment value, not so good. This picture will receive the hearty endorsement of the schools. Tone good. Appeal only fair. Yes for Sunday. Mitchell Conery, Conoat Projection Service, Menands, New York.

GIRL SHY. (7,457 feet). Star, Harold Lloyd. No use for exhibitors to keep on reporting on this. Everybody ought to know by now that it's his best which puts it up in the super pictures of the year. Tone, okay. Sunday, okay. Audience appeal, okay. Country class town of 3,300. Admission 15-30. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

WHY WORRY. (6 reels). Star, Harold Lloyd. An entertainment that should please everybody. It's a riot of fun. Tone good. Sunday, yes. Fine audience appeal. Rural class town of 250. J. J. Halley, San Andreas Theatre, San Andreas, California.

Preferred

SHADOWS. (7,040 feet). Star, Lon Chaney and featured cast. "Shadows" was a good picture but lacked pep, which lets it out for the small town. Good tone, yes for Sunday. Audience appeal below average. Draw rural and small town class, town 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre, (315 seats), Greenfield, Tennessee.

THORNS AND ORANGE BLOSSOMS. (6,971 feet). Star cast. It seemed to please. No comments either way. Good appeal. Draw rural and small town class, town 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

WHITE MAN. (6,370 feet). Star, Kenneth Harlan. Just a program picture and that is all. South sea island story and mostly love stuff. Tone and appeal fair. Sunday, no. Oil field class town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

Producers' Dist. Corp.

BARBARA FRIETCHIE. (7,179 feet). Star cast includes Florence Vidor. One of the best I have ever seen. Plenty of action. Nelson L. Daprow, Grand Theatre, Williamstown, New Jersey.

BARBARA FRIETCHIE. (7,179 feet). Star, Florence Vidor. Fine picture. Well directed. Pleased one hundred per cent. Florence Vidor and Edmund Lowe great work. Fair business. Joe George, American Theatre, Idaho Falls, Idaho.

BARBARA FRIETCHIE. (7,179 feet). Star, Florence Vidor. Great picture, beat "America." I. H. Harris, Strand Theatre, Evanston, Wyoming.

BARBARA FRIETCHIE. (7,179 feet). Star, Florence Vidor. A one hundred per cent. audience picture. Charmingly told. Sustains interest to the last. I am sure a snow storm was the only thing that kept them away. Y.M.C.A., Carney's Point, New Jersey.

DOWN TO THE SEA IN SHIPS. Star cast. This is an old one, but it is big enough to play twice. My patrons thought it about the best they had seen. Followed Tremont Temple, Boston, on this one and swung big business. Tone, fair. Not suitable for Sunday. Audience appeal, one hundred per-cent. All classes town of 6,000. Admission 10-20-30. Frank H. Watton, Park Theatre (600 seats), Lebanon, New Hampshire.

FLAMING FORTIES. (5,770 feet). Star cast. One of the best of Carey's late series. Carey gets a small amount of comedy off in good shape. H. P. McFadden, Reel Theatre, Natama, Kansas.

FLAMING FORTIES. (5,770 feet). Star, Harry Carey. Harry Carey makes the dough for the exhibitors. Paul DeMordant, Orpheum Theatre, Blackport, Idaho.

HEADLESS HORSEMAN. (6,000 feet). A good picture. Film not in very good condition. Geo. E. Martera, Webb City High School Theatre, Webb City, Missouri.

HIS DARKER SELF. (5 reels). Star, Lloyd Hamilton. A substitute for "Try and Get It" if you want to kill your business, don't fail to get this one, had dodged it for a year but they pushed it in, all niggers and some of the most suggestive scenes I have seen in some time. Rotten audience appeal. General class town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit Theatre (250-700 seats), Union, Maine.

HOUSE OF YOUTH. Star cast. A real story of life. Pleasing to young and old. Nelson S. Darrow, Grand Theatre, Williamstown, New Jersey.

LEGEND OF HOLLYWOOD. (5,414 feet). Star cast. Oh how that salesman lied. I am looking for him. That's out. Percy Marmont like salesman. Both good actors. Joe George, American Theatre, Idaho Falls, Idaho.

LIGHTNING RIDER. (6 reels). Star, Harry Carey. I have run all that Carey ever made and this one is the best he has ever done. He can give you action if he wants to. Tone, okay. Not suitable for special. Good appeal. Working class city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (189 seats), Piqua, Ohio.

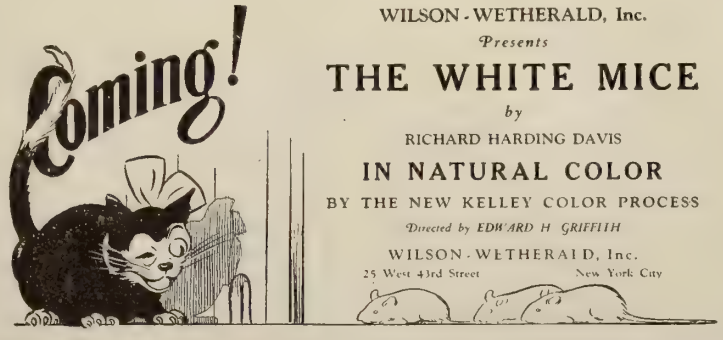
MIAMI. (6,317 feet). Star cast. Great picture suitable for any house. Betty Compson makes money. Joe George, American Theatre, Idaho Falls, Idaho.

Send tips!

It is an unselfish service to the host of exhibitors who profit by the guidance they get from these dependable pages.

Your demonstration of good fellowship will earn you the gratitude of a heap of fine fellows.

SEND TIPS!





OLD FOOL. (6,147 feet). Star, Lloyd Hughes. Fine picture for its type. Got in touch with Women's Relief Corps and G. A. R. auxiliaries and it went over with a bang. Publicity helps this one and it is also a mighty good picture. Excellent tone. Sunday yes. As a Special, I say yes. Audience appeal, 90 per cent. Draw all classes, town 6,000. Admission 10-20-30. Frank H. Wotten, Park Theatre (600 seats), Lebanon, New Hampshire.

RECKLESS ROMANCE. (5,530 feet). Star cast. A mighty fine little comedy drama that pleased all. Tone, fine. Sunday, yes. One hundred per cent. audience appeal. H. E. Schlichter, Liggett Theatre, Madison, Kansas.

ROARING RAILS. (5,753 feet). Star, Harry Carey. Positively the best one in the series to date. A great picture. Well handled photography. Good. Little Frankie Darrow shares honors with Carey. Has action, humor, pathos, and a train collision. General class town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit Theatre (250-700 seats), Union, Maine.

SHIFTING SANDS. (5,308 feet). Star cast. This is just like all the pictures where there is a lot of Arabs. Not much to it only the scenery. Sunday, yes. Not suitable for special. Fair appeal. Working class city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (189 seats), Piqua, Ohio.

SHIFTING SANDS. (5,308 feet). Star cast. Showed this one New Years. It's not an extra good one, but it seems to satisfy. Good tone. Draw miners, town about 2,000. Admission 10-25. Arch Catalano, Victory Theatre (275 seats), Rossiter, Pennsylvania.

SIREN OF SEVILLE. (6,724 feet). Star, Priscilla Dean. Dean's best to date. Book it. I. H. Harris, Strand Theatre, Evanston, Wyoming.

WISE VIRGIN. (5,981 feet). Star, Patsy Ruth Miller. An otherwise good program picture spoiled in the last reel by an altogether uncalled for bed room scene which is very distasteful to the public. A. B. Vick, Court Theatre, Auburn, Indiana.

United Artists

BROKEN BLOSSOMS. Star, Lillian Gish. We got a good print, but wished it had been lost before we played it. Positively the worst picture we ever had. Tone, and appeal, none. Sunday, no. Country class town of 3,300. Admission 15-30. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

TAILOR MADE MAN. (8,649 feet). Star, Charles Ray. This story deals with the rapid rise of "common clothes presser" and is one of the finest portrayals that Charles Ray has ever put in pictures. The plot is full of action and will keep your audience interested throughout. A splendid cast of 26, actors and actresses all, support the star. If they don't like this one, advise 'em to stay at home and saw wood. Draw city and country classes, town 3,000. Admission 10-30. William Brice, Dixie Theatre (500 seats), Kerrville, Texas.

WHITE ROSE. (11 reels). Star, Mae Marsh. Very fine high class picture, but did not get as much business and picture cost too much. Tone, fair. Sunday, yes. Fair appeal. Miners and farmers town of 600. Admission 10-25, 15-30, for specials. John Russell, Russell Theatre (250 seats), Matherville, Illinois.



VIVIAN RICH

Latest Pathe star who is co-featured with Mahlon Hamilton in "Idaho," the new Patheserial.

Universal

CHAPTER IN HER LIFE. (6,330). Star cast. Not much of anything in any of these jewels. If you can buy them right then they would do. Tone, okay. Sunday, yes. Not suitable for special. Fair appeal. Working class city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (189 seats), Piqua, Ohio.

DARING CHANCES. Star, Jack Hoxie. This shows that they're rushing Hoxie. Direction is poor and picture not much. Tone O. K. Here, yes for Sunday. Appeal 70 per cent. Draw from the masses, city 200,000. Admission 10-20. R. M. Kennedy, Royal Theatre (350 seats), Birmingham, Alabama.

DARK STAIRWAYS. (5,030 feet). Star cast. This was considered a very good picture here and went over nicely. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

FAST WORKER. (6,506 feet). Star, Reginald Denny. This is in keeping with the record breakers Denny has been giving us. A one hundred per cent. comedy that drew well on Christmas night. Tone and appeal O. K. Sunday, O. K. Country class town of 3,300. Admission 15-30. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

FIGHTING FURY. (4,491 feet). Star, Jack Hoxie. Good title and a good drawing star. This picture pleased our western fans. We have quite a few ladies that like Jack. Tone, good. Sunday, yes. Good audience appeal. General class town of 3,000. Admission 10-20. William A. Clark, Castle Theatre (400 seats), Havana, Illinois.

FORTY HORSE HAWKINS. (5,148 feet). Star, Hoot Gibson. Poorest of Hoot. No drawing power and not much of story. It is good if bought right. Tone good, Sunday yes. Little appeal. Draw miners, town about 2,000. Admission 10-25. Arch Catalano, Victory Theatre (275 seats), Rossiter, Pennsylvania.

HIT AND RUN. (5,508 feet). Star, Hoot Gibson. Has not the pulling power of a western Hoot Gibson, but is a mighty good picture just the same. Hoot's work is always clean and wholesome, and he always gets a big hand here. More power to him. Good tone. Yes for Sunday. As Special, no. Audience appeal 100 per cent. Draw all classes, town 6,000. Admission 10-20-30. Frank H. Wotten, Park Theatre (600 seats), Lebanon, New Hampshire.

HIT AND RUN. (5,508 feet). Star, Hoot Gibson. A fair picture but failed to draw for us. Our patrons want Hoot in western subjects. Tone, good. Sunday, yes. Fair audience appeal. General class town of 3,000. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

HUNCHBACK OF NOTRE DAME. (11,000 feet). Star cast. A wonderful picture from a production standpoint but not a small town picture. We ran on percentage and made a little but would have to call it flop for a picture of that kind. Tone, good. Sunday, yes. Town and rural class town of 800. Admission 10-25. Firkins & Laws, Crystal Theatre (200 seats), Moravia, Iowa.

K. THE UNKNOWN. (8,146 feet). Star, Percy Marmont. Mary Roberts Rhinehart's greatest love story translated to the screen. Picture, is no doubt a good one, but print was all mixed up. First and second reel O. K. but third had part four and four had part three. Also part five and six, but what's the use crying over spilled milk. All that is said at exchange is too bad and couldn't be helped. Ran all of the Jewels and must say the rentals are high on them and they are sold as the "best buy" in sight. Look before you book if possible. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

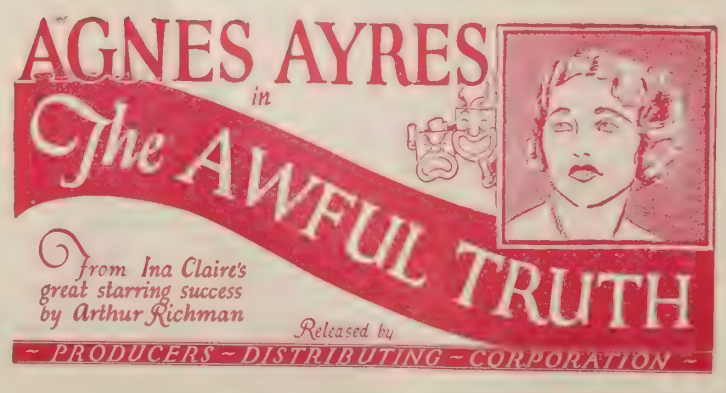
MERRY-GO-ROUND. (9,178 feet). Star cast, features Mary Philbin, Norman Kerry. Good. If you have not run it, it is worth while and price is right for the small man now. Good tone and appeal. Yes for Sunday. Draw farmers and small town class, town 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

RECKLESS AGE. (6,954 feet). Star, Reginald Denny. As a whole, a good show. Reels three and four drag. In six reels would be a positive knockout. O. K. tone. Sunday yes. Draw family and student class, town 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

RIDIN' KID FROM POWDER RIVER. (5,727 feet). Star, Hoot Gibson, It's "the stuff." If they keep Gibson in westerns like this—we'd need more seats. Tone fair. Here, yes for Sunday. Appeal 90 per cent. Draw from the masses, city 200,000. Admission 10-20. R. M. Kennedy, Royal Theatre (350 seats), Birmingham, Alabama.

ROSE OF PARIS. (6,362 feet). Star, Mary Philbin. This is a nice little picture that was accepted very well by our audience. Comments very good. Business held up very good all week. Tone, good. Sunday, yes. Great audience appeal. City class city of 400,000. Admission 25-35. Jack H. Roth, Liberty Theatre (1,000 seats), Kansas City, Missouri.

ROSE OF PARIS. (6,362 feet). Star, Mary Philbin. The "Merry-Go-Round" Girl" in her latest and greatest picture. Paris, city of dreams and crime. Vienna capital of old world gayety. Convent and cabaret. Glittering boulevards and Apache haunted alleys. A good picture to see and an excellent picture to buy, which is sold as soon as ready for the seeing. Others in the cast, selected with great care, are Dorothy Revier, Robert Cain, John Sainpolis, Gino Corado, Doreen Turner, Edwin J. Brady, Charles H. Puffy, Carrie



Daumery, Alice H. Smith, Frank Currier, D. J. Mitseras and Cesare Cravina. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

SAWDUST TRAIL. (5,500 feet). Star, Hoot Gibson. A rare treat, gets good money and pleases. Tone, good. Sunday, yes. Audience appeal, eighty-five per cent. Masses city of 200,000. Admission 10-20. R. M. Kennedy, Royal Theatre (250 seats), Birmingham, Alabama.

SIGNAL TOWER. (6,714 feet). Star cast. One of the very best railroad stories ever produced by anybody any place. Our bunch simply ate it up and pronounced it one hundred per cent entertainment. If you fail with this one just as well quit. Could make a million dollars if they were all as good as this one. Tone, extra good. Sunday, yes. Appeals to every one. Society class city of 10,000. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

TORNADO. (6,576 feet). Star, House Peters. Just an ordinary picture and not worthy of the price they want. Peters doesn't mean anything at the box office although a good actor. Don't promise your patrons too much with this one. Tone, O. K. Not suitable for special. Audience appeal, seventy-five per cent. Small town class town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

TORNADO. (6,575 feet). Star, House Peters. Here's a real picture for any theatre. Any audience from six to sixty. It has all the ingredients that go to make for real entertainment. Comments of patrons excellent. Exceptional business all week despite zero weather. Tone, good. Sunday, yes. Very good audience appeal. City class city of 400,000. Admission 25-35. Jack H. Roth, Liberty Theatre (1,000 seats), Kansas City, Missouri.

WESTERN WALLOP. (5 reels). Star, Jack Hoxie. One of the poorest westerns that I have ever run and Universal's Hoxie's are sure poor. Absolutely nothing to it and a very poor story. Mostly miners and railroad trade, town of 3,300. Giles Master, Strand Theatre, Gallup, New Mexico.

YOUNG IDEAS. (4,095 feet). Star, Laura LaPlante. Fairly good and that's all. All of this star's stories are about the same. Some good comedy but rather weak on plot. Fine for a double, feature show, as I used it. Tone O. K. Yes for Sunday. As a Special; no. Audience appeal fair. Draw mixed class, town 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

Vitagraph

BELOVED BRUTE. (6,710 feet). Star, Marguerite De La Motte. A western that is different in that it is a lot of hash. Just fairly entertaining as a western. Tone, okay. Sunday, no. Fair appeal. Oil field class town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

BETWEEN FRIENDS. (6,900 feet). Star cast. It is not the type that generally appeals to the small patrons but it is not a bad offering at all. Fair appeal. Draw rural and small town class, town 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

LET NOT MAN PUT ASUNDER. (8 reels). Star cast. A real good bet for the better class. No one walked out on it but it was over the heads of some. Just enough spice to hold the attention of all. Fair tone, average appeal. Draw rural and small town class, town 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

LET NOT MAN PUT ASUNDER. (8 reels). Star cast. Put this one through for matinee. Not suitable for my town had to take it off. We have had entirely too much of this kind of stuff in pictures. It is time to call a halt. Played and paid for two in one day. Adjustment? Oh no, that just can't be done. Best class city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

LOVE BANDIT. (6 reels). Star cast. Where



Scene from Harold Lloyd's "Now or Never" which Associated Exhibitors is republishing.

outdoor pictures are liked this one should go over well, as it has lots of action, also quite a bit of humor. Tone O. K. Appeal average. Draw rural and small town class, town 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

MAN FROM BRODNEY'S. (7,100 feet). Star cast. This is an action picture with fine scenery and good direction. It went over well for me and drew many favorable comments. The paper is good, especially the photos. Good tone, extra good audience appeal. Yes for Sunday. Draw rural and small town class, town 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

MY MAN. (6,800 feet). Stars, Patsy Ruth Miller, Dustin Farnum. A good political and society drama with some wonderful color effects. Good tone. Sunday yes. Appeal below average. Draw rural and small town class, town 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

VIRTUOUS LIARS. (5,650 feet). Star cast. Ran this one Christmas week on Friday and was well pleased with the business and comments. There's no doubt about it, Vitagraph has the pictures here and the price is right. Tone O. K. Good appeal. Draw rural and small town class, town 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

WOMAN'S SACRIFICE. Star, Corinne Griffith. An old reissue which came to us in good shape and pleased about everybody. They are selling these cheap and so far have been equal to higher priced ones in every way. Tone, good. Sunday, yes. Audience appeal, ninety per cent. Town and rural class town of 800. Admission 10-25. Firkins & Laws, Crystal Theatre (200 seats), Moravia, Iowa.

Warner Bros.

BABBITT. (8 reels). Star, Willard Louis. Not half bad. R. Russell, Russell Theatre, Barnesboro, Pennsylvania.

BROADWAY AFTER DARK. (6,300 feet). Stars, Adolphe Menjou, Norma Shearer. A very interesting tale of the "big town" enacted by a fine cast. Menjou certainly is a star and Miss Shearer is a dream. All-in-all, a fine production. Tone O. K. Yes for Sunday. Not suitable for a special. Fair audience appeal. Draw mixed class, town 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

CONDUCTOR 1492. (6,500 feet). Star Johnny Hines. Johnny Hines is very popular with my audience. Never had a poor picture of his. If you haven't booked one of them do so at once. Pleased one hundred per cent. Tone, good. Sunday, yes. Fine audience appeal. Farmers town of 800. Admission 15-25. Charles T. McFadden, Lyrus Theatre (200 seats), Lyrus, Colorado.

CORNERED. (7,500 feet). Star cast. It's a good one but not for the money I paid for it. I have paid half of the price and had better pictures. No more for me. Tone good but little appeal. Draw miners, town about 2,000. Admission 10-25. Arch Catalano, Victory Theatre (275 seats), Rossiter, Pennsylvania.

COUNTRY KID. (6,300 feet). Star, Wesley Barry. Wesley Barry draws here in anything. A good clean comedy. No mistake will be made in buying this one. Tone, fair. Sunday, yes. Audience appeal, ninety-five per cent. S. A. Hendrix, Cotton Plant, Arkansas.

DADDIES. (6,800 feet). Star cast. This proved to be a regular tonic. Good for every house. It has many laughs. A splendid story and is a real picture. Don't fail to play it for it is the "It." Best class city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

MARRIAGE CIRCLE. (8,500 feet). Star cast. Small cast, well directed, finely photographed, good story, no misframes, splendid acting. Pleased all who saw it. Small attendance due to all day rain so can't say how well it drew. However, this is a fine production, from every standpoint, for the better class of patronage. Interest holding from beginning to end. Had the weather been good, would have cleaned up. Tone, fair. Maybe suitable for Sunday. Strong audience appeal. General class town of 1,000. Admission 10-25, 20-40. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

TENTH WOMAN. Star cast. A good picture that ought to please any audience. Good attendance the first night. Not much on second night. Warner Brothers has some good pictures. Tone, good. Sunday, yes. Audience appeal, eighty-five per cent. S. A. Hendrix, Cotton Plant, Arkansas.

WHERE THE NORTH BEGINS. (6,200 feet). Star, Rin-Tin-Tin, (dog). A show that pleased everybody on a Saturday night. There wasn't any basket ball game at the High School so we had good attendance for a change. Tone, good. Fine appeal. Better



class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

Comedies

AIR POCKETS. (Educational). Star, Lige Conley. Another real Mermaid comedy with everybody enjoying it to the last inch. They sure are turning out some dandy comedies. Tone, okay. Good audience appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

BALLOONATIC. (First National). Star, Buster Keaton. This is just about the best Keaton two reeler made. It pleased the audience from start to finish. Tone and appeal good. Yes for Sunday. Mitchell Conery, Conoat Projection Service, Menands, New York.

BONEYARD BLUES. (Educational). Something new for our home. It brought a few laughs. I don't believe our patrons like cartoon comedies very much. Tone, good. Fair appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

BRONCHO EXPRESS. (Educational). Star, Clyde Cook. Here's Clyde Cook's best and if his future efforts are as good he will stage a comeback as the ones he made for Fox were bum. This one is full of action and Clyde shows his ability as a comedian as well as a contortionist. Good rapid fire western comedy. Tone, okay. Sunday, no. Audience appeal, one hundred per cent. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

CALIFORNIA OR BUST. (Pathe). Star, Snub Pollard. A good one of Snubby. Tone and appeal good. Sunday yes. Draw miners, town about 2,000. Admission 10-25. Arch Catalano, Victory Theatre (275 seats), Rossiter, Pennsylvania.

CHAPLIN'S "WOMAN." (Federated). One of Charlie's best. It simply makes you laugh, whether you like to do it or not. Book and boost it. Two reeler. Draw miners, town about 2,000. Admission 10-25. Arch Catalano, Victory Theatre (275 seats), Rossiter, Pennsylvania.

COBBLER. (Pathe). "Our Gang." Surely one fine comedy. They nearly raised the roof. Small town class and farmers town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

DIPPY DO DADS. (Pathe). People like these little one-reelers fine. Small town class and farmers town of 800. Admisison 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

DOGS OF WAR. (Pathe). "Our Gang." The "Our Gang's" are all good. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

DUMB AND DAFFY. (Fox). Star, Al St. John. Somewhat like all the other St. John's but it seemed to please so can't give it anything but a good report. Sunday, yes. Fair appeal. General class town of 1,000. Admission 10-25, 20-40. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

ELECTRIC HOUSE. (First National). Star, Buster Keaton. A good comedy with many laughs. Some very good mechanical contrivances by Keaton. Good tone and appeal. Yes for Sunday. Mitchell Conery, Conoat Projection Service, Menands, New York.

Study these reports.
Pick the good scouts who have run pictures you have used: watch their reports. If they agree with your experience, follow their lead in future.
Pay them back for the help they give you.
SEND TIPS!

EMPTY HEADS. (Educational). Star, Cliff Bowes. A pretty good one-reel comedy. It had some good laugh makers in it and everybody laughed at them. Print was in excellent shape. Tone, good. Good audience appeal. Better class town of 4,500. Admision 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

FLIP FLOP. (Educational). A very good slapstick comic, will keep them laughing. Sunday, yes. All classes town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

FLYING FINANCE. (Educational Mermaid Comedy). Someone spent a lot of money on this comedy. It's great. There are more laughs and good stunts in the cyclone scenes than are ordinarily found in the whole of most comedies. It should prove popular with any audience in any class house. Had lots of favorable comments. Tone, okay. Sunday, okay. Good audience appeal. All classes town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

HIS FIRST FAKE STEP. (State Right). A good two reel comedy. Plenty of action. Likewise laughter. Tone, good. Good appeal. General class town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit Theatre (250-700 seats), Union, Maine.

NO NOISE. (Pathe—Our Gang). Mickey is in the hospital and the Gang pay him a visit. There is lots of "noise" from the audience once the "kids" start things going. Pleased our audience very well. Good tone and appeal. Yes for Sunday. Mitchell Conery, Conoat Projection Service, Menands, New York.

ONE NIGHT IT RAINED. (Educational). Just a dream comedy that was almost tragic in its ending. Can be classed as fair. Tone and appeal fair. May be suitable for Sunday. General class town of 1,000. Admission 10-25, 30-40. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

OPTIMIST. (Educational). Star, Lloyd Hamilton. It takes an optimist to see any fun in this one. Why do they put Ham in such slow comedies? He is a "spreader of sunshine" in this one and the only action that takes place is when he relates a little Indian story. Tone and appeal fair. Sunday, yes. General class town of 1,000. Admission 10-25, 30-40. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

PAIN AS YOU ENTER. (Fox). Fairly good comedy. Good for Saturday night addition. Sunday, yes. Fair audience appeal. General class town of 1,000. Admission 10-25, 20-40. H. H. Hedberg, Amuse-U Theatre, Melville, La.

PITFALLS OF A BIG CITY. (Mack Sennett). Star, Ben Turpin. A very ordinary comedy. No knockout; seen better from Turpin. Don't try and kill anyone else to get it. Sunday, yes. Admission 15-25. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

REFEREE. (State Right). They laughed till they cried, then laughed again. Sunday, yes. Audience appeal one hundred per cent. Oil and farm class, town of 508. Admission 10-25. J. A. Herring, Playhouse Theatre (249 seats), Strong, Arkansas.

SAILOR'S LIFE. (Educational). Something new for our house and seemed to please fairly well. We will have to receive a few more before we will know how they will be received. Tone okay. Fair audience appeal. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

TEN DOLLARS OR TEN DAYS. (Pathe). Star, Ben Turpin. A very good comedy but, as luck will have it, I struck a bad print. Tone okay. Sunday, yes. Good audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

YOUNG SHERLOCKS. (Pathe). "Our Gang." A very good "Our Gang." Plenty of amusing complications that should keep most any audience in good humor from start to finish. General class town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit Theatre (250-700 seats), Union, Maine.

Serials

BEASTS OF PARADISE, AND IRON MAN. (Universal). Will please the serial fan first rate. Both have lots of action and enacted by a good bunch of stars. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

FORTIETH DOOR. (Pathe). Star, Allene Ray. First six episodes did very well, but the desert stuff got tiresome and the crowd thinned out toward the end. Just an average serial. Have seen a great many better. Good tone. No for Sunday. Appeal 50 per cent. Draw all classes, town 6,000. Admission 10-20-30. Frank H. Wotten, Park Theatre (600 seats), Lebanon, New Hampshire.

IRON MAN. (Universal). Just finished this serial. Had a fine house every night. Seemed to like it. Tone and appeal, good. Sunday, no. Farmers town of 800. Admission 15-25. Charles T. McFadden, Lyrus Theatre (200 seats), Lyrus, Colorado.

Short Subjects

FIGHTING BLOOD. (F. B. O.). I have seen a number of reports claiming these pictures to be as good as the "Leather Pushers," but have run three and cannot keep people in the house when the silly things are flashed on the screen; in fact, I have not been able to get anything from the above firm to please my patrons or make any money for my house. Sam Brooks, Liberty Theatre, Hailey, Idaho.

FIGHTING BLOOD. (F. B. O.) Star, George O'Hara. This short subject is fine. Personally I don't think it can be beat. It has very good drawing qualities. Tone, good. Sunday, no. Audience appeal, very good. Farmers town of 800. Admission 15-25. Charles T. McFadden, Lyrus Theatre (200 seats), Lyrus, Colorado.

GO-GETTERS. (F. B. O.) Star, Alberta Vaughn. Going good and thanks for the photo Vaughn it is appreciated. Tone, fine. Sunday, yes. Good appeal. Oil field class town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

HODGE PODGE. (Educational). We have had a couple of these and find them fairly interesting. None of our patrons have kicked about them so I guess they are all right. Tone, okay. Fair appeal. Better class town of



TRUE TALK:

February 7—

VITAGRAPH HAS RESIGNED FROM THE MOTION PICTURE PRODUCERS AND DISTRIBUTORS OF AMERICA, Inc. (COMMONLY KNOWN AS THE HAYS ORGANIZATION).

VITAGRAPH WILL DO ITS FIGHTING IN THE OPEN.

VITAGRAPH is NOT a COMPETITOR of the EXHIBITOR.

VITAGRAPH will continue its POLICY of LIVE and LET LIVE.

WATCH YOUR STEP, MR. EXHIBITOR!

ALBERT E. SMITH,
President

A VITAGRAPH PICTURE
Reg. U. S. Pat. Off.

Study reports on pictures you think of booking. You will find the generous exhibitors who shoot in these dependable tips are giving you the best aid you can possibly get.

Then—to show the boys how much you appreciate their help, turn around and give them your assistance.

SEND DEPENDABLE TIPS NOW!

4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

HODGE PODGE. (Educational). Best one reel on market today. Different and something new. R. Russell, Russell Theatre, Barnesboro, Pennsylvania.

TELEPHONE GIRL. (F. B. O.) Star, Alberta Vaughn. We hold no brief for this company, but this was certainly a twin-six series. Had more comments on this series than any short subjects ever run. Just starting "Go-Getters" and only hoping it is as good. Tone fair. No for Sunday. Appeal 100 per cent. Draw all classes, town 6,000. Admission 10-20-30. Frank H. Wotten, Park Theatre (600 seats), Lebanon, New Hampshire.

Independents

ACCORDING TO HOYLE. (State Right). Star, David Butler. Interesting little five reel program picture. Tone O. K. Yes for Sunday. Good appeal. Draw family and student class, town 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

AFTER A MILLION. (State Right). Star, Kenneth McDonald. Substitute for "Slow As Lightning," four misframes in first reel. Patches so thick sounded like a snapping bug going through projector till so poor needed opera glasses to see them. Was a fair picture once. Tone, good. General class town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit Theatre (250-700 seats), Union, Maine.

BAREFOOT BOY. (C.B.C.). (5,943 feet). Star cast. Don't need to be afraid of this. Six reels of good entertainment. Draw family and student class, town 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

BATTLING FOOL. (State Right). Star, Eva Novak. One whale of a dandy. My people came to their feet and whooped. Got anything Fox or Paramount's productions skinned a mile. Don't let it pass you. Tone okay. Sunday, yes. Audience appeal one hundred per cent. Oil and farm class, town of 508. Admission 10-25. J. A. Herring, Playhouse Theatre (249 seats), Strong, Arkansas.

BLOOD AND STEEL. (State Right). Star, William Desmond. Good railroad melodrama with splendid direction on part of J. P. McGowan who has, heretofore, been prone to having stars pose for minutes at a time before the camera. This picture has some very realistic fist fights and the action, where called for never lags. Will be satisfied if the rest of the Desmond-Holmes are as good as this one. Photography excellent. Tone, fair. Sunday, no. Very good audience appeal. General class town of 1,000. Admission 10-25, 20-40. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

DANGER RIDER. (State Right). Star, Art Mix. Very poor. With a good director and a better supporting cast Art Mix might please. Fair tone. No for Sunday. Appeal 50 per cent. Draw from the masses, city 200,000. Admission 10-20. R. M. Kennedy, Royal Theatre (350 seats), Birmingham, Alabama.

FATAL MISTAKE. (State Right). Star, Eva Novak. Stunt picture. Novak, as usual, good. Fairbanks another Douglas. In all a real good program and pleased them all. Tone okay. Sunday, yes. Good audience appeal. Oil and farm class, town of 508. Admission 10-25. J. A. Herring, Playhouse Theatre (249 seats), Strong, Arkansas.

FIGHTING ODDS. (State Right). Star, Bill Patton. This is the fightingest Fight picture I've ever seen. There were so many fights that they got to be tiresome. Very little story. Below average appeal. Draw rural and small town class, town 1,474. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

FIRE PATROL. (Chadwick). Star cast. Good small town picture. Go after it like a circus. It will please about seventy-five per cent. We ran it New Year's night to good business. Tone good. Sunday, yes. Good audience appeal. All classes, town of 3,000. Admission 10-25. A. F. Affelt, Liberty Theatre, St. Louis, Michigan.

GROWING BETTER DAY BY DAY. (State Right). Star cast. A cute little western that hits on all fours. Excellent photography. Good print. Price right. Ran Gump cartoon, "Chicken Fancier," with it to good house. Tone okay. Sunday, yes. Audience appeal ninety per cent. Oil and farm class, town of 508. Admission 10-25. J. A. Herring, Playhouse Theatre (249 seats), Strong, Arkansas.

HEROES HUSBAND. Star cast. Just six reels of film. Nothing to the picture. Something unusual for First National to release a picture like this. Small town class town of 1,500. Admission 10-25. G. D. Hughes, Liberty Theatre (450 seats), Heavener, Oklahoma.

LEFT HAND BRAND. (William Steiner). Star, Neal Hart. To date the best Neal Hart has done. This one has a lot of action. Print new. Tone pleasing. Sunday, no. Good audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

LEFT HAND BRAND. (W. Steiner). Star, Neal Hart. One of the best that Neal Hart has ever made but the western fans howled because there was so little action in the picture. The picture is good, though. Tone, fair. Possibly suitable for Sunday. Audience appeal, eighty per cent. General class town of 1,000. Admission 10-25, 20-40. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

LONE HAND TEX. (State Right). Star, Lester Cuneo. A fair western nothing to brag about. Will do for anybody that liked mild westerns. Not suitable for special. Good appeal. Working class city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (189 seats), Piqua, Ohio.

RAINBOW RANGER. (William Steiner). Star, Pete Morrison. A good western comedy which pleased a big Saturday night crowd. Tone good. Sunday, yes. Good audience appeal. All classes, town of 3,000. Admission 10-25. A. F. Affelt, Liberty Theatre, St. Louis, Michigan.

RARIN' TO GO. (Weiss Brothers). Star, Buffalo Bill Jr. Good program picture. Draws for me as well as Tom Mix. Tone okay. Sunday, yes. Good audience appeal. Rural and small town class, town of 450. Admission 10-30. A. F. Thomas, Pastime Theatre (250 seats), Almyra, Arkansas.

RARIN' TO GO. (Artclass). Star, Buffalo Bill Jr. A snappy western, the name drew them in, but in my opinion not as good as the Buddy Roosevelt series. Tone and appeal, good. Sunday, no. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

RIDIN' FOOL. (State Right). Star, Lester Cuneo. Why does the producer put a star who has been playing heroic roles into a picture where he plays the fool? Nothing kills a star quicker. Lester Cuneo excellent as a hero but as a foolish tenderfoot he is a fizzle. A few of the fans laugh. I was foolish, you know. Cuneo must stage a real come-back after this one. Tone, fair. Sunday, guess so. Poor audience appeal. General class town of 1,000. Admission 10-25, 20-40. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

ROUGH RIDIN' (Weiss Brothers). Star, Buddy Roosevelt. A good action western with lot of action. This boy is a comer. Not suitable for special. Good appeal. Working class city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (189 seats), Piqua, Ohio.



MARIE OSBORNE

A "baby star" who has been nationally famous and "growed up" to be featured in Metro-Goldwyn's "Excuse Me."

ROUGH RIDIN' (Weiss Brothers). Star, Buddy Roosevelt. (5 reels). Didn't think very much of this one which is the first we have run of Buddy Roosevelt. Just a western. Some action. Some good fights. Not suitable for Sunday. Appeal, eighty per cent. S. A. Hendrix, Cotton Plant, Arkansas.

SCARRED HANDS. (State Right). Star cast. Just another very ordinary western that you can soon forget about. Tone good. Sunday, no, appeal, none. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

SLOW AS LIGHTNING. (State Right). Star, Kenneth McDonald. Went over fairly well, though crude in spots. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

THROUGH THE FLAMES. (Goldstone). Star, Richard Talmadge. Very good lot of action and comedy. Photography poor in places but the action in it makes them forget all about photography. Tone okay. Sunday, no. Audience appeal ninety per cent. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

TUCKER'S TOP HAND. Star, Neal Hart. Good western. Pleased seventy-five per cent. R. Russell, Russell Theatre, Barnesboro, Pennsylvania.

TURNED UP. (William Steiner). Star, Charles Hutchison. Can't say much for this one or any of the first four Charles Hutchison's. Too slow. Don't tell your patrons they are thrillers. Tone good. Sunday, yes. Not much audience appeal. All classes, town of 3,000. Admission 10-25. A. F. Affelt, Liberty Theatre, St. Louis, Michigan.

UP IN MARY'S ATTIC. (State Right). Star, Eva Novak. One dandy little comedy. Old but still there. Teddy the dog makes Rin-Tin-Tin look tiny. Buy it. Boost it and cash in on it. Tone fair. Not suitable for Sunday. Audience appeal one hundred per cent. Oil and farm class, town of 508. Admission 10-25. J. A. Herring, Playhouse Theatre (249 seats), Strong, Arkansas.

VERDICT OF THE DESERT. (State Right). Star, Neal Hart. Poor picture. My town likes westerns but not bunk like that was. Not up to the Neal Hart standard. No tone. Sunday, no. Poor appeal. S. A. Hendrix, Cotton Plant, Arkansas.

WHEN DAWN CAME. (State Right). Star cast. A disgrace to the producer. Colleen Moore ought to buy in this picture and destroy the master print. Shelve it if you have got it coming. Tone okay. Not suitable for Sunday or any other day. No audience appeal. Oil and farm class, town of 508. Admission 10-25. J. A. Herring, Playhouse Theatre (249 seats), Strong, Arkansas.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Balaban and Katz Campaign on Lincoln Makes Easy Selling in Chicago Houses

APPRECIATING the possibilities of the Rockett production of Abraham Lincoln, Balaban and Katz planned an interesting and comprehensive campaign on the First National release long before the opening at the Roosevelt Theatre, Chicago.

Perhaps the most important single item was the simultaneous showing in Tivoli, Riviera and Central Park theatres, to the teachers and executive heads of the public and parochial schools. These three houses, through their locations, permitted educators in every part of the city conveniently to see the presentation, which was made in advance of the Roosevelt opening.

At this showing the regular rotogravure, imprinted "Special School Edition" was distributed, and on the back of this was printed the endorsement of President Moderwell, of the Chicago Board of Education. This endorsement had been obtained through a special preview for the benefit of the Board.

Into the Schools

A large percentage of the teachers requested a supply of these rotos for their classes and distributed them during a talk on Lincoln. The distribution of advertising matter through the classrooms is not permitted, but these were regarded as educational material.

The cooperation of the parochial schools was assured through a preview in the mansion of Cardinal Munderlein, which was witnessed by him with Bishop Hoban, his assistant, and the Bishop of Peoria. His approval resulted in a formal endorsement of the picture by the superintendent of the schools, Father John A. Rozlowski.

A Pilgrimage

But a more picturesque feature was a pilgrimage of 100 Boy Scouts to the tomb of Lincoln.

This was sponsored by the Kiwanis Club, of Chicago, and the Chicago and Alton Railroad supplied the coaches, which were hooked to the St. Louis Limited. Kiwanians and Boy Scouts greeted the pilgrims at all stops along the way and the Springfield Kiwanis had charge of the affair at the far end of the route.

A print of the picture was shown the boys on the trip by means of a portable projector All of the Chicago papers and most of the news weeklies took pictures of the pilgrims, and the newspapers carried good stories on the event.

Newspaper Co-operation

The Chicago News ran a set of twelve two and three column cuts of the stills for two weeks in advance. These carried no other advertising than the credit line: "Copyrighted by Associated First National Pictures," and were run under a standing head of "Incidents in the Life of Lincoln." It used other pictures in the roto section and will run a complete layout on Lincoln's Birthday.

The Herald-Examiner sponsored a special showing to the guests of the Church Home for the Aged where "the ladies of the 60's" were shown the war times through which they had lived. One of the guests, Mrs. Katherine Evans, was in the cast of "Our American Cousin," which was the attraction at the theatre when the President was assassinated.

The Journal carried a Lincoln Contest on the children's page.

Library Work

Instead of the usual book marks, the Public Library system used a special edition of the roto with "Chicago Public Library Edition" over the heading, while the back page, usually reserved for the theatre imprint, carried a complete catalogue of the library's books on Lincoln.

These heralds were used in all books handed out, and 15,000 of them were distributed before the supply was exhausted, and with very little duplication.

This campaign merely follows the general scheme, with the exception of the pilgrimage of the Boy Scouts, and should be repeated, on a scale to match the population, wherever the picture is played. The campaign is interesting more for its solid sensibility than because of its novelty, and because it is so generally applicable.

Worked New Ideas on Hot Water Run

It's a little late to do the most good, but here is a teakettle perambulator on Hot Water that may help you on some other title. It worked like a whole flock of busy little bees for Guy V. Kenimer, of the Arcade Theatre, Jacksonville.

There was a football game between Florida and Washington and Lee, with which was played at Savannah. Kenimer knew that all the best people would be there, so he shipped up this perambulator and the makings of a truck, which carried two cutouts from the 24-sheets and a teakettle on the back.

The truck went into the morning parade in honor of the game, and then went out to the ball park, to continue the good work, after which it took the train back to Jacksonville.

The perambulator was used on the grounds, and the polished surface got a lot of attention.

Kenimer took motion pictures of the crowds and showed these at the Arcade, which brought the same best people in to see how they looked.

In his local campaign he used the same truck and perambulator, with 24-sheet cutouts over the marquise and a large head in a bath tub in the window of the gas company to help them advertise their gas water heaters.

One good special was a clock face showing the time the next performance started and carrying the legend, "Every minute is a laugh with Harold Lloyd in Hot Water."

A display of Yale locks in a hardware store with a lot of material for Locked Doors was the way the Strand Theatre, Binghamton, N. Y., put over the DeMille feature.



A Pathe Release

THREE OF THE STUNTS ON HOT WATER AT THE ARCADE THEATRE, JACKSONVILLE

Guy V. Kenimer evolved a useful perambulating tea kettle which he used locally and at a football game in Savannah largely attended by Jaxonians. The float shown on the left was also sent up. The side pieces are from the 24-sheets, but the rear carries a home-made kettle. The central portion of the cut hows the gas company's tie-up to their hot water heating coils.

Used Two Displays for the Sea Hawk

Using a heavy advance lobby display for The Sea Hawk, Loew's Vendome Theatre, Nashville, Tenn., gave a kick to the opening of the run by substituting an entirely new display for the opening day, moving the old material into windows and elsewhere.

Manager Wallace figured that the substitution of new material would remind the average man that the picture had arrived. He had grown used to the advance display, and might have passed it by, but the entire change of front reminded him that the picture was actually on the screen, and the sales effect of the advance was crystalized into a determination to go. From this angle alone the cost of the new material was more than repaid early in the run.

Next Christmas Try This Storin Idea

Harry F. Storin, of the Leroy Theatre, Pawtucket, R. I., worked a stunt that you can copy with profit next holiday season. Get a big envelope right now, write "Christmas" across the face and put into it all the ideas that will be reported during the next few weeks. With this envelope you can plan your Christmas stunts next November.

Storin hired a half ton covered truck, replacing the usual cover with a framework of transparent cloth on which was lettered an advertisement for the Leroy.

Inside he set up a peal of chimes, made from brass tubing, and backed the signs with low voltage lamps working from a storage battery. The end of the car carried a Christmas greeting. The lamps were not needed during the day, but in the evening they rendered the signs visible even on the dark residential streets.

Christmas eve he loaned the car for the delivery of charity baskets, and edged into the newspaper stories of the charity distribution. After that he went around the better parts of the town. He would park the car, turn on the chimes, throw on the lights and wheel away with the greeting showing on the tail of the car. Keeping the car dark until the people came to the windows gave him a better advertising appeal than if the car were kept lighted. He did not flash the advertising until he had first gained interest in the rig.

This is one of the best Christmas stunts of the season, and it will work just as well next year. If you want to get ambitious, add a quartet of carol singers, or a phonograph.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

THIRTY-TWO minutes of music and 1 hour and 23 minutes of film made up the show, of which "Inez from Hollywood" was the feature picture. Of the running time for the film, "Inez from Hollywood," 1 hour and 17 minutes, while the Mark Strand Topical Review took up 6 minutes. With music and film, this brought the show up to 1 hour and 55 minutes, about 5 minutes under the usual time.

There were five presentations, three being vocal selections, one a ballet number and the other the overture. The latter was especially arranged and orchestrated for presentation exclusively at this theatre, introducing a number of popular tunes, such as "Dear One," "Me and the Boy Friend," "All Alone" and "Nightingale." The xylophone and violin had cadenzas and obbligatos, proving very effective. The lights were as follows: foots and borders of the orchestra stage in blue; 2 light pink Mestrum floods of 160 amps. on the musicians from the dome; 2 green and 2 magenta arch spots hitting the pleats of the silver draw curtains closed across the production stage; entrance spots hitting the ceiling drapes with green and magenta; transparent windows at either side lighted from behind by light blue open box lamps. This overture required 7 minutes.

The Russian Academic Male Quartette, introduced to this country two weeks ago through one of the Sunday night radio concerts from this theatre, were presented in a specially staged impression of the "Song of the Volga Boatmen," the special set from P. Dodd Ackerman was a transparency background of the river and surrounding territory. A set boat was seen to the left and attached to this was a rope which the four singers held as they stood centre stage. At opening the set was lighted from behind by white, orange and straw floods, bringing the singers out in a semi-silhouette. At the close these lights dimmed down and a magenta dimmed up as the artists made their exit, pulling the boat after them, the red lights giving the effect of the setting sun. Four minutes for this.

Following the Mark Strand Topical Review came the four-minute duet, "Song of India" (Rimsky-Korsakoff), by Margaret Ringo, soprano, and Ruth Watson, mezzo soprano. The scene for this was an elaborate tropical exterior with water ripple effect, full moon in the sky and set palms all about. The singers, costumed in true Oriental fashion, were posed on a divan under one of the trees. The set was lighted from overhead by steel blue spots.

The ballet number was done by the premiere danseuse and six of the ballet, to the music of the Meditation from "Thais" (Massanet). The first violin played the selection as a solo, accompanying the ballet. Dancers were costumed per the opera. For a background the blue satin cyclorama was used and the lights were as follows: 2 light blue Mestrum floods for the booth covering the entire production stage and a light pink flood from the dome covering the dancers; light pink overhead spots picked out the violinist; blue borders on large stage. Four minutes for this number.

A group of seven Scotch selections specially staged and costumed preceded the photoplay. These ran for 13 minutes as follows: "The Campbells Are Coming," as an introduction by the orchestra; "Robin Adair," a mixed quartette; "Coming Through the Rye" and "Annie Laurie" by a coloratura soprano; "The Pipes of Gorden's Men" by a baritone; "Reel O'Tulloch" by the Mark Strand Lassies; "The Ain Folk" by a tenor, and "Auld Lang Syne" by the ensemble. The background for a specially painted Scottish Moor, and with 20 people on the stage the only set pieces were a few tree stumps.



Paramount Releases

TWO DISPLAYS FROM JACK T. TURNER, OF THE GALAX THEATRE, BIRMINGHAM, ALA.

On the left is the display for Argentine Love. In this the cutout of the star is suspended and made to move slightly to convey the suggestion of a dancing couple. As the lattice is a stock accessory, the cost was slight. For The City That Never Sleeps a screen style still frame was used with a clock face to help get over the idea of a 24-hour day. A panorama is used above.



A Paramount Release

This electric sign on The Ten Commandments is the largest ever erected in Sweden. It stands at the traffic centre in Stockholm and announces the play at the Olympia and Imperial theatres. Most billboards are not even lighted and this sign has made a real sensation. It will be used regularly.

North of 36 is Texan Cleanup

E. B. Roberts, of the Majestic Theatre, Austin, Texas, is another manager to clean up with North of 36 through driving home the fact that it was a play with a Texas locale.

One of his indirect stunts was to procure the election of Lois Wilson as an honorary member of the local chapter of the Daughters of the Republic of Texas. This got the front page for a two column cut, and made a solid appeal to the women.

A week ahead he co-operated with the Austin Statesman in a fiddlers contest which was to be worked in advance of the showing. This not only advertised the play, but it made for special stories when it was found that there were no old time fiddlers to compete.

Another good idea, which came through, was the invitation to all Texans over fifty years of age to be the guests of the management.

A special prologue, which used only a soloist instead of the usual quartet, and a lavish display of the State flag and colored bunting gave receipts about double the average.

Most theatres in Texas have cleaned up on the local appeal, but even with this asset the recipts are largely governed by the amount of managerial hustle displayed. You have to advertise even the good things.

This is Good

Here's a stunt that will work on a lot of pictures other than Feet of Clay, but Jack Hellman, Paramounteer, worked it for the DeMille title. He put up three prizes of $15, $10 and $5 for the best explanations as to why the picture was given this title, explaining that often people wondered why a title had been given a picture, and he wanted the matter cleared up in advance of the showing of Feet of Clay that the patrons might be left free to enjoy the production.

Tying this to the local paper, Hellman brought a lot of extra business to the Opera House, Winona, Minn.

These Navy Posters Work Three Stunts

Generally the manager who can hook some idea that carries with it the use of the Navy Aboards figures that he has done pretty well. It remained for the California Theatre, San Francisco, to add to the load. It cut three ways with a poster reading:

"In days of old Captain Blood ruled the Seven Seas, just as today the U. S. Navy leads other navies of the world. Read Rafael Sabatini's greatest novel, Captain Blood, in the S. F. Chronicle, then see the picture at the California Theatre. U. S. Navy Recruiting Office, 703 Market Street."

This is printed in deep blue letters on a yellow ground, with a cable border. The color scheme prevents reproduction, but we want to compliment the California on an unusually good job.

A similar double hook should be possible wherever there is a Captain Blood Booking and an Army or Navy Recruiting station.

Special Prize Gets Extra Big Potatoes

Giving a potato matinee the Saturday before Thanksgiving, the Hippodrome Theatre, Waco, Texas, gave free admission for one potato, but it encured large potatoes through the offer of a season pass, good until January 1, for the largest potato. The largest spud was a full meal for a family of four, and therefore hundreds of potatoes weighing several pounds apiece.

A pass good between Thanksgiving and Christmas will not hurt the capacity of the house, and the idea brought unusual results in the matter of large tubers. This is something to be remembered when you work your own stunt next year.

The best way to work this stunt is to obtain the loan of a balance from some druggist. Put the first large potato in one scale pan and then weigh the new entries against this. This is much more spectacular then where the ordinary beam scale is employed. If you cannot get the loan of a balance, you can improvise one very simply. Drill a hole in the exact centre of a hardwood stick, hang scale pans; made of pie tins suspended by strings, at equal distances from the centre, and weight to make sure that the balance is exact. The beam can be suspended from the ceiling or any convenient support.

A Book Banner

Most managers are content to get a nice book display, but Frank Burham, of the B. C. Theatre, Berkeley, Cal., went further.

He supplied the book store with a large banner that went halfway across the fifty-foot front, in addition to five cards, three of which were pictorial.

Some Color Scheme

When Jack Rowley, of the Rialto Theatre, Laredo, Texas, decided to back Constance Talmadge in Dulcy, he painted a special poster. It was in red, blue, black, lavender and green, and the report very truthfully states that "it caught the eye of all passers by." It almost blinded some of them. Anyhow Dulcy can still make money.



A Pathe Release

HERE'S THAT WASHINGTON STREET CAR AGAIN—IN HOT WATER

It was made part of the advertising campaign for the Lloyd production at Crandall's Metropolitan Theatre. This still seems to be the only specially designed advertising trolley, though every traction company must have some old car it could convert to this use with profit.

Women Cooperate on Broken Laws

Chicago saw the opening campaign on Broken Laws, the F. B. O. special, and a well-planned drive not only covered the opening but put valuable exploitation at the disposal of exhibitors wherever there is a women's club in the Federation of Women's Clubs, and that means practically wherever there is a picture house.

This is because the chief angle of the campaign was a drive on the heads of the Federation, or more properly on the Law Enforcement Committee. The picture was preshown to this committee and other prominent clubwomen with the result that they gave the picture their enthusiastic approval and not only got behind the Chicago campaign but have written to all member clubs urging similar cooperation when the picture is shown locally.

In Chicago it was the women who waited upon the Mayor and obtained his approval fo a law enforcement week, though this might more properly be called "law observance" week, since the drive was not to obtain the enforcement of law but rather the voluntary observance of the statutes on the part of the individual.

Federation Was Featured

This week carried with it large signs published in the name of the Federation and attached to lamp and trolley posts throughout the business district. The copy read: "Broken Laws. Help the city and State officials to enforce all laws by observing them. Illinois Federation of Women's Clubs. Don't speed for the thrill. See Mrs. Wallace Reid in Broken Laws at the Orpheum Theatre."

This was backed by elaborate newspaper comment, and by a full page advertisement in the American set in exact reproduction of the general news pages. Mrs. Reid was brought to Chicago as the guest of the Federation, and made a number of appearances.

The feature of the campaign was this: Neither the theatre nor the F. B. O. requested any favors of the municipal authorities. The Federation did all of the asking, and obtained even more than could have been had from a purely theatrical drive.

With your local women back of you, you will not have to work your own channels of influence should you play the picture. The women will get the requisite permission and leave your own pull for use on pictures which carry less of a suggestion of municipal good. It worked in Chicago and will work anywhere.



A Vitagraph Release

CAPTAIN BLOOD TOOK A RIDE WHEN HE MADE GREEN BAY

H. Hadfield, of the Strand Theatre, kept a mounted ballyhoo on the streets a week in advance of the run, and built up on this with a post card campaign. The underline was used on both ends of the marquise, with the result that the picture sold.

No Slump Here

Carl F. Miller, of the Strand and Fremont Theatres, Fremont, Ohio, does not feel the usual Christmas slump. He has found in past years that he can still get the money if he offers a little more than usual.

This time his "worst week of the year" was split between Secrets and The Fighting Blade. The Talmadge picture was put over with an unusually good musical program, and Miller made his drive on the socially elect, knowing that if he could draw these the masses would follow. But The Fighting Blade called for a little more putting over, so he added three acts of semi-professional vaudeville. These were advanced amateurs from Toledo and did not cost much, for the "stars" were glad to get experience.

If Mr. Miller will read the recent stories about Harry Seel he'll probably have his own local organization lined up for next Christmas.



A First National Release

THIS IS A ONE-BOY POWER GALLEASE FROM THE SOUTH

It was made by the Opera House, Florence, S. C., for The Sea Hawk. It drew in the available money, so the size does not count. The big idea is to do something different to give the patrons the suggestion that the offering is extraordinary.

Cheap and Effective

Oscar White's Thanksgiving lobby was unusually effective and cheap even for that economical manager. Autumn leaves, shocks of corn, potatoes, pumpkins, apples and similar products (all borrowed), made one of the prettiest lobbies he ever constructed and it made an unusual hit with his rural patrons, helping The Story Without a Name to go over like a super.

Sold Lincoln

Instead of figuring that Abraham Lincoln should sell itself, the Rex Theatre, Greely, Colo., laid in an unusually large stock of accessories and billed all the nearby towns as well as Greely.

In consequence it hung up a new record for gross business.

Line Cut Beats a Halftone Here

This three tens from Loew's Valentine Theatre, Toledo, shows how much better line is for newspaper work than the average cut. This portrait cut is in about the right screen, but the absorbent paper has a tendency to soak in the ink. The result is that the color darkens, since the ink slightly



A Metro-Goldwyn Release

THE LINE IS BETTER

tints the white, and the space is too dark to offer appeal. On the other hand the light line work stands out as well as though it were printed on plate paper. You can't spoil that. This line cut is not well drawn. The legs are poor and the general proportioning is worse than that, but even with this drawback it is a better attractor than the halftone it is supposed to supplement. The text is much better than the illustration and the slogan line is of the sort that will catch the eye and get attention for the rest. The benday reverse gives a good name plate and the line in black is merely the credit line and it does not matter so much that it does not come through. It would not show at all in a white letter of that size, and it does not get a very good play in black. We are of the opinion that the line just below the title, which runs: "Written especially for Miss Murray by" is of sufficient importance to gain a better play-up. This could have been had by reducing the "Other entertaining Loew features" to an eight point and taking the space thus gained to split the upper line from the reverse which practically conceals the line as it is set at present. Apart from this the typographical display is very good, with no all capital letters or the other favored sins of the composing room.

Better

Most theatres handling For Sale have tried to make a punch out of the title, but it remained for George J. Schade to get the most out of it. He simply advertised "For sale. The Schade Theatre." Then he put an extra girl on the telephone to explain that "For Sale" was a play and not an offer. The Schade is a local institution in Sandusky, and its sale attracted unusual comment. It brought Schade business in the most miserable weather. You can make the idea do the same for you.

Nice Line

Getting a window on the strength of an idea is one of Charles Morrison's regular stunts, but he did better than usual with a sign just before Christmas. It was in the window of a jewelry store and read "Give a diamond, the most valuable of all Worldly Goods." This was paired with a card for Agnes Ayres in Worldly Goods at the Imperial Theatre, Jacksonville. It helped him to extra money on the run and was much better than the more obvious hook-up to the instalment diamond in the story.

He did almost as well with another card which read: "The Fast Set on your tennis court is made possible by Spaulding sport supplies." This worked just as well for the De Mille production, and another window was won with pictures of Betty Compson in a women's wear store.

Just Look at This a Boston All Type

This is an all-type display from Boston that is really good. It is from Gordon's Olympia and you can read every word of it. And if you read, you are apt to be sold on going, for the text is written to gain your interest to the point of purchase. The heart design is appropriate and striking and if the portrait is not an art gem you can at least tell that it is Connie, and that will sell tickets, too. It's a good start for the New Year, and unless a great change comes, it is apt to be the best display in 1925 to hail from that point.

Scatter Ads Are Useful at Times

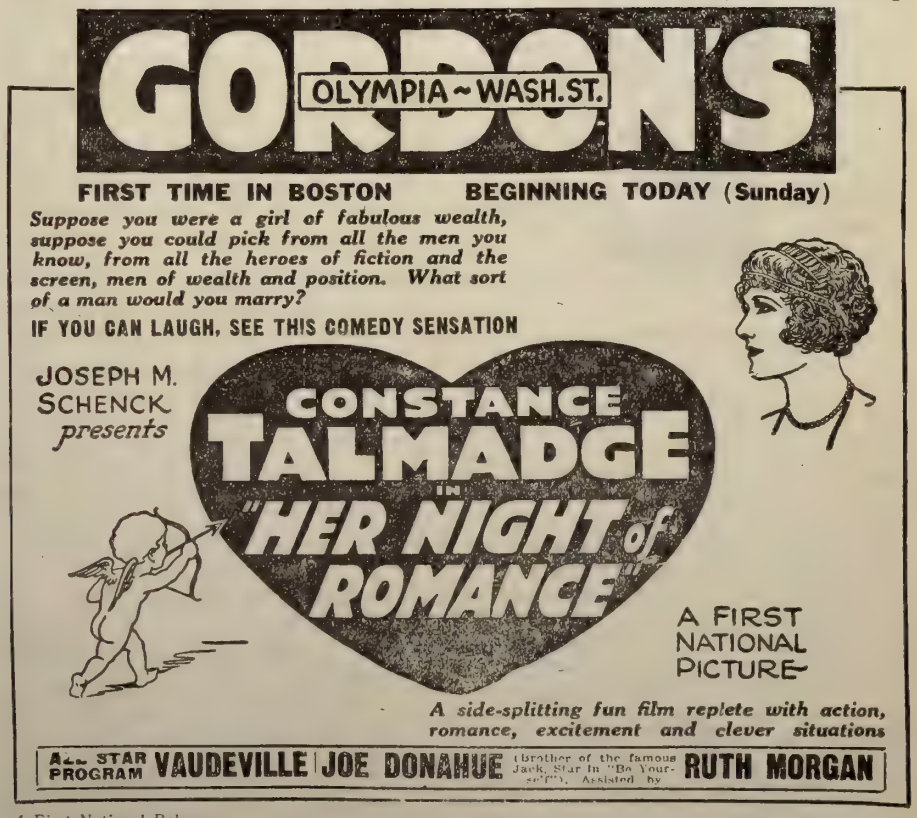
Eldrid Fisher, of the Strand Theatre, Lexington, Ky., sends in some scatter ads he used on His Hour. These were in two sizes, a one inch by two and two inch singles. Two of the latter are shown. One or more of these



A Metro-Goldwyn Release

SCATTER ADS.

are carried on every page of a certain issue or for two or more days, and serve to hammer home the title. They are best used for an advance, prior to the regular advertising, but can also be made to give results when used the day the first regular advertising is done. Sometimes it helps to change the copy for each space, while retaining a general form, but often it pays better if the several advertisements are identical. The big idea is that no matter what page is seen, there is some reference to the title, and the man who skips the theatrical page, because he is not interested, may be sold through



A First National Release

A NOVELTY FROM BOSTON; A WHOLLY GOOD ADVERTISEMENT.

the sporting department or the cable news. No matter where he turns, he is bound to see a reference to the title, and curiousity will generally do the rest. Mr. Fisher also sends in some good book markers on Peter Pan, these being supplemented by a display of stills on the librarian's desk.

Jazz Appeal Is the Salesman for Wine

"Wine of Youth" is advertised by the Sun Theatre, Omaha, Neb., with almost undue emphasis upon the jazz features. There is more to this story than the jazz, but probably this is what sells the best, though this style of appeal may hold from the house many who would enjoy the story back of the



A Metro-Goldwyn Release

TOO MUCH ABOUT JAZZ

jazz. But for a purely jazz appeal this is very well done. The space is a three twelves, rather long for good looks, but necessary to let the bottle in, and the bottle is most of the sales appeal. The advertisement is rather sketchy as to copy and rather too general. With the exception of the two lines about the camping trip the same copy might be used for a score of other plays with equal truth. If jazz makes the strongest appeal, jazz should be used, but an effort should be made to give the individual points of the particular play rather than the points all similar type pictures bear in common.

Good Combination of Text and Talk

The Lyric Theatre, Minneapolis, takes extra space for the Sunday starter on The



A Vitagraph Release

A STRONG DISPLAY

Clean Heart, employing a four seventeens in which cut, reverse and talk are nicely weighed. The only thing we do not like about this is the use of all capitals for the caption at the top of the space and in the box between the two portrait cuts. This is a very small matter when compared with the general excellence of the space, but it would have helped a little to have made the captain easier to read. The caption is written to get interest in the story and taken with the cut has a definite sales value. Another appeal is the hooking to If Winter Comes, even though it does employ the overworked "better than." The reverse panel comes out nicely and the strong black gives marked effect to the title and players, while the portrait cuts below help the general effect, though they may possess no direct sales value in themselves. The little bank in between is likely to be passed over. Ten lines of unspaced capitals are not easy to read. A ten word line would have been much better than ten lines of words.

Has Novel Design for Puzzle Fans

G. R. Stewart has a good idea for a hook to the cross word puzzle craze. He sets his two sixes in the form of a puzzle, but instead of setting the letters into the spaces, he uses the black blanks to outline a man with the face constructed from "sorts." The cap O from a condensed face is his mouth, the nose is the ! and the eyes are periods and parentheses. It's clever and striking. The text begs the reader not to try to work the puzzle, since to do so might cause him to



A Metro-Goldwyn Release

CLEVERLY CONSTRUCTED

lose a chance to see The Navigator. This is a just once stunt, but it is a very clever adaptation of the idea, and different from the others. Most papers stock these black squares for the baseball scores and can let you have them. At a pinch you can build up em quads with cardboard to type high.

Good Will Stunts from Harry Storin

Harry E. Storin, of the Leroy Theatre, Pawtucket, R. I., sends in a couple of good will stunts.

One of these is the institution of an Information Clerk on heavy nights, such as Saturdays and Holidays. She stands in the foyer ready to answer all questions such as when the feature goes on next, where the rest rooms may be found, the next attraction and items about the players. She is called "Miss Information," though this is a misnomer.

The other idea was sprung just before Christmas. In the course of the year the lost and found room had become crowded with articles for which no inquiry had been made and for which no owner could be found.

Discarding single rubbers, left hand gloves and the like, the useful articles were packed up and sent to the Home for the Aged, and the umbrellas, mufflers, paired gloves and other items were distributed to the inmates.

Looking Ahead

Giving a special Christmas matinee, admission to which was a donation for the poor children, E. B. Roberts, of the Majestic Theatre, Austin, Texas, offered a special film and engaged a reader to tell the kiddies the story of Peter Pan.

As he was hooked to a newspaper on the stunt, he got a lot of press work for Peter as well as selling the children direct.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"The Fighting Ranger"

Exciting 15-Episode Universal Adventure Picture Stars Eileen Sedgwick and Jack Daugherty

Reviewed by C. S. Sewell

With Jack Daugherty and Eileen Sedgwick as the stars, and the stunt aviator, Al Wilson, featured, and another stunt aviator, Gladys Roy, in the supporting cast, Universal is offering "The Fighting Ranger," an adventure picture in fifteen chapters.

There is a lot of action and excitement in this production and events keep moving at a rapid clip. The story concerns a prosperous cattle raiser who is forced to hide away from home as he is accused of murder. His foreman, whom he trusts implicitly, seeks to double-cross him as he knows that somewhere on the ranch is a fabulous buried treasure, the exact location of which is known only by an aged Indian. A ranger who appears on the scene also knows of the existence of this treasure and has a map left by his father. He becomes the ally of the cattle raiser's daughter and together they resist the attempts of the foreman to secure control of the property and treasure.

As usual with this type of story, where the action is carried over from one chapter to another, there is a stunt at the end of each episode, with the suspense as to the outcome carried over into the next. There are several other thrills scattered through the chapters, and judging from a pre-view of the first five episodes, "The Fighting Ranger" has plenty of action and excitement that will hold the interest of patrons who like continued pictures, even though the general trend of the story does not differ from the usual picture of this type.

Among the highlights of the early episodes are the following: the appearance of the ranger in a crippled aeroplane that skirts the tops of the trees, causing the leaves to fly, and then crashes to the earth; the fall of a wagon containing the heroine down a steep incline; the dynamiting of a hill, placing the heroine in peril; the daring transfer of the hero from an aeroplane to a motorcycle; a brush fire in the woods; a fight on a ledge, with the fighters falling into the water many feet below; the bursting of a dam as the hero crosses, and the trial of the cattle raiser while the hero speeds to his rescue.

Jack Daugherty and Eileen Sedgwick are thoroughly satisfactory in the leading roles and Bub Osborne gives a good performance as the villain. Slim Cole contributes some good motorcycle stunts, while Al Wilson in the novel role of a tramp aviator furnishes the aeroplane thrills.

"Topsy Turvy Travel"

(Educational—Hodge Podge—One Reel)

A novel idea is used in this issue of Lyman Howe's Hodge Podge distributed by Educational. A tourist invited to lecture to his fellow townsmen goes to sleep and in his dream his travels all get mixed up. For instance, in Ireland he sees Indians, at the North Pole he views the famous Taj Mahal located in India, and so on, ending with views of the Pan-American Exposition in San Francisco in 1915. This is done by means of both photographic and cartoon work. The reel is in reality a burlesque travel reel, and in addition to quite a little humor being injected, the scenes, although facetiously subtitled, are interesting. We believe that this idea will appeal to the average theatre patron as a novelty.—C. S. S.

"Shorts" Reviewed in This Issue

Beloved Bozo, The (Pathe)
Biting the Dust (Pathe)
By Hook or Crook (Pathe)
Circus Fever (Pathe)
Fighting Ranger, The (Universal)
He Who Gets Socked (Educational)
His High Horse (Educational)
Nobody Works But Father (Fox)
Pathe Review No. 6 (Pathe)
Topsy Turvy Travel (Educational)
Transatlantic Flight, A (Pathe)

"Nobody Works But Father"

(Fox—Comedy—Two Reels)

The first part of this comedy pictures a race between an aged messenger with a big family and a stork bearing an infant, and the unsuccessful attempt of the messenger to prevent the stork from flying down his chimney. The latter portion deals with the messenger's grown son being dragooned into driving a car in an auto race, although he has never driven a machine before. The action, especially in the auto sequences, is exceedingly rapid and there are a lot of amusing slapstick situations. It is well up to the Fox standard and should prove amusing to the majority of patrons.—C. S. S.

The House of FEATURETTES

Week of Feb. 1, 1925

Fabian's Rialto, Newark, plays "Marvels of Motion," Issue "B," for two weeks commencing Jan. 29th.
Fox's, Philadelphia, plays Animated Hair Cartoon, Issue "E."
Missouri, St. Louis, plays Animated Hair Cartoon, Issue "I."
Newman, Kansas City, plays Animated Hair Cartoon, Issue "I."

120 First Run Novelties 1924-1925

RED SEAL PATENTED TRADE MARK

Edwin Miles Fadman, Pres.

1600 BROADWAY NEW YORK CITY

"The Beloved Bozo"

(Pathe—Comedy—Two Reels)

Here is a comedy that deviates from the usual Mack Sennett slapstick angle and yet scores hugely. It convulsed the reviewers, evoking peal after peal of honest laughter. It is a dramatic burlesque on the "crook" drama so well known to Broadway these days, showing how a pair of beautiful feminine optics convince the crook of the error of his ways. The humor is gently ironical rather than open-faced, but it is not too subtle for the average audience. One of the best touches is Ralph Graves' determination to cling to his derby through all adventures, whether falling downstairs or rescuing the heroine in a hotel fire. All of the players do wonderful work. They are Alice Day, Marvin Lobach, Vernon Dent, Eugenia Gilbert and Art Rowlands. Eddie Cline directed under the supervision of J. A. Waldron. An intelligent audience will roar at this; the average slapstick devotee will thoroughly enjoy it even though he may miss some of the ironic touches. Incidentally, this has the finest titles we have seen in some time. Felix Adler and A. H. Giebler were responsible for them.—S. S.

"His High Horse"

(Educational—Comedy—Two Reels)

Lee Moran has the leading role in this Jack White production, released by Educational under the Mermaid Comedy brand. The action centres around a chap who loses his hat and in the chase after it finds himself astride a horse although he is terribly afraid of one. The horse gets the best of him, but in explaining his lateness at a luncheon he tells how he subdued the horse, and to make good has to ride a spirited horse called Wildroot. Several amusing situations and a lot of clever business have been introduced, as, for instance, where the hero's hat lands on a squirrel that runs away with it and finally lands on the back of a big bird. After the hero gets on Wildroot there is good slapstick and rough and tumble in the wild ride across country and through barns, etc., creating general havoc. This comedy contains several laughs and should prove satisfactory with audiences that like slapstick, for it is well up to the average of the Mermaid brand.—C. S. S.

"Pathe Review No. 6"

(Pathe—Magazine—One Reel)

The leading subject in the second installment of "The Prettiest Girl I Know" series. This is titled "The Movie Actress." The palm is awarded Mary Pickford after views of a dancing class on the Ince lot and of Jacqueline Logan lecturing the girls on how to get into the "movies." Other subjects in the Review are scenes of Spreewald, a city on a canal in Battenberg, Germany, and a Pathecolor of Augusta, Ga., one of the "Visiting Our Own America" series.—S. S.

"Circus Fever"

(Pathe—Comedy—Two Reels)

This is the fifth release of the sixth series of "Our Gang" comedies, which, we think exhibitors will agree, are the finest juvenile fun films yet to appear in picture theatres. While not the best of all, it strikes an appeal that is universally popular. Farina contracts "speckled fever," and in order to escape school and get to the circus, Mickey Mary, Jackie, and Fatty Joe fake having it with the aid of a paint brush. Their parents and the physician are not deceived and punishment follows in the form of castor oil. Then—crowning punishment of all—it develops that the school they evaded has been dismissed so that the pupils can see the circus.—S. S.

"He Who Gets Soaked"

(Educational—Cartoon—One Reel)

In this issue of Earl Hurd's "Pen and Ink Vaudeville" the familiar property man is called upon to take care of the strong man's infant son. This mischievous child escapes and is finally captured by a stork. Props boards an aeroplane, gives chase and runs into a whole flock of storks, each carrying an infant, and has a hard time. He picks a negro, a Hebrew, a Chinese baby, etc., before he gets the right one, and awakens to find it all a dream. The action in this little cartoon is snappy and amusing and the interest well sustained. It is really the best of this series.—C. S. S.

"Biting the Dust"

(Pathe—Cartoon—One Reel)

A jungle football game with the baboons opposed by a bunch of cats led by the old farmer furnishes the idea of this Aesop's Fable cartoon. While amusing and clever there is not as much originality as in some of Paul Terry's cartoons. One of the stunts is filling the football with sand and considerable footage shows the various attempts of the animals to see the game without paying at the box-office. Terry has used this idea before but has introduced some new and imaginative ideas. It should prove amusing for the average patron.—C. S. S.

"By Hook or Crook"

(Pathe—Sportlight—One Reel)

Fred Stone, stage comedian, and Rex Beach, author, are outstanding figures in this latest Grantland Rice "Sportlight." It was produced entirely around their recent fishing trip to the Northwoods of Canada, and in addition to fascinating views of the great outdoors and catches of no insignificant landlocked salmon, it possesses the added interest of intimate views of these two well known personalities. It might be said that Fred Stone can't help but be a humorist, even though on a vacation, and that Rex Beach takes roughing it seriously.—S. S.

"A Transatlantic Flight"

(Pathe—Cartoon—One Reel)

In this Aesop's Film Fable, Paul Terry comically exploits the idea of a transatlantic flight by his funny little animal figures. Various are the vehicles they devise to win the prize, and cats, mice and even fish vie with each other. Of course there are amusing accidents.—S. S.

"Midnight Molly"

(Continued from page 558)

ren, the district attorney, elopes with an adventurer, Calvin. Warren is suddenly called to the hospital. Finding that Molly is the double of his wife, he takes her to his home, hoping to avert a scandal. Molly recovers and keeps up the deception. Warren runs for governor. Calvin hears of this and sees a chance for blackmail, so he returns. The detective, Daley, is suspicious and hopes to trap Molly by her fingerprints. His stool pigeon squeals on him. Molly goes to Margaret and forces her to come to the Warren home and be fingerprinted, saving the situation. Margaret and Calvin are killed and Warren and Molly are married.

"Enticement"

Mary Astor Has Splendid Emotional Role in Gripping First National Drama

Reviewed by Sumner Smith

"Enticement," a Thomas H. Ince picturization for First National of Clive Arden's novel, depends for its appeal upon the dramatic story of a lively young woman who knows no love except that of the Platonic sort and who therefore is at a loss to understand the realities of life when men's attitude toward her change as she attains maturity. Dramatic this production certainly is, thanks to superb emotional acting by Mary Astor and effective restrained acting by Clive Brook. The events convey truth and realism and these two players portray them most vividly. Ian Keith performs satisfactorily. His work would appear to better advantage but for a couple of subtitles that seek to exalt him and only succeed in making him seem foolish.

This was a strange picture to review. The opening, which attempts character delineation, proves weak and lifeless, except for remarkably fine backgrounds and perfect photography. Then, like a flash, with the beginning of the real story, the picture becomes tremendously interesting, holding the attention every second. Furthermore, Director Archainbaud builds up the drama well, the events telescoping as they should and piling up cumulative effect. This technique, together with Mary Astor's powerful emotional acting, results in intense, gripping drama. The interest is held up to the very end, when it drops because of sentimentality and a too heroic subtitle about Ian Keith's character.

Except for these two lapses, which certainly should be easily remedied, "Enticement" is tremendously thrilling and true to life. Every woman's sympathy will be with the heroine and every man's too, for though she is portrayed as exceptionally unsophisticated, Mary Astor "gets away with it." We think that the early part of the picture ought to be cut to the bone, partly because of scenes showing the rise of Valyran's passion while aiding her to undress after an accident. There is too much unnecessary detail.

One more thought. As said above, the exteriors, which purport to show the Swiss Alps in the winter, are splendid in the full meaning of the word. The interiors, too, are a credit to Archainbaud. The cast is a corking one and each individual does creditable work.

Cast

Leonore Bewlay ..... **Mary Astor**
Henry Wallis ..... **Clive Brook**
Richard Valyran ..... **Ian Keith**
Mrs. Samuel Murray ..... **Louise Dresser**
William Blake ..... **Edgar Morton**
Mrs. Blake ..... **Vera Lewis**
Mrs. Edward Merley ..... **Lillian Langdon**

From the novel by Clive Arden.
Adapted by Bradley King.
Directed by George Archainbaud.
Length, 6,224 feet.

Story

Leonore Bewley meets in Switzerland a friend of childhood days in Richard Valyran, an opera singer. She does not realize that she has become a woman and flies in a panic of bewilderment when he kisses her as he is undressing her after an accident. She marries Henry Wallis, a devoted Englishman, but is disliked by his relatives. Val's wife names her as corespondent in her divorce suit and Henry loses faith in her. She goes to Val, who loves her, but he refuses her when he learns she still loves Henry. In order to free her from notoriety he kills himself, and Henry, awed by his sacrifice, takes Leonore back and they find happiness together.



Scenes from "The Devil's Cargo," a Victor Fleming production for Paramount, with Wallace Beery, Pauline Starke, Claire Adams and William Collier, Jr.

Plunkett Presentations

By Charles Edward Hastings

MOTION picture presentation has reached its highest standard and the program of the future will be substantially unchanged, according to the opinion of Joseph Plunkett, managing director of the Mark Strand Theatre.

It was the Mark Strand, opened eleven years ago in April as the first million-dollar motion picture house, that not only lifted the movies from the storeroom class, but originated the present day artistic presentation of photoplays.

The first theatre to have a symphony orchestra for photoplays, the Mark Strand was also the first to introduce concert artists and a ballet in surrounding programs, and in the last year the Mark Strand has produced a number of incidental numbers and prologues for feature films that rival in number of persons and elaborate detail anything attempted in dramatic and musical productions.

"Having originated the present day presentation of photoplay programs," said Mr. Plunkett, "it is quite natural that the Mark Strand is still regarded as the model for theatres everywhere. We have set the standard and we still maintain the pace for all of them. This past year's musical ballet presentations and prologues are particularly worthy of attention, I believe.

"Consider the last two Valentino pictures, Harold Lloyd's 'Hot Water' and last week's 'Flaming Love' as examples," continued the managing director. "The first Valentino film, you remember, was 'Monsieur Beaucaire,' a costume and historical romance. The second was a colorful Argentine drama; Lloyd's 'Hot Water,' a comedy, and 'Flaming Love,' a melodrama.

"For 'Beaucaire' the costumes worn in the making of the picture were obtained. Theme songs and a special music score were written by our staff for the orchestra and concert singers. The ballet did a charming dance. Special scenery was built and through the use of stage lighting effects the prologue was made into three scenes without a shift of scenery.



JOSEPH PLUNKETT

In the three scenes were more than forty persons.

"For 'A Sainted Devil' scenery duplicating an Argentine courtyard was built," continued Mr. Plunkett. "The original costumes were worn by the singers and dancers and I engaged a marimba band for a balcony scene. Through lighting effects 'A Sainted Devil' courtyard scene faded into the start of the photoplay. The audience was in the mood and spirit of the picture itself as it started on the screen.

"A contrast in production work of the Mark Strand was 'The Toonerville Trolley' act for Lloyd's 'Hot Water.' Everyone, I guess, knows or has read of the Toonerville Trolley, and we actually had a duplicate of the trolley on the stage. The skipper and other characters were impersonated by singers and dancers. It was a lot of fun for the audience (and a lot of work for the Mark Strand's staff!).

"Still another contrast was in last week's program. The film was 'Flaming Love,' a thrilling Western melodrama. Instead of a prologue, I worked out two musical ballet divertissements. The chief number was 'The Festa' and involved a prelude by the symphony orchestra. In the Italian street scene the ballet corps, Mlle. Klemova, premiere danseuse, the male and ladies' quartettes, and Kitty McLaughlin, soprano, were all used. Realistic effects? Why, there was a burro and cart for Miss McLaughlin to ride onto stage.

"Animals on stage?" repeated Mr. Plunkett. "We've used them any number of times. Oh, yes; the public is quick to appreciate the detail involved in accurate presentations. In the prologue recently for 'So Big' there was a scene of the '80s. We searched everywhere before we located a piano forty or fifty years old, which, incidentally, was like all pianos of those days and was out of tune. Old time songs were sung. The dancers and singers were in costumes of the '80s, and for the street scene we were able to obtain an antique automobile to roll across stage. It was actually the oldest car in existence, excepting the one in the Smithsonian Institute."

Mr. Plunkett said he believed divertissements are secondary in program consideration, but prologues such as are staged at the Mark Strand should be classed as of equal importance and an actual part of the photoplay.

An example of a typical Mark Strand program as conceived and produced by Mr. Plunkett is this week's of "A Thief in Paradise." The ballet, the concert artists and the full symphony orchestra are employed in three numbers, one a prologue to the feature.

"Evidently the Mark Strand is giving the public what it wants in film and surrounding program entertainment," concluded Mr. Plunkett, "because nearly 62,000,000 persons have paid admission in the nearly eleven years the theatre has been open."



Scenes from "Enticement," a First National release.



A LOVING TRIO IN "THE SILENT ACCUSER."
Raymond McKee, Eleanor Boardman (in male attire) and "Peter the Great" in the Chester Franklin production for Metro-Goldwyn release.

Camera Work Being Completed on New Hal Roach Feature

JAMES W. HORNE, who deserted the ranks of feature productions to direct short subjects on the Hal Roach lot, is nearing the completion of his first Pathe comedy. The picture has been in production two weeks and has to do with doctors, nurses, Pullman cars and crying babies. It carries Glenn Tryon and Blanche Mehaffey in the featured roles.

While Horne is directing the current production, Fred Guiol, who made "The Haunted Honeymoon," last completed Tryon comedy, is preparing another for Tryon to follow the Horne picture, as yet untitled

Eight "gag" men are now working night and day on the Hal Roach lot. Numbered among the lightning wits of the Hal Roach story staff are several former Los Angeles newspapermen. The entire list includes Hal Conklin, Nick Barrows, Malcolm Stewart Boylan, James N. Gruen, Ted Paramore, Carl Harbaugh, Marcel de Sano and Edward Flannigan.

Reports from Jackman, Nevada, where the second starring venture of Rex, King of Wild Horses, is in its twelfth week of production under Fred Jackman's direction, indicate that "Black Thunder" will be one of the most spectacular outdoor screen plays of many seasons. Two weeks or more of work remains.

Glenn Tryon, Charley Chase, "Our Gang" and the Spat Family are all busy on new pictures, directed respectively by James W. Horne, Leo McCarey, Robert McGowan and Jay A. Howe.

Warner Bros. Will Release Three February Pictures

THREE pictures are on the Warner Bros.' program for release in February. They are "On Thin Ice," an adaptation of "The Dear Pretender," by Alice Ross Colver; "The Man Without a Conscience," from the play by Max Kretzer and "The Bridge of Sighs," by Charles K. Harris.

"On Thin Ice" was adapted for the screen by Darryl Francis Zanuck and directed by Mal St. Clair. It has an all-star cast including Tom Moore, Edith Roberts and William Russell, supported by Theodore von Eltz, Wilfred North, Gertrude Robinson, Jimmie Quinn and Herbert Spencer Griswold.

Hope Loring and Louis Lighton made the screen version of "The Man Without a Conscience" and James Flood directed it. Another superb cast interprets the roles, including Willard Louis in the title role, with Irene Rich playing opposite him. The support includes Helen Dunbar, June Marlowe, John Patrick, Robert Agnew, William Orlamond, Kate Price, Charles McHugh and Sally Long.

"The Bridge of Sighs" was directed by Phil Rosen and the screen adaptation was made by Hope Loring and Louis Lighton from Charles K. Harris' famous song. In the cast are Dorothy Mackaill, Creighton Hale, Richard Tucker, Alec B. Francis and Ralph Lewis.

With the three releases next month and several to be distributed in March, all of the Warner Bros. product for this season will be released and the company ready to proceed on its new program.

New Sennett Comedies

Interesting Cast in New Mack Sennett Film in Production for Pathe

An interesting cast is at work this week on the Mack Sennett lot in a new two-reel comedy being directed by Eddie Cline. Alice Day is being featured in the picture, with Raymond McKee playing the male lead. Barbara Tenant has an important role, and "Sunshine" Hart and Jack Cooper complete the cast.

With the return of Madeline Hurlock from a holiday vacation spent with her folks in Federalsburg, Maryland, work has been started by director Del Lord on a new comedy with Miss Hurlock as the leading comedienne. Miss Hurlock while in the East scoured the shops for the latest things in vamping equipment.

In addition to this, two comedies were completed this week on the Mack Sennett lot featuring Ralph Graves. Prints of these comedies are now being rushed East to the Pathe Home Office. The first picture was directed by Eddie Cline under the title of "The Beloved Bozo" and carries a supporting cast consisting of Alice Day, Marvin Lobach, Vernon Dent, William McCall and Eugene Gilbert and Art Rowlands.

The second Ralph Graves comedy, "Bashful Jim," also directed by Eddie Cline, has Alice Day, William McCall and Marvin Lobach in the cast.

Popular on "Main Street"

Three Big Fox Productions on Broadway at the Same Time

For the second time in three months Broadway witnessed the unusual sight of seeing the offerings of one producing company taking up the featured place on the bills of three of the most important theatres along the New York rialto.

The company to attain this unusual honor is Fox Film Corporation and it was brought about when the B. S. Moss Broadway Theatre, booked Tom Mix in "The Deadwood Coach" to be its featured attraction for the week beginning January 18, thereby supplementing the Fox Broadway presentations "The Iron Horse" and "The Dancers" playing at the Lyric and Central Theatres, respectively.

The last time the Fox company had a triumvirate of pictures on Broadway the same Moss house was responsible for it and the lineup was as follows: At the Broadway, George O'Brien in "The Roughneck," at the Lyric, "The Iron Horse," and at the Central "The Last Man on Earth."

Berman in Los Angeles

General Sales Manager of F. B. O. Predicts Biggest Film Year in 1925

Completing a tour of the thirty-five exchanges in various key cities of the country, Harry M. Berman, general sales manager of Film Booking Offices, arrived in Los Angeles, convinced that the present year would see a big increase in the motion picture industry particularly in Hollywood, with a large amount of new outside capital invested in the business, a high-pressure production, and a consequent increase in the employment of film stars, directors, artisans and all the personnel of the studios.

"The country at large seems to be on the threshold of a business boom which I believe will be unparalleled in the United States, even in the halcyon days of 1919," said Mr. Berman. "This fact and the undoubted response which the public is giving motion pictures and all other forms of entertainment at the present time, indicate that production among many concerns, particularly the independents, will be the largest of any year."

Mr. Berman reports that the market for independent pictures is active, and he believes that with the right kind of product no independent ought to complain of sales during the coming year; and that the public itself will support enthusiastically pictures that really entertain.

"Percy" Gets Big Praise

Charles Ray's Second Production for Pathe Given Unusually High Rating

"Percy," Charles Ray's second production for Pathe release to be produced under the auspices of the Thomas H. Ince Studios, is destined to rank with such past successes if the verdict of Pathe's Film Reviewing Committee is to be accepted as criterion of the box-office merits of this new production.

After viewing "Percy" at a private screening last week, the Pathe committee returned an almost unanimous report of "Good," which represents the highest possible rating that can be accorded a picture by this body. "Percy" is one of the few productions that has secured such a report from the committee during the past few years.

Emphasis was laid by many of the members on the marked resemblance of the role played by Charles Ray in "Percy" to the roles of his bygone successes, which won for him nation-wide fame as the screen's foremost exponent of rural characterizations.

Charles Murray, in the comedy role of an itinerant preacher and gambler, gives what some members of the Pathe committee have described to be the funniest performance of this screen comedian's career.

"Percy" is an adaptation of William H. Hamby's novel, "The Desert Fiddler," and was directed by R. William Neill. Barbara Bedford appears opposite Charles Ray.

Whities and Grant Signed

Two important long term contracts were signed last week on the Hal Roach lot which assures the Pathe organization the appearance of Marjorie Whities and Katherine Grant in the comedies released by this organization for many months to come.



Eleanor Boardman and John Gilbert in a scene from "Wife of the Centaur," a Metro-Goldwyn-Mayer production.

Vitagraph's "Redeeming Sin" Acclaimed by N. Y. Critics

VITAGRAPH'S "The Redeeming Sin," signalizing Nazimova's debut as a Vitagraph star, had its premiere at the Rialto, New York, this week, and got off to a fine start. Crowds greeted the picture at the opening showings and have continued on each day following.

The production is by J. Stuart Blackton, and reviewers give this picture-maker credit for maintaining the high standard of recent Vitagraph attractions. Extracts from reviews in New York dailies follow:

Mordaunt Hall, New York Times: "J. Stuart Blackton, the director, has kept up the good work he started with 'The Clean Heart' and 'The Beloved Brute.' His settings and his command over the players are noticeable throughout. Nazimova, as Joan, is unusually effective, lithe and attractive. Otis Harlan is splendid. Carl Miller interprets his role quite flawlessly. 'The Redeeming Sin' is good entertainment."

Louella O. Pearsons, New York American: "Nazimova is a wonder. She is marvelous as Joan. She is gorgeous."

George E. Bradley, Morning Telegraph: "'The Redeeming Sin' will please. Lou Tellegen is most convincing, and Nazimova is entirely pleasing and good to look upon. She interprets her part with understanding, and makes Joan, child of the slums, entirely plausible and likable. The story is actionful. Mr. Blackton has surrounded the principals with an excellent cast, and the sets are marvelously beautiful. Carl Miller is ideally cast and gives a thorough performance. Otis Harlan is over capable."

Paramount Makes New Find

Another newcomer to the screen is being groomed for important roles by Paramount, who have brought forward Betty Bronson, Frances Howard, Jane Winton, Lillian Rich, Mary Brian and other players previously unknown. This time the fortunate person is not a girl but a young Englishman named Anthony Jowitt.

Jowitt, who is considered by the company's production officials as a promising find, has never before been seen on the screen. Before coming to this country three months ago, he played on the stage in London with Gladys Cooper in "Diplomacy" and in another English play, "Not in Our Stars."

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Wallace Beery, Alice Terry and Conway Tearle in scenes from the Reginald Barker production, "The Great Divide," a Metro-Goldwyn picture.

Honors for Rosenbluh

Head of Fox New York Exchange Guest at Astor Luncheon

Louis Rosenbluh, executive of the Greater New York Exchange of the Fox Film Corporation, was the guest of his associates at a testimonial luncheon last Saturday at the Hotel Astor, to celebrate his birthday and incidentally his twenty-first year with the Fox Film Corporation, which is holding its anniversary this week with programs in the majority of theatres throughout the city.

I. J. Schmertz, manager of the exchange, and Jack Levy, assistant manager, had charge of the luncheon, at which Mr. Rosenbluh was presented with a handsomely bound edition of the first and only English translation of the Talmud. After luncheon the entire exchange force attended a matinee performance at Keith's Palace.

Mr. Schmertz was not overlooked by his associates, receiving a handsome cabinet set.

Warner Franchise Holders

New York Conference to Take Up 1925-26 Production Plans

For the purpose of talking over next year's program with Warner Bros., a number of the firm's franchise holders have been in town this week and there have been conferences every day with H. M. and Abe Warner. So much is pending in the Warner Bros. organization which takes time to clear up, that the company's expected announcement concerning next year's plans has been of necessity delayed.

Among the men in town this week are J. F. Cubberly, of the F. R. Films, Minneapolis; Willian C. Underwood, of Specialty Films Dallas; William Shapiro, of Boston; Harry Lobliner and Eddie Silverman, of Chicago, and L. K. Brin, of Seattle.

Sam Warner has gone to the West Coast to be at the studio, while the finishing touches are put on this year's production, and give his brother Jack a chance to get away on a little vacation. On the return of Jack Warner work will get under way on the first picture of next year's program, which will be Kathleen Norris' "Rose of the World."

Off to Cuba

Sering D. Wilson, President and general Manager, and Clay Davis, Production Manager, of Wilson-Wetherald, Inc., will leave next Monday for Havana, Cuba, to start the ball rolling for the shooting of "The White Mice," a Wilson-Wetherald Production, directed by E. H. Griffith.

Photography Completed on Five Big First National Productions

PHOTOGRAPHY has recently been completed on five early First National releases, and a sixth is rapidly nearing completion.

Director Alfred E. Green has put the finishing touches to the photography on Colleen Moore's second starring vehicle for First National, "Sally," from the book of Guy Bolton's famous musical comedy success, produced on the stage by Florenz Ziegfeld.

Edwin Carewe has completed "My Son," from Martha Stanley's stage play, with Nazimova starred and with Jack Pickford in an important part. Editing and titling is now in process.

M. C Levee's production of "One Year to Live," from the John Hunter novel of that title, widely serialized in big city newspapers, has entered the editing stage.

E. M. Asher, manager of Corinne Griffith Productions, Inc., is on the final stages of photography on Miss Griffith's next picture, "Declasse," from Zoe Akin's play. Upon completing it he will start work on Hartley Manners' celebrated "National Anthem."

In the East, First National has completed photography on "One Way Street," featuring Anna Q. Nilsson and Ben Lyon, and "I Want My Man," from Struthers Burt's novel, "The Interpreter's House," with Milton Sills and Doris Kenyon featured.

Chapin with Daniels Again

Alice Chapin has been added to the cast of "The Crowded Hour," Bebe Daniels' next Paramount production now being made at the Long Island studio under the direction of E. Mason Hopper.

Miss Chapin supported Miss Daniels in her current film, "Argentine Love."

Start Work on Pathe Serial

Under the direction of George B. Seitz, actual camera work has been started on the Patheserial "Black Caesar's Clan" at Miami.

This is the story that was adapted from the famous and popular novel by Albert Payson Terhune, the screen version of which will feature Allene Ray, star of several recent Patheserials. George B. Seitz is directing from a scenario written by Frank Leon Smith. The supporting cast is headed by Walter Miller as the lead, and Frank Lackteen as the principal heavy, aided by Ivan Linow and Frank Wunderlee.





Ben Turpin in "The Wild Goose Chaser," a Mack Sennett comedy released by Pathe.

Fox Announces Number of Changes in Release Schedule

CHANGES in Fox official release schedule affecting almost every one of the special productions remaining to be released by that company as part of its 1924-25 program, and which sets back into February a number of pictures scheduled for January release, are announced by that producing concern.

Chief among these is the changing of the release dates on "Dick Turpin," from January 18 to February 1. This is the most expensive production in which Tom Mix has ever appeared and shows the Fox star in a role entirely different from anything else he has ever essayed, that of an Eighteenth Century bandit whose deeds of daring are known to every schoolboy.

Other important changes have the effect of setting back the release date of "Folly of Vanity," a production featuring Betty Blythe, from January 4 to February 8, and "The Hunted Woman," featuring Seena Owen and Earl Schenck, from January 25 to February 15.

The entire list of productions scheduled to be released in February have been set back until March. These productions are: "Tainted Souls," an adaptation from the novel "Sister of Jezebel"; Zane Grey's "Riders of the Purple Sage" with Tom Mix, "She Wolves," "Everyman's Wife," and "Hunting Wild Animals in Hollywood."

"Tainted Souls" will be released March 1, and "Riders of the Purple Sage" March 8. The exact release dates of the other productions will be announced later.

Elaine Hammerstein Signed

It is announced that Harry Cohn has signed Elaine Hammerstein to play the lead in "After Business Hours" the eighth and last of the present series of Columbia Pictures.



Scene from "The Broadway Butterfly," a Warner Brothers production.

Pathe Schedule for February 1

Fred Stone and Rex Beach Are Shown in Grantland Rice Sportlight Film

Fred Stone, the famous stage comedian and Rex Beach, the popular author, figure prominently in the Pathe program for the week of February 8 in an issue of the Grantland Rice "Sportlight" series. Among the comedy units of the program Pathe offers an "Our Gang" subject and a two reel Mack Sennett Star Comedy featuring Ralph Graves.

The well-known legitimate comedian and author of stories of the great outdoors appear in a Grantland Rice "Sportlight" entitled "By Hook or Crook," which was produced entirely around their recent fishing trip to the Northwoods. As most sport lovers know, Rex Beach is a product of the great open spaces, but very few people know that the comedian of "The Wizard of Oz" fame, also wields a wicked rod and reel. "By Hook or Crook" is considered one of the best pictures yet turned out in the Grantland Rice "Sportlight" series.

The comedy entertainment on the Pathe program is headed by Ralph Graves in a two-reel Mack Sennett Star Comedy, entitled "The Beloved Bozo"; and by the fifth release of the sixth series of "Our Gang," entitled "Circus Fever."

The dramatic entertainment of the Pathe program is supplied by the eighth chapter of the Patheserial "Galloping Hoofs." The title of this chapter is "Ambushed."

The second installment of "The Prettiest Girl I Know" series is the leading subject in Pathe Review No. 6. This installment is entitled "The Movie Actress."

Aesop's Film Fables visualizes the cartoonist's conception of "A Transatlantic Flight" as conducted by the funny little figures of this famous group of cartoon characters.

Topics of the Day No. 6 and Pathe News, Nos. 14 and 15 complete the Pathe program for the week.

F. B. O. Changes Titles

The titles of two F. B. O. feature pictures have been changed. "Sudden Riches" is the new title of "Drusilla with a Million," Elizabeth Cooper's novel which Associated Arts Corporation made for F. B. O. distribution, featuring Mary Carr, Kenneth Harlan and Priscilla Bonner. F. Harmon Weight directed "Sudden Riches" from a continuity by Philip Lonergan and O. E. Goebel. Evelyn Brent's fourth starring vehicle for Gothic-F. B. O. is now known as "Forbidden Cargo."



Milton Sills and Ruth Clifford in First National's "As Man Desires."

"Rex" and "Lady"

Hal Roach Studios Assembling Picture Featuring Equine Actors

The entire editing staff of the Hal Roach Studios is now busy on the rushes of the feature production recently filmed on the deserts of Nevada, featuring "Rex," the equine star of Pathe's screen success, "King of Wild Horses." The title has not yet been decided upon.

Fred Jackman, who has been directing a company of players at Jackman, Nevada, for the past two months, returned to the studios last week and is supervising the assembling of the picture. For the first time in the history of motion pictures a genuine drama interspersing love interest with real comedy touches will be enacted on the screen by an animal cast. Human characters enter into the story, but the major portion of the action is said to be carried by the animal members of the cast.

According to advance information from the Coast, in addition to the principal roles enacted by "Rex" and a beautiful, speckled-grey mare known as "Lady," the production carries several comedy roles also enacted by dumb brutes. The featured four-footed comedian is a small burro that wandered into camp and was immediately adopted by the company under the name of "Komedy Relief."

The story of the picture is based on a rivalry between two stallions for the leadership of the herd and the hand (or should we say hoof?) of "Lady."

"Who Cares" to Be Big Picture

Work on "Who Cares" the big Columbia Pictures special which David Kirkland is making for C. B. C. is progressing rapidly. Nothing will be spared to make it as attractive a picture as possible. The story itself was written by Cosmo Hamilton and published under the same title as the picture. It has run through a number of editions and has been read by millions in the novel form.

The cast itself will insure a great part in its success. It is headed by William Haines and Dorothy Devore. With them are Wanda Hawley, Charlie Murray, Ralph Lewis, Beverly Bayne, Lloyd Whitlock, Viola Vale, Vera Lewis, William Austin and Carrie Clark Ward. The foregoing are all names which have been before the public eye for a number of years. They will make an attractive lineup for the exhibitor as well as the public.

"Who Cares" is the sixth of the Columbia Pictures series of eight specials.

Plan Big Publicity Drive on Jackie Coogan's "Rag Man"

WITH the release of Jackie Coogan's fourth Metro-Goldwyn production "The Rag Man," the Coogan publicity forces and Metro-Goldwyn's press department are co-operating on an extensive advertising and publicity campaign.

Special advertising campaigns have been prepared for the key city releases on "The Rag Man." Manufacturers of Jackie Coogan merchandise are working with Metro-Goldwyn in the exploitation of the picture. The Kelly Peanut Company, the largest distributors of peanut products in the country, have prepared a large budget for advertising the Coogan brand nationally, the advertising to break simultaneously with the release of "The Rag Man."

Larry Weingartem, publicity director of the Coogan Company who is now in New York announces that the McNaught Syndicate are releasing every Sunday commencing January 26, a half page layout of story and pictures of Jackie's European diary.

The Boston Post, Syracuse Herald, Buffalo Times, Cleveland News, Detroit News, Cincinnati Times Star, Rochester Herald and ten other large daily and Sunday papers are buying the service which is to run over a period of twelve weeks.

Photoplay Magazine is also running currently a diary of Jackie's trip abroad and rotogravure editors all over the country have been supplied with a series of photos—"Around Europe with Jackie." All of this story and art material has been timed to break simultaneously with the release of "The Rag Man" in key cities.

Warner Bros. Casts

Casting for three new productions was completed at Warner Bros.' Hollywood studio this week. The players in "Eve's Lover" include Irene Rich and Bert Lytell, Willard Louis, Clara Bow, John Steppling, Arthur Hoyt and Lou Harvey. The leading artists in "The Eleventh Virgin" are Helene Chadwick, Clive Brook, Helen Dunbar, John Harron and Dale Fuller. The complete cast for the new untitled picture to be directed by William Beaudine consists of Dorothy Devore, Matt Moore, Ward Crane, Wilfred Lucas, Virginia Marshall, Bruce Guerin and Zasu Pitts.

What is the price of a good time for a young and beautiful girl, if she is in with the wrong people?

The PRICE of a PARTY

with

HOPE HAMPTON · MARY ASTOR · HARRISON FORD · ARTHUR EDMUND CAREW AND DAGMAR GODOWSKY

PRODUCED BY HOWARD ESTABROOK

DIRECTED BY CHAS. GIBLYN

ASSOCIATED EXHIBITORS



Underwood of Texas Buys Territory on Artclass Films

LOUIS WEISS, executive head of Weiss Brothers' Artclass Pictures Corporation, announces that the first territorial sale has been closed on both the Buffalo Bill, Jr., and Buddy Roosevelt 1925 series, each consisting of eight five reel Western action-dramas of the most modern type, with W. G. Underwood, president of the Specialty Film Company, 1914 Main Street, Dallas, Texas. The territory sold includes the states of Texas, Oklahoma and Arkansas.

Mr. Underwood, who has been handling the current Buffalo Bill, Jr. and Buddy Roosevelt series in Texas, Oklahoma and Arkansas, through the Dallas, Little Rock and Oklahoma City branches of the Specialty Film Company, made a special trip to New York to arrange the details of the deal.

Many offers have already reached Weiss Brothers' Artclass Pictures, it is said, inquiring about the territory on both the Buffalo Bill, Jr. and the Buddy Roosevelt 1925 series, which will be made on a considerably more elaborate and costly scale in point of story and production value, than were the introductory features. According to Louis Weiss, however, all the exchanges now handling these popular thrillo-action dramas are to have first chance at the new series, before any other offers, no matter how attractive, will be considered.

The first features of the Buffalo Bill, Jr. and Buddy Roosevelt 1925 series, which will be produced on the Coast under the supervision of Lester F. Scott, Jr., it is announced will be ready for delivery early in April and it is expected that all territory will be closed not later than March 15th.

"After Business Hours," New C. B. C.

Joe Brandt announces that the story written by Ethel Watts Mumford and published in the Hearst International Magazine will be released under the title of "After Business Hours." This story was the subject of much comment when it was published.

Doug. Chooses Mary Astor

Douglas Fairbanks has selected Mary Astor as leading lady for his picturization of "Don Q," according to an announcement just issued from the Pickford-Fairbanks Studios.

In "Don Q" Miss Astor will be seen as a Spanish senorita whose beauty and charm urge the hero through many thrilling and romantic adventures.

Reed with Paramount

Luther Reed, formerly with Cosmopolitan pictures, has taken temporary quarters at the Paramount Long Island studio where he is adapting John Monk Saunder's story, "The Shock Punch", for the screen. This story will be Richard Dix next picture.

Mack Sennett Outlines Program of Comedies for Coming Year

THE slogan for the Mack Sennett studios for the coming year is "Five Reel Features Boiled Down To Two Reels." This slogan will be the keynote of the Pathe comedy producer for his 1925 output.

Harry Langdon will make several more series of comedies from special stories prepared for him under the personal supervision of Mack Sennett.

Eddie Cline will make short screen stories, featuring Alice Day, with a strong romantic theme interwoven. Many prominent actors and actresses now in the dramatic field will appear in these two-reel comedies throughout the year. Raymond McKee and Barbara Tennant have already been engaged for the first of this series.

Ralph Graves will continue to be featured in the young American youth type of comedy, under the direction of Lloyd Bacon. He will be supported by some of filmland's most beautiful debutantes, including Natalie Kingston and Thelma Parr.

Del Lord's troupe of comedians will turn out several series of fast and snappy comedies for which this director is noted. Billy Bevan, Madeline Hurlock, Andy Clyde and J. J. Richardson will be featured in these Sennett specials.

Additions have been made to all departments at the Sennett Studio to handle the increased production activity outlined for the new year. Under the supervision of John A. Waldron, titles will be written by Felix Adler and A. H. Geibler. The scenario department, in charge of Arthur Ripley, is composed of Jefferson Moffatt, Frank Capra, Myron Foy, Clyde and Hal Yeates. Lonnie Dorsa is assisting Lee N. Hugunon in charge of production details and casting.



A scene in "Peter Pan," which Herbert Brenon produced for Paramount.

Fox Comedies for February

Fox Film Corporation's comedy releasees for the month of February will include, one Imperial, two Sunshines, a Van Bibber and a Monkey. The Imperial is titled "Blue Blood" and will be released February 1. The Sunshines are "The Mysterious Stranger" and "Tons of Trouble" released February 8th and 22d, respectively. The Van Bibber is "A Spanish Romeo," and the release date February 15. The monkey comedy "So This Is Art" will be released February 8.

Confer on British Rights

F. Watts of Pathe Frere, England, is in town and has conferred with Sering D. Wilson of Sering Wilson and Company about the exclusive rights on his short reels for the whole of the United Kingdom.

Upon leaving, Mr. Watts took some samples of the Redhead Comedies, the Kolor Komics and The Wonder Book. According to reports these comedies, done in the famous Kelley Color are greatly in demand and are creating a sensation wherever they are shown.

Sering D. Wilson and Company maintains offices in London, Paris and Berlin.

Fox to Release Nine Big Pictures During February

NINE dramatic productions, one educational short subject, three comedies and the usual two-a-week issues of Fox News reel, will be released by Fox Film Corporation during the month of February, according to the schedule just made public by the producing company. The dramatic productions include one giant special, four specials, three star series productions, and a William Farnum re-issue.

The giant special to be released during the short month is "Hunting Wild Animals in Hollywood," a thrilling burlesque novelty from an original story by Edward Moran. It will be directed by Thomas Buckingham.

The special productions include: "She Wolves," a story of Paris life, directed by Maurice Elvey; "Tainted Souls," a John Ford production from a story by Ada Graham; "Everyman's Wife," an Emmett Flynn production from a story by E. C. Hill, and "Riders of the Purple Sage," starring Tom Mix, from the popular novel by Zane Grey.

Lynn Reynolds directed the Mix February release from a scenario by Edfrid Bingham. Mabel Ballin has the leading feminine role opposite the western star, with Marion Nixon, playing an important ingenue part. Others in the cast are Beatrice Burnham, Arthur Morrison, Seessel Ann Johnson, Warner Oland, Fred Kohler, Charles Newton, Joe Ricksoh, Charles Le Moyne, Harold Goodwin, Dawn O'Day and Wilfred Lucas.

Shirley Mason, Buck Jones and Edmund Lowe, each contribute a picture to the star series releases for February. Miss Mason's production is "The Stardust Trail," the Jones release is "The Trail Rider," while Lowe's vehicle is "Once in a Liftime."

Edmund Mortimer directed Miss Mason's release from a story by Frederick and Fanny Hatton, with the following supporting cast: Bryant Washburn, male lead; Thomas R. Mill, Richard Tucker, Merta Sterling, and Shannon Day.

"The Trail Rider," the Jones release was directed by W. S. Van Dyke, Thomas Dixon, Jr. wrote the scenario from a story by George Washington Ogden. Nancy Deaver has the feminine lead in this production. Others in the cast are: Carl Stockdale, Jack McDonald, George Berrel, Jacques Rollens and Will Walling.

Lowe's February release was directed by Chester Bennett and is from the pen of Max Brand. Barbara Bedford has the leading feminine role while an important heavy part is played by Walter McGrail. Alec Francis lends Lowe his support in a vital role in this production.

The Fox comedy releases for February include one of the Richard Harding Davis "Van Bibber" stories, "A Spanish Romeo," a comedy "So This Is Art," and an Imperial "Blue Blood."

"The Violin Speaks" is the title of the Educational short subject to be released by Fox in February while the William Farnum re-issue is "Drag Harlan."



John Gilbert and Aileen Pringle in a scene from Metro's "Wife of the Centaur."

Logue with Warner Bros.

Added to Scenario Department—Von Eanger Returns to Lubitsch

In preparation for their new season's output, Warner Bros. began building up their scenario staff this week with the addition of Charles Logue, widely and well known as a scenarist who has turned out many entertaining pictures of box-office calibre since the early days of the industry. It was Mr. Logue who wrote "My Four Years in Germany," from Ambassador James W. Gerard's book of the same name, produced by Warner Bros. in 1917. Mr. Logue has written a score or more of original scenarios, as well as making productions on his own account. He is a former New York newspaper man and has had a wide experience in every branch of motion pictures.

Charles Von Eanger, cameraman, under contract to Warner Bros., is turning the camera for Ernst Lubitsch's new Warner Bros. picture, now in production, for which no title has been selected. Van Eanger has been off the Warner lot for some time, having been loaned to Universal for "The Phantom of the Opera," and to Lasky for "Forbidden Paradise" with Pola Negri. The cinematographer has been associated with Lubitsch for a long time, his last work for the director being with Warner Bros.' "Three Women."

B. P. Schulberg Is Preparing New Series of Productions

B. P. SCHULBERG is fast completing his production schedule for this year with a minimum of two units working continuously on the coast. The screen version of David Belasco's play, "The Boomerang," featuring Anita Stewart and Bert Lytell, will be finished within the next two weeks, and work is progressing toward the completion of "The Mansion of Aching Hearts."

The next series of pictures to follow these will be "When a Woman Reaches Forty" and "My Lady's Lips." Gasnier, who has been devoting himself to the making of "The Boomerang" for the last ten weeks, will take over the direction of "When a Woman Reaches Forty." This story is from the pen of Royal A. Baker, motion picture censor for the City of Detroit. Preliminary casting is now being done.

"My Lady's Lips," of which Eve Unsell is author, will be directed by James P. Hogan. This picture will be the third Hogan production for Schulberg, the others being the sensational. "Capital Punishment" and "The Mansion of Aching Hearts."

A new and greater Barry in a new and better picture---

WESLEY BARRY

in Battling Bunyan

WOULD YOU, KNOWING NOTHING OF PRIZE-FIGHTING, GET INTO THE RING WITH A CHAMPION AT SO MUCH PER ROUND, JUST TO GET MONEY TO GO INTO BUSINESS AND WIN THE GIRL YOU LOVED? THIS KID DID!

PRODUCED BY CROWN PRODUCTIONS INC.

ASSOCIATED EXHIBITORS



Pathe Celebrates Anniversary of Its Better Serial Movement

PATHE celebrates this week the anniversary of the launching of its "Greater and Better Serials" movement, which had its inception with the release of "The Way of A Man" on January 20, 1924.

In a formal statement issued at that time from the Pathe home office and heralding the new policy, it was pointed out that during the preceding term a definite and growing opposition to the dime-novel, blood-and-thunder type of chapter-production had been noted by those in charge of the Patheserial department.

Steps were taken in the fall of 1923 designed to meet the demand for a new type of serial fare that would embody more plausible themes, more logically developed stories, and more genuinely human characterizations without loss of dramatic interest or suspense. At the same time plans were laid to back up this better type of story material with production of feature quality and proportions and casts of real box-office standing.

Pathe's official announcement of its new serial policy was met at the beginning with severe criticism from different quarters. It was maintained that the application of such a policy to the serial market was doomed to failure from the start because it was contrary to all serial conditions built up from the beginning of the business. A report covering the Patheserial activities of the past year just compiled completely vindicates the revolutionary steps taken in the serial field at the beginning of 1924 and has the result of throwing all the old serial traditions and notions in the discard. Concerning the performances of "The Way of A Man" during the past year the report has the following to say:

"That this policy was based on sound judgment has been amply proven by the twelve months' results on 'The Way of A Man,' as this serial has secured bigger distribution than any serial ever released, even including the most successful of the old Pearl White serials of years gone by when serial distribution was thought to be at its zenith."

The report further points out that the wisdom of the Patheserial policy, inaugurated a year ago, is also substantiated by the fact that representative circuits and houses in all sections of the country are now presenting Patheserials, who never before billed a chapter production or who had abandoned the use of serials five and six years ago.

The truly remarkable progress made by the Patheserial during the past year under its policy of "Greater and Better Serials" is explained by the unswerving fidelity, in all departments of serial production, to the standards then laid down. Feature stories, feature production, and feature casts have been consistently sought after and procured. In the lineup of the 1924 Patheserial releases have been numbered such productions as "The Way of A Man," adapted from Emerson Hough's famous novel of the early West; "Leatherstocking," serialized from James Fenimore Cooper's immortal "Leatherstocking Tales"; "Into the Net," an original screen story written by Richard E. Enright, Commissioner of Police of New York City; and "Galloping Hoofs," a romance of the race-track, which is the current release.



Clara Bow, whose best work to date has been in Schulberg's special, "Capital Punishment."

In production at the present time are "Idaho," which is nearing completion at the C. W. Patton Studios on the West Coast. Also under way at the present time is a serial version of Albert Payson Terhune's well-known novel, "Black Caesar's Clan." Represented on the schedule of Patheserial productions for the forthcoming season are: "The Record Breaker" from an original script by Paul M. Bryan, a serial as yet untitled, dealing with the field of sport and to present a nationally known athlete as the star; a chapter-play to be adapted from the book, "The Green Archer," by Edgar Wallace, the popular English novelist; while negotiations are in active progress for the acquisition of further material of the same sterling calibre.

The statement issued this week from the Pathe home office in connection with the anniversary of its "Greater and Better Serials" policy declares that the new season will see a continuance of the serial policy pursued during the past year. The high standards set will be rigidly adhered to in point of story material, production and cast personnel.



Fred Niblo, director-general of the Metro-Goldwyn-Mayer picturization of "Ben Hur," receives a visit on the set from two Fascisti cavalrymen. The production is being filmed in Italy.

Schulberg on Way East

To Discuss Next Year's Program; Last of Season's Pictures in Works

B. P. Schulberg will arrive from the coast the first week in February to discuss production plans for next year with J. G. Bachmann, vice-president and general manager of distribution of B. P. Schulberg Productions. Final negotiations for the screen rights to a number of successful plays and books will be closed during Mr. Schulberg's stay in New York.

Complete announcement of next season's program for B. P. Schulberg Productions will then be made. The exact number of releases it not yet known but it has already been announced that the Schulberg schedule for 1925-26 will comprise properties such as Bronson Howard's famous stage piece, "Shenandoah" and Wallace Irwin's best selling novel, "Lew Tyler's Wives" recently acquired by that company.



JACKIE COOGAN

As he appears in his latest Metro-Goldwyn picture, "The Rag Man."

"Cracker Jack" Progressing

Word Received From Company in Florida Report Fast Work on New Hines Feature

The latest despatches received at the office of East Coast Films, from C. C. Burr, who is at Miami, Fla., supervising production of Johnny Hines' latest "The Cracker Jack," indicate that despite the unusual number of rainy days encountered in the famous winter resort, unusual progress has been made on the picture, due to the fact that the entire cast has been putting in some hard licks on location from early morning until late evenings.

Particularly interesting is the fact that permission was obtained to take over an old bottle works on the outskirts of Miami, which was converted into a pickle factory by the technical staff.

The complete front of the building was repainted, a grass plot laid out in front of the set, a driveway built and a huge sign with letters four feet high was built and placed on the roof of the factory.

Interesting also is the fact that after lengthy negotiations, the Hines company was granted permission to use the Masonic Temple in Miami as one of the important locales in "The Cracker Jack."

Complete production in the south should be completed this week, with the remote possibility that the entire company will return to New York to begin work on the interiors at the Tec-Art Studios no later than February 6.

Doug Chooses New Cameraman

Henry Sharp, for more than six years chief cameraman at the Thomas H. Ince Studios, will shoot first camera for Douglas Fairbanks on his forthcoming production "Don Q".

The picture is to be a romance of sunny Spain, with all the colorful Spanish settings that add lustre to stories of this type, and Doug declares he has found in Sharp a cameraman who can get the proper effects as to light and shadow in the Spanish story. Production work will start within a few days, probably on location.

"Fox Varieties" Name of New One Reel Product by Fox Film

"FOX VARIETIES" is the name selected by officials of Fox Film Corporation for the new one-reel entertainment pictures to be released by that company beginning April 12.

These short subject reels, which will become an integral part of the Fox company's production and distribution, will be made strictly for their entertainment value containing as subject matter interesting topics gathered here and there from the world we live in.

"Fox Varieties" are the result of a careful study of the needs of the better class theatres endeavoring to keep their presentations 100 per cent interesting and yet get away from an all dramatic program. They will be non-dramatic entertainments of the highest quality and character.

The first of the new one-reelers to be released will be a typical one titled "White Paper," which will show the evolution of a newspaper from a log of wood. Starting with scenes at the streams where the logs are directed to the pulp mills, it will depict each step in the manufacture of white paper and its final destination in the presses of one of the large Metropolitan dailies.

"Fox Varieties" will replace the Fox Educational Entertainments as a part of that producing company's annual output. In this conection it is stated that while the subject matter of the new one-reelers will be about the same as was contained in the Educational reels the fundamental principle in back of all the "Varieties" releases will be entertainment.

New Pathe Serial Listed

"Idaho," Featuring Vivian Rich and Mahlon Hamilton, to Be Released March 1

March has been set by Pathe for the release of their latest serial "Idaho" now in the course of production on the Coast, and which will be completed some time next month.

The first three chapters of the ten chapter photoplay featuring Mahlon Hamilton and Vivian Rich arrived in New York from the Coast last week. The production calibre as set forth in the first six reels destines this production to be one of the best serials released by the Pathe organization and represents an entirely new departure in the field of serial production.

The story of the picture, which was adapted from the story "The Girl Vigilante" by Theodore Burrell, the well known author, deals with the early West in the days that Idaho was a rendezvous for the bad men of the country.

The release of "Idaho" will follow the tenth and final chapter of "Galloping Hoofs."

Compare!

Compare the actual performance of

PATHE NEWS

with the claims and the performance of any other.

Compare the quality of every number with the quality of any other.

Remember the numbers of times when you've had it in the Pathe News *days and weeks* before it was in any other. In one instance a "scoop" was claimed by another news reel *six months after it was shown in the Pathe News!*

Performace is the only thing that counts; performance day after day, week after week, month after month.

***Compare!* That's all!**

"Thief of Bagdad" Gets Big Ovation in Ottawa

THE regular release season for Douglas Fairbanks' "The Thief of Bagdad" was given a notable start in the Dominion of Canada with a two weeks engagement at the Regent Theatre, a Famous Players Canadian Corporation, Ltd., house, beginning January 17.

Ottawa was practically the only large Canadian city that had not been road-showed with "The Thief of Bagdad," and almost the only important advance publicity was that which had come in with the Montreal newspapers. This however, was highly enthusiastic and the better read public of the city was eagerly awaiting the picture. A strong campaign was put on to acquaint the general public with the exceptional features of this film, by Len Bishop, house manager, and United Artists Corporation, Ltd.

Big Advertising Space

Big advertising space was used by the Regent beginning a week ahead of the usual advance display, and billboards were generously used. The newspaper space was devoted mostly to detailed description of the spectacular achievements in "The Thief of Bagdad" and with the opening was broken out into regular display copy.

Exploitation book aids were freely utilized in the way of window tie-ups with bookstores, jewelers, and Oriental rug establishments.

The Regent Theatre was elaborately decorated for "The Thief of Bagdad" run. The attraction received official social recognition by the attendance of Lady Byng, and party, at a Wednesday matinee, the Vice-Regal participation giving the engagement considerable added eclat.

On the opening day attendance was so heavy that hundreds had to be turned away at the principal performances.

Leatrice Joy in Big Picture

Now that Leatrice Joy's retirement from screen activity is at an end, and she has returned to the hustle and bustle of the Famous Players-Lasky studio, it should interest exhibitors to know that this talented and ever popular interpreter of some of the screen's greatest classics is doing her utmost to make her first vehicle, "The Dressmaker From Paris," a personal effort worthy of the faith which her daily fan mail has proven the public has placed in her.



Max Davidson, the famous delineator of Hebrew roles, and Jackie Coogan in a scene from "The Rag Man," a Metro-Goldwyn-Mayer release.

Selling State Rights On Hunt Miller Productions

THE Hunt Miller Western Productions, Inc. (H. B. Miller, president, and A G. Steen, treasurer), will release a series of twenty-six two-reel Western productions via the State Right market. Three of the series, "A New Sheriff," "The Smoke of a .45," and a "Mad Miner," have been completed and are on view to buyers at the New York offices of the company, 1650 Broadway.

In the cast of the two-reel series are such featured players as Tom Forman, formerly leading man with Louise Huff; Claribel Campbell, leading woman in "Flaming Barriers," and well known on the legitimate stage through having been with the original "Bluebird" and "Bab" companies. G. Raymond Nye, long with William Farnum and Theda Bara in Fox productions, will be the villain of the series.

A feature of the entire group will be "Platinum King," an educated high school horse and blue ribbon winner. This horse is owned by a California minister who recently refused $75,000 for the animal.

"Judging from many requests and sales for our product," said Mr. Miller, in giving this announcement to the trade press, "I feel that the two-reel Westerns will have a great demand in the future. We have already disposed of the territories of Ohio, Michigan, the entire State of Pennsylvania, West Virginia and Kentucky. State Right buyers can be assured of the best in advertising and co-operation with the various trade journals."



Constance Talmadge (center) and Wallace McDonald in "Learning to Love," a First National picture.

Metro Picture Acclaimed

"He Who Gets Slapped," Receives High Praise From Halifax Critics

"He Who Gets Slapped," Victor Seastrom's recent Metro-Goldwyn-Mayer production, adapted by Seastrom and Carey Wilson from Leonid Andreyev's dramatic sensation, has scored exceptionally in Halifax, Nova Scotia.

At the Casino Theatre there, the film was hailed by the Halifax Herald as "a really marvelous picture drama of humanity, its tears, its joys, its laughter and all its fantastic tragi-comedy." A picture that measures one hundred per cent. every moment," was this critics enthused comment which added the film "literally held spell-bound and thrilled large audiences," who "received a treat not enjoyed in many months."



JOHN F. DILLON

Selected by First National production executives to direct "Chickie," featuring Dorothy Mackaill.

Dillon to Direct "Chickie" a First National Production

AGAIN the good judgment of Richard Rowland, general manager of First National, is proven. John Francis Dillon, who has hit the box-office bullseye with unerring accuracy in directing several First National feature pictures, has been chosen by Mr Rowland to direct "Chickie," which will be produced under Earl Hudson's supervision. "Chickie" ran serially in the Hearst publications and met with great popular approval.

Since joining the First National corps of directors, John Francis Dillon has had several box-office successes to his credit. They are "Flaming Youth,," "Lilies of the Feld," "Flirting with Love," "Single Wives," "If I Marry Again," and "The Perfect Flapper." He just completed work recently on "One Way Street," in which Anna Q Nilsson and Ben Lyon are featured. Production started this week on "Chickie" at the Biograph Studio in New York City. The cast which Mr. Rowland, Mr. Hudson and Mr. Dillon selected reads like "Who's Who on the Screen." It includes Dorothy Mackaill, John Bowers, Marguerite de la Motte, Hobart Bosworth, Myrtle Stedman, Gladys Brockwell and Paul Nicholson.

Mr. Dillon has shown in the past year great aptitude in handling pictures which concern the modern flapper. As one of our writers said: "he has humanized her."

Mr. Dillon believes that naturalness in picture characterizations is the rule of the day and we have before us the flapper. She is a national product of the day—she is here to stay and she means well. According to Mr. Dillon she is the same lovable girl whom our great grandmother characterized affectionately as "That young minx" and then chuckled with a reminiscent twinkle in her eye. Therefore in bringing the flapper to the screen Mr. Dillon has humanized her, because he understands her. He has made her as natural and as real as her prototype in life.

Artclass Has New Press Book on "After Six Days"

BOOKINGS on "After Six Days," the Artclass Biblical feature, have increased so rapidly during the last six months, that Weiss Brothers, sponsors for the picture, have found it necessary to issue a second and far more comprehensive press book for this attraction.

The new press book is called a "Complete Exploitation Guide and Plan Book on After Six Days,'" and it certainly deserves the name, for it contains practically everything that the showman will need in putting over this massive feature.

Merritt Crawford, director of publicity for Weiss Brothers' Artclass Pictures Corporation, personally prepared the elaborate press book and has succeeded in formulating a detailed and charted exploitation campaign on the picture, that is suitable for practically every type of theatre and which can readily be followed by any exhibitor.

Particular stress has been laid on merchandising every seat in the theatre that is showing "After Six Days," for it has been repeatedly demonstrated that "After Six Days" is essentially a "run" picture and not a program attraction, while the records show that it has frequently played to bigger business at the end of a run than it did at the beginning. It was to enable the exhibitor to capitalize on this noteworthy feature, that Weiss Brothers determined on issuing a second edition of the press book on "After Six Days" so that no exploitation angle would be overlooked.

The new book consists of ten pages, size 22 x 18, full newspaper size, and includes besides much general and specific data on "After Six Days," concerning record runs, production items, etc., a wealth of exploitation suggestions and "stunts" newspaper art advertisements and stories in the widest variety, testimonials and endorsements from ministers, lawyers, editors, judges and all classes of business and professional men, and reviews from leading newspapers and picture magazines in all sections of the country.

An unusually complete musical setting for "After Six Days," prepared by Joseph E. Zivelli, is also contained in the plan book, together with the customary advertising accessories and illustrations of the striking lithographs and lobby display, which accompany the picture.

Altogether the new edition of the "After Six Days" exploitation guide and plan book is said to be one of the most complete advertising and merchandising aids that has been issued on any feature this season.

"The Crimson Runner"

"The Crimson Runner," Hunt Stromberg's next melodrama starring Priscilla Dean, received its final editorial retouching this week and was O. K.'d by Stromberg for immediate shipment to Producers Distributing Corporation. This production, scheduled for release March 2nd, was written for the star by Harvey Gates, author of her greatest successes, and its theme and tempo are designed to bring out the maximum strength of Miss Dean's fiery temperament and intense emotionalism.

Hiers in Texas

Walter Hiers is in Dallas, Texas, this week, where he is the guest of honor at the National Convention of Realty Boards. Walter may be expected to expound the merits of Hollywood real estate and will also give the realtors the facts concerning the homes and properties owned in Hollywood by members of the profession and others engaged in the motion picture business.



Syd Chaplin is "Charley's Aunt" in the Christie picture to be released through Producers Distributing Corporation.

Vitagraph's "Captain Blood" "100 per Cent Recommended"

"RECOMMENDED 100 per cent.," is the boast of the officials of Vitagraph respecting the reception of Rafael Sabatini's "Captain Blood," the David Smith production which had its premiere in last September and has since been enjoying a triumphal career.

A statement issued from Vitagraph general offices sets forth that every newspaper compilation of "Best Pictures of 1924" which has come to the notice of the company has given "Captain Blood" a high place in its list, while the endorsement of organizations devoted to the adjudging and recommendation of motion picture offerings has been unanimous.

The statement takes no account of exhibitor opinions, beyond saying that Vitagraph has received more telegrams and letters from theatre managers and owners, praising "Captain Blood" and testifying to its remarkable drawing power, than have been inspired by any other production in the company's twenty-eight years of life.

To reprint these exhibitor endorsements would tax the space of any trade publication. Moreover, in the opinion of Vitagraph, the present is a particularly appropriate time to review newspaper opinions of "Captain Blood," because it is only recently that individual reviewers have been preparing their 1924 lists.

A perusal shows that "Captain Blood" has failed to land on an "All-American" team only in instances where the compilers have covered a wider field and accorded it a place among "World Beaters."

Mae Tinee, of the Chicago Tribune, placed this Vitagraph super-special high in her brief catalogue of pictures that, "considered from every viewpoint, seem most worthy to have blue ribbons pinned on them."

The Cleveland Plain Dealer's reviewer places the name, "Captain Blood," under the significant caption, "Recommended," emphasizing its enthusiasm by enclosing the heading in a box.

Characteristic of many comments was that of the Springfield, Mass., News: "One of the finest motion pictures that has been produced this season."

Thus, the Kansas City Times said: "'Captain Blood' is qualified to rank among the season's best in entertainment value."

The Kansas City Post found it "a corking good picture, which will no doubt have its place among the best of the year," and the Trenton Gazette remarked enthusiastically: "The Stacy Theatre has seldom offered a more gripping and spectacular production than 'Captain Blood,' which chalked up a success easily the most important of the year."

The Halifax, N. S., Mail declared it "one of the greatest productions ever seen in Halifax," but was outdone by the Sacramento Union and the Duluth Herald. The Union called "Captain Blood" "one of the greatest films of the century," while the Herald declared it "one of the most spectacular and fascinating pictures that the screen has offered."

Roy V. Bailey, writing in the Sacramento Bee, rated the Sabatini picture as "100 per cent. entertainment from the opening scene to the closing fadeout," while the judgment of the Fort Worth Star-Telegram's critic was that "viewing the production from all angles it is flawless, and truly it wins its place among the super-specials."

The Wilmington, Del., Journal expressed its opinion in this comparison with previous winners: "It is not until the reviewer sees a production like 'Captain Blood' that he wishes he had been more conservative in describing other photoplays."

Screen Opinions, whose impartiality of judgment is everywhere admitted, gave "Captain Blood" a rating of 90 per cent., its designation for "Excellent."

Jack Jungmeyer, reviewer of the Newspaper Enterprise Association, said: "'Captain Blood' falls little short of the perfect popular romantic film."

The foregoing excerpts, the statement sets forth, are only a comparative few culled from the mass of commendatory material pouring into the Vitagraph offices.

Vitagraph finds pride also in the fact that the National Board of Review of Motion Pictures gave "Captain Blood" its unqualified approval, and declared "The director, Mr. David Smith, deserves enthusiastic appreciation for his work," while the Film Mutual Benefit Bureau, of which Miss Anne Morgan is an official, characterized it as "distinctly worth while for both adults and children."



Arthur Loew, head of the foreign department of the Metro-Goldwyn Pictures Corporation, as he was siapped while sailing recently to make a survey of the European market.

The Motion Picture Review, official bulletin of the National Catholic Welfare Conference, found "Captain Blood" possessed of qualities which will easily rank it as a super-picture," and added: "It is a picture that ought to rank as the masterpieces rank in an art gallery, and when 99 per cent. of present day movies are scrapped, 'Captain Blood' will be shown as an example of the best production of the early 20th century."

Casting "Cross Words"

Renaud Hoffman, who will produce "Crossed Words," the unique story of a lost bundle of mail, as his second spring release through Producers Distributing Corporation, has started the casting of the picture at the Hollywood Studios. Gladys Hulette will be the featured player and William (Buster) Collier, Jr., has been signed for the leading male role.

"The Fearless Lover" Released

C. B. C. announce the release of the eighth and last of the present series of Perfection Pictures. It is released under the title of "The Fearless Lover." William Fairbanks plays the leading part. He is supported by Eva Novak, Lydia Knott, Tom Kennedy, Ruby Lafayette, Frankie Darrow and Arthur Rankin.



Conway Tearle and Sigrid Holmquist in Vitagraph's "School for Wives," a Whitman Bennett production.



Scenes from "The Greatest Love of All," starring George Beban. An Associated Exhibitors release.

Rupert Julian Completes "The Phantom of the Opera"

THE biggest job ever tackled at Universal City has been completed, with the filming of the last "shots" of "The Phantom of the Opera," Carl Laemmle's forthcoming Super-Jewel for 1925. It presents Lon Chaney in another weird and gripping role, supported by Mary Philbin and Norman Kerry, and with a cast headed by Gibson Gowland and Arthur Edmund Carew.

Rupert Julian, who is directing the new Universal masterpiece, from the famous novel by Gaston Leroux, this week completed the last bit of camera-work on the picture. It now goes into the cutting stage. Expert cutters and Universal City's pick of sub-title writers, under the supervision of Julian, will work in shifts for several weeks, getting the picture ready for inspection by the Universal chief, who has just arrived at the Coast to watch the film in its final stages.

In completing "The Phantom of the Opera" so soon, Julian has set a new record at Universal City, and perhaps for the entire industry. Compared with pictures of similar importance, the three months Julian put in on actual camera-work for "The Phantom" seems a strikingly short period. Julian explains his speed by describing the completeness of his advance arrangements and organization. Beginning last July, unusual energy was bent at Universal City to get all "The Phantom" sets ready by the time the director and the script workers had completed other arrangements, including the casting, costume preparation and similar preliminary needs.

As a result, when Julian announced he was ready to "shoot," all the sets were practically ready for him. This saved days and days of studio work, he says, and resulted in a very material cutting of costs.

An idea of the complications in production he would have faced had it been necessary to wait for these sets may be judged from the fact that they included a reproduction of the great Paris Opera House. A full-sized auditorium, with 100 foot stage, five tiers of boxes and balconies, and a main floor, made up one of the sets. Another, of equal immensity, reproduced the Grand Staircase and foyer of the Opera House—a set six levels in height and of proportionate width. Also, it was necessary to reproduce many of the back-stage areas, as well as the storage cellars under the opera house, even down to the under-ground lake which figures so conspicuously in Leroux's stirring narrative.

The Opera House interiors were necessary because most of the action of the picture takes place within the great building. Much of it takes place on the stage and in the auditorium during the presentation of the opera "Faust" and the Universal City studio experts had to reproduce most of the action of this opera on the immense stage for the picture. Miss Philbin was the prima donna in the role of Marguerite. Mephistopheles was played by Alexander Bevani, long experienced in that part of the operatic stage. William Tyroler, formerly conductor of the orchestra at the Metropolitan Opera House of New York, was engaged to lead the 100-piece orchestra necessary to the presentation of the opera at Universal City. Ernest Belcher, also well known in operatic circles, staged the ballet, comprising scores of expert ballet dancers, led by Olive Ann Alcorn.

Another big interior set was needed for the Grand Ball, held in the foyer and in front of the Grand Staircase of the Opera House. This masked pageant was reproduced by Universal with great care and at great cost.

These two big scenes, the staging of "Faust" on the big stage, with the auditorium, boxes and balconies filled with smart Parisian opera-goers, and the Grand Ball, were photographed in color. These sequences are said to be among the most striking ever made for the screen. They are promised as a sensation in mass realism when the picture is shown to the public.

Julian used more than 5,000 principals and extras in the making of "The Phantom of the Opera," Universal executives assert.

"The Lady" at the Colony

"The Lady," First National's new Norma Talmadge picture, is having its first showing in any city in New York this week at the Colony Theatre. The engagement opened last Sunday for a run which, it is expected, will continue over a period of several weeks. A contract was recently closed by First National for a run of "The Lady" at the Criterion Theatre in Los Angeles.



In Monta Bell's production, "The Snob," for Metro-Goldwyn, m any prominent players are seen, including Norma Shearer, Hedda Hopper, Phyllis Haver and John Gilbert.

Pathe News Eclipse Shots Seen at Matinees Same Day

WHAT is considered the most rapid handling of a screen news subject happened on Saturday, when the Pathe News supplied pictures of all the interesting angles of the total eclipse of the sun, in time for the matinees in Broadway's four leading cinema theatres.

Four prints of the film were actually delivered to the Rivoli, Rialto, Capitol and Strand theatres at 1:30 P. M. Saturday in the regular Saturday release. This was exactly five hours after the actual happening at New Haven, the central point of observation. Airplanes were a big factor in the gathering and the distributing of the eclipse film.

At New Haven, the Pathe News cameramen were working under the direction of Swathmore College instructions. As fast as a film magazine was exposed it was immediately rushed to New York and then relayed to the Pathe factory at Bound Brook, New Jersey.

Cameramen working in New York sent their film to the Pathe headquarters by special messenger. At Bound Brook a score of film editors and title writers were on hand cutting and titling negative as quickly as it arrived, and at 12:30 P. M. prints began leaving the factory to be shown in theatres all over the Eastern section of the country on Saturday evening.

The first four prints were rushed immediately to the Broadway theatres while the next batch of prints was shipped by fast auto to the Curtis Flying Field where a plane was waiting ready to take them to Chicago and other points west. The second airplane to leave carried a sufficient number of prints to supply exhibitors in all the first-run theatres in all directions from Cleveland. The Cleveland plane arrived at 2:45 P. M.

This is one of the many times of recent date that Pathe News has come to the assistance of science in the making of permanent photographic records.

After months of research and the manufacture of special camera equipment the Pathe News organization was ready on Saturday morning to cover every phase of the rare phenomenon. In its preparations to cover the event the Pathe News staff had been greatly aided by the experience acquired in recording the eclipse, which took place last year at Yerbanis, Mexico.

A feature of the extensive plans made by this news reel organization was the stationing of a group of cameramen at New Haven who worked under the direct supervision of the astronomers of Swathmore College. As New Haven lay midway in the path of totality some of the most important news reel records of the eclipse were made at this point. Charles Charlton and Maurice Kellerman, Pathe News staff cameramen who accompanied the Swathmore University expedition to Mexico last year to cover the eclipse at this time, were again working in conjunction with the Swathmore astronomers at New Haven in recording the eclipse. In addition to these two cameramen three others were posted at the New Haven location to take interesting sidelight motion pictures of the event.

In addition to the camera group at New Haven, more than fifteen Pathe News cameramen were scattered at various points across the path of totality all the way from the Atlantic Coast to Minnesota. Harry Hardy went aloft from the Curtis Flying Field in Long Island, aboard an army airplane and covered the initial stages of the event along the Coast. Ludwig Gieskop, another staff cameraman, also took off from the Metropolitan district and proceeded inland.

When the giant navy dirigible "Los Angeles" sailed out to sea a Pathe News cameraman was aboard the ship with a group of scientists. This cameraman took pictures of the eclipse at sea as the great ship floated aloft following the course of the eclipse's path.

In addition to covering the major phase of the phenomenon, elaborate arrangements were made to cover the event locally. Pathe cameramen took posts on vantage points in Manhattan and on the Jersey side of the river to get the skyline effect of the eclipse as the shadow band passed over New York City. Four cameramen were assigned to work in the city streets to catch interesting sidelights as New Yorkers observed their first total eclipse of the sun. So comprehensive were the plans made by Emanuel Cohen, Editor of Pathe News, to cover the event that a staff cameraman was assigned to take his post in the Bronx Zoo and observe the effects of the eclipse on the animals.

Mr. Cohen, who had been busy for weeks mapping out the camera campaign with all the care and skill of a general mapping out a major offensive, stated: "It was the purpose of my organization to cover the rare solar phenomenon as thoroughly as motion picture facilities would permit. Our camera records will not only serve as the chronicle of a rare news event, which occurred here for the fist time since the 16th century, but has also furnished scientifically correct evidence for the study of celestial phenomena in the future. The camera records of the eclipse, which we made last year in Mexico, have been used repeatedly by astronomical bodies in their scientific studies.



International Newsreel (Universal) has snapped this shot of A. K. Peterson, Chief Photographer, U. S. Navy, at his post atop the naval dirigible "Los Angeles." Views of the eclipse were taken at a great height, and used in International Newsreel

"After Six Days" Will Play Tudor Again

So successful was the ten-day run of "After Six Days," the massive Artclass Biblical feature, at the Tudor Theatre, New Orleans, La., early in January, that Manager J. Eugene Pearce has rebooked the attraction for a week's showing in April, barely two months after the original presentation, according to an announcement by Louis Weiss, executive head of Weiss Brothers' Artclass Pictures Corporation.

The picture opened to first class business on January 10, an intensive advance exploitation campaign having been put on by Manager Pearce, who used more than two hundred twenty-four sheets alone in billing New Orleans and surrounding territory, and this steadily increased in volume right up to the last day.

The fact that the Tudor had advertised the opening of another feature prevented the management from holding "After Six Days" on for an indefinite run.

"Sea Hawk" in Philadelphia

At the conclusion of its ten weeks' run at the Aldine, Philadelphia, at $1.50 top admission scale, "The Sea Hawk" was transferred to the Arcadia Theatre for a four weeks' run at the regular scale of admission prices. The Aldine engagement of "The Sea Hawk" was one of the most successful the theatre has known, and the business continued big after its transfer to the Arcadia Theatre.

"Heart of a Temptress"

Barbara LaMarr's second Sawyer-Lubin First National picture, now being made at Universal's Fort Lee studios, with Phil Rosen directing, will be called "Heart of a Temptress."

Thalberg Tells Metro Formula of Making Box-Office Pictures

THERE is a formula in making box-office pictures, as well as in making any other product, according to Irving G. Thalberg, Metro-Goldwyn-Mayer associate studio executive who is now in New York.

"The organization of a studio like the Metro-Goldwyn studio in Culver City today is so systematized that there is no possibility of failure in making pictures that will prove among the industries biggest box-office hits," said Mr. Thalberg to interviewers this week.

"Specialization in every phase of production is one of the fundamental principles in our formula of making pictures. I believe that the making of any production should be supervised by one individual who is responsible for the whole picture, but today production is too complicated for one man to manage every detail of it. Details that used to be considered unimportant are now of prime importance in the making of a picture; details in costuming, fidelity to atmosphere, everything that goes to make a realistic feature.

"For that reason we have specialists at the Metro-Goldwyn-Mayer studio who are experts in their lines. This guarantees that our pictures will be of the highest possible artistic standard.

"In the last analysis, of course, a picture must stand or fall on its box-office merit, and today when competition is keener than ever before, and when finer pictures are being made than ever before, it is constantly a reminder that nothing can be left undone to make our pictures box-office hits. We feel that exhibitors will agree with us that we have succeeded in this, for the end of 1924 and the start of 1925 sees Metro-Goldwyn-Mayer pictures at the top of the industry.

"It is not possible to tell what the public wants today nor what it will want tomorrow, but as nearly as it can be done, we are guessing ahead. It is well known that a picture of which little is expected is likely to turn out the most popular hit of them all, but the most we can do is to aim at what we know the public has patronized always, and hope for the rest.

"A best-seller among novels or Broadway stage hit cannot always be depended upon to duplicate the success in pictures, for the technique of pictures is entirely different. But it is that quality, whether it happens to be an exceptional, love interest or adventure element or sheer melo-drama, that made the book or play a success, that we try to capture in our screen version. They didn't think it could be done with 'He Who Gets Slapped,' but it is nevertheless one of the outstanding screen hits of the year.

"Our studios at present are embarking on the greatest production program in our history, and we are confident every one of our pictures is going to register 100 per cent."



JACK WARNER

Head of Warner Brothers' production department, is in New York for a final conference on next season's productions. The conference includes members of the firm and heads of departments.

Priscilla Dean Scores in Personal Appearance Act

REPORTS from Kansas City, where Priscilla Dean made her debut last week (January 18-24) at the Mainstreet Theatre, in her personal appearance act with the Hunt Stromberg production, "A Cafe in Cairo," indicate that the star has registered a decided hit on the stage as well as the screen.

The Dean act is an elaborately staged number in which she plays one of the scenes from "A Cafe in Cairo," supported by a leading man and a company of men and women representing harem personalities, and the Kansas City newspaper critics voicing their opinion and reporting the reaction of the audience, unanimously praise and commend both the act and the picture.

The Kansas City Star, commenting editorially, says: "Those who saw Priscilla Dean in person at the Mainstreet Theatre yesterday and there were thousands of them—found the actress decidedly worth while. The fans evidently found Miss Dean not the least disappointing, for they showered applause upon her."

The Kansas City Post said: "Beautiful Priscilla, on the Mainstreet bill in person this week, comes with something to do. Not merely wandering on and off the stage, leaving the audience wondering what it's all about. Miss Dean is all her pictures show her to be and a little bit more, which her personal appearance adds."

The Mainstreet Theatre is a big time vaudeville house and it is noteworthy that in the newspaper reviews all of the space is given to the Dean act, with only a mention of the other numbers on the bill. Private reports to Producers Distributing Corporation state that a new box office record was made by the theatre.

This week Miss Dean and the picture are the attraction at the Capitol, Detroit, with the Lafayette Theatre in Buffalo as the next stop on the tour.



Jaydee Williams, president of Ritz-Carlton Pictures, under whose banner Rudolph Valentino is producing, and William R. Fraser, general manager of Harold Lloyd productions, arrive in Los Angeles on the same train.

Star Triumphs on Screen

Orville Caldwell, well and favorably known to patrons of the legitimate theatre, particularly owing to his wonderful portrayal of the leading male role in "Mecca," and again in "The Miracle," has scored a tremendous success with the part allotted to him in the Henry King production of "Sackcloth and Scarlet," for Famous Players-Lasky release. Mr. Caldwell is one of the very few artists who has come to the screen, not by accident, but with a thorough schooling in dramatic art for a foundation. He is a native of California and studied dramatic expression while a student in the University of California.

CURRENT and ADVANCE FILM RELEASES

Containing in compact, comprehensive form, the title, star, kind of picture, date of review in Moving Picture World, and footage on past, present and future releases

ALLIED PRODUCERS AND DISTRIBUTORS

	Kind of Picture	Review.	Feet
Loving Lies (Monte Blue)	Drama	Feb. 2..	6,526
No More Women (Moore-Bellamy)	Comedy-drama	Feb. 2..	6,186
Hill Billy (Jack Pickford)	Drama	Mar. 22..	5,734
End of the World (J. Pickford)	Comedy-drama		6,500

ARROW

Come On, Cowboys (Hatton)	Western drama	May 24..	4,700
Mysteries of Mah Jong	Novelty	May 24..	2,000
Two After One (West)	Comedy	May 24..	2,600
Western Feuds	Western drama	July 26..	4,908
Riders of the Plains	Western serial		
Lash of the Whip (Dearholt)	Stunt drama		4,820
Cowboy Prince (Dearholt)	Stunt drama		4,410
Diamond Bandit (Dearholt)	Stunt drama		4,698
Lash of Pinto Pete (Dearholt)	Stunt drama		4,437
Two Fisted Sheriff (Canutt)	Western drama	Dec. 6..	4,625
Sell 'em Cowboy (Hatton)	Western drama		4,821
Ridin' Mad (Canutt)	Western drama		4,927
Desert Hawk	Western drama		4,828
Horse Sense (Hatton)	Western drama		4,648
His Majesty the Outlaw (Wilson)	Western drama		4,069
Romance and Rustlers (Canutt)	Western drama	Nov. 15..	4,939
Rip Snorter (Hatton)	Western	Nov. 22..	4,998
The Fugitive (Ben Wilson)	Western dr.	Nov. 29..	4,920
Lost Chord (Powell-Lake-Binney)	Heart interest dr.	Dec. 20..	6,300

ASSOCIATED EXHIBITORS

Yankee Consul (MacLean)	Feature comedy	Feb. 23..	6,148
When A Girl Loves (all-star)	Modern drama	May 3..	5,876
Lone Wolf (Holt-Dalton)	Crook drama	May 10..	6,000
Cheechahcos (all-star)	Northern epic	May 17..	7,000
Spitfire (all-star)	Modern drama	July 5..	6,109
Racing Luck (Monty Banks)	Comedy-drama	July 26..	6,000
Never Say Die (MacLean)	Comedy of thrills	Sep. 13..	5,803
East of Broadway (O. Moore)	Police drama	Nov. 22..	5,785
Price of a Party (H. Ford)	Modern drama	Oct. 18..	5,315
Barriers Burned Away	Spectacle	Dec. 27..	6,236
Is Love Everything?	Sex melo.	Nov. 15..	6,000
Adventurous Sex (C. Bow)	Flapper drama		
Children of the Whirlwind			
Great Air Mail Robbery			
Battling Bunyan (Barry)	Comedy-dr.	Dec. 27..	4,718
Greatest Love of All (Beban)	Drama	Jan. 17..	6,486
Bad Company (Tearle)	Society drama	Jan. 24..	5,551
Introduce Me (Douglas MacLean)	Comedy thrills		
Sky Raider (Logan)	Drama		
Back to Life (Patsy Ruth Miller)	Drama		

EDUCATIONAL FILM CORP.

The New Sheriff	Tuxedo comedy	Mar. 8..	2,000
Under Orders	Clyde Cook	Mar. 15..	2,000
Midnight Blues	Lige Conley	Mar. 22..	2,000
Family Life	Jack White prod.	Mar. 29..	2,000
Bargain Day	Sid Smith	Mar. 29..	1,000
Barnum Jr.	Juvenile comedy	Mar. 29..	2,000
The Fly	Scientific	Apr. 5..	1,000
Killing Time	Lloyd Hamilton	Apr. 5..	2,000
Dusty Dollars	Cameo comedy	Apr. 5..	1,000
Dandy Lions	Neal Burns	Apr. 12..	2,000
Safe and Sane	Jimmie Adams	Apr. 12..	2,000
There He Goes	Mermaid comedy	Apr. 19..	2,000
Heart Throbs	"Sing Them Again"	Apr. 19..	1,000
Realm of Sport	Hodge-Podge	Apr. 19..	1,000
Fold Up	Cameo comedy	Apr. 19..	1,000
Going East	Lloyd Hamilton	Apr. 26..	2,000
The Fun Shop	Humor reel	Apr. 26..	1,000
The Trader Keeps Moving	Bruce scenic	Apr 26..	1,000
The Lady-Bird	Instructive	Apr 26..	1,000
Cornfed	Bobby Vernon	May 3.	2,000

How to Use This Chart

First—Booking! Get accurate footage and look up date review appeared in Moving Picture World. Then you can decide if the picture will suit your audience.

Second—Play date! When you set your play date, consult this Chart to set the picture on a date that will not conflict with preceding and following pictures; avoid a sequence of similar type of story; space out your specials.

Third—Laying Out Program! This chart shows star and kind of story as well as accurate length; you can lay out a balanced program easily, avoid over—and under-length program.

Fourth—Exploitation! Through this chart find the review in Moving Picture World; this will give a good synopsis, the all-important cast and a fine line on exploitation possibilities as well as the things you'll want to soft-pedal.

Always! Turn to this Chart when you want accurate information in simple form and easy to get at a glance. AND—

File Your Moving Picture World

$1 for Your Time

Many exhibitors tell us that Moving Picture World Guide to Releases is the most accurate available to them. We know it is the most complete in that it is the only chart containing names of stars, type of picture, and all necessary information to the exhibitor.

We want it to be absolutely accurate—Moving Picture World recognizes the importance of accurate footage information, etc.

If you notice an error in FEATURE footage, or any other major error, we will pay you $1 for the effort on your part of writing us a letter telling us the correct facts.

In many territories local censorship cuts alter the footage to a minor extent. Don't write to tell us of these unimportant variations. But in any case where you feel that our figures will work a real hardship on the exhibitor following them—shoot us the word and we will shoot the dollar for your trouble.

Moving Picture World is willing to back up its complete confidence in the accuracy of its chart with its money.

We can't do more. No one else does as much. We thank you.

	Kind of Picture	Review.	Feet
Out Bound	Cliff Bowes	May 3..	1,000
The Fun Shop	Humor reel	May 3..	1,000
Powder Marks	Cliff Bowes	May 3..	1,000
Lost Chords	"Sing Them Again"	May 3..	1,000
The Junior Partner	Juvenile comedy	May 10..	2,000
The Bonehead	Tuxedo comedy	May 10..	2,000
Flowers of Hate	Wilderness Tale	May 17..	1,000
Nerve Tonic	Christie comedy	May 17..	2,000
Tiny Tour of U. S. A.	Hodge-Podge	May 17..	1,000
Air Pockets	Mermaid comedy	May 17..	2,000
Lunch Brigade	Cliff Bowes	May 24..	1,000
Dizzy Daisy	Mermaid comedy	May 24..	2,000
Good Morning	Lloyd Hamilton	May 24..	2,000
Tootsie-Wootsie	Christie comedy	May 31..	2,000
Just Waiting	Robert Bruce series	May 31..	1,000
Echoes of Youth	"Sing Them Again"	May 31..	1,000
Hot Air	Lee Moran	June 7..	2,000
In a Drop of Water	"Secrets of Life"	June 14..	1,000
Grandpa's Girl	Kathleen Clifford	June 21..	2,000
The Chase	Alps Novelty	June 21..	2,000
Snapshots of the Universe	Hodge-Podge	June 21..	1,000
The Farewell	Bruce Scenic	June 21..	1,000
Wedding Showers	Jack White prod.	June 28..	2,000
The Ex-Bartender Retires	Bruce scenic	June 28..	1,000
Family Fits	Cameo comedy	June 28..	1,000
His First Car	Tuxedo comedy	July 5..	2,000
Pardon Us	Cameo comedy	July 5..	1,000
Melodious Moments	"Sing Them Again"	July 5..	1,000
Pigskin	Mermaid comedy	July 12..	2,000
Heads On	Cliff Bowes	July 12..	1,000
Jumble in the Jungle	Hodge-Podge	July 12..	1,000
Never Again	Tuxedo comedy	Aug. 2..	2,000
Turn About	Cameo comedy	Aug. 2..	1,000
Frozen Water	Novelty	Aug. 9..	1,000
Savage Love	Jimmie Adams	Aug. 9..	2,000
Good News	Cliff Bowes	Aug. 9..	1,000
Oh, Teacher	Juvenile comedy	Aug. 23..	2,000
Boneyard Blues	Earl Hurd cartoon	Aug. 23..	1,000
Drenched	Cliff Bowes	Aug. 23..	1,000
Wild Game	Mermaid comedy	Aug. 30..	2,000
Don't Fail	Cameo comedy	Aug. 30..	1,000
Jonah Jones	Lloyd Hamilton	Sep. 6..	2,000
Hazardous Hunting	Hodge-Podge	Sep. 6..	1,000
Rough and Ready	Lige Conley	Sep. 13..	2,000
Cheer Up	Cliff Bowes	Sep. 13..	1,000
Stupid but Brave	Al St. John	Sep. 20..	2,000
Dirty Hands	Juvenile comedy	Sep. 20..	2,000
Short Change	Hiers comedy	Sep. 27..	2,000
Bright Lights	Vernon comedy	Sep. 27..	2,000
Her Boy Friend	Larry Semon	Sep. 27..	2,000
Court Plaster	Neal Burns	Oct. 4..	2,000
The Hoboken Nightingale	Hurd cartoon	Oct. 4..	1,000
Crazy-Quilt of Travel	Hodge Podge	Oct. 4..	1,000
Fast and Furious (Conley)	Comedy	Oct. 11..	2,000
No Foolin' (Bowes)	Comedy	Oct. 11..	1,000
Sawmill Four	Hurd cartoon	Oct. 18..	1,000
Why Hurry? (Adams)	Comedy	Oct. 18..	2,000
Kid Speed (L. Semon)	Comedy	Oct. 25..	2,000
Crushed (L. Hamilton)	Comedy	Oct. 25..	2,000
Empty Heads (Bowes)	Comedy	Oct. 25..	1,000
High Gear (Vernon)	Comedy	Nov. 1..	2,000
The Mosquito	Instructive	Nov. 1..	1,000
Artist's Model	Hurd cartoon	Nov. 15..	1,000
Poor Butterfly	Mermaid comedy	Nov. 15..	2,000
Watch Your Pep (Bowes)	Cameo comedy	Nov. 15..	1,000
Easy Pickin's	Christie com.	Nov. 22..	2,000
Cut Loose (Dynham-Vance)	Cameo comedy	Nov. 22..	1,000
A Fat Chance (W. Hiers)	Comedy	Nov. 29..	1,000
Go Easy (Bowes)	Cameo com.	Nov. 29..	1,000
Low Tide (J. White prod.)	Comedy	Dec. 6..	2,000
Little People of the Garden	Instructive	Dec 6..	1,000
Earth's Oddities	Hodge-Podge	Dec. 13..	1,000

(Continued from preceding page)

	Kind of Picture	Review.	Feet
at Getters	Juvenile com.	Dec. 13..	2,000
ench Pastry (Vernon)	Christie com.	Dec. 20..	2,000
adcasting	Hurd cartoon	Dec. 20..	1,000
vemania (St. John)	Tuxedo comedy	Dec. 27..	2,000
d Rush (Bowes)	Cameo comedy	Dec. 27..	1,000
p Lightly (Lige Conley)	Mermaid com.	Jan. 3..	2,000
-Fliers	Hodge-Podge	Jan. 3..	1,000
oked (Hamilton)	Comedy	Jan. 17..	2,000
eak Knees (Bowes)	Cameo Com.	Jan. 17..	1,000
ve A Heart (Ruth Hiatt)	Cameo Com.	Jan. 17..	1,000
od Spirits	Christie com.	Jan. 24..	2,000
otor Mad	Mermaid com.	Jan. 24..	1,000
a Legs (Neal Burns)	Christie com.	Jan. 31..	2,000
dge's Crossword Puzzles	Novelty	Jan. 31..	1,000
ris Creations	Fashions	Jan. 31..	1,000

FILM BOOKING OFFICES OF AMERICA

lephone Girl (Vaughn)	Series	Feb. 23..	2,000
hen Knighthood Was in Tower (Vaughn)	Tel. Girl	Mar. 8..	2,000
rth of Nevada (F. Thomson)	Western	Mar. 15..	5,000
lloping Gallagher (F. Thomson)	Western	Mar. 22..	4,700
ney to Burns	Tel. Girl	Mar. 29..	2,000
erlock's Home	Tel. Girl	Mar. 29..	2,000
nkee Madness (all-star)	Thrill-com.-dr.	Apr. 5..	4,680
Forgotten Wife (all-star)	Drama	Apr. 12..	6,500
nt Stranger (Fred Thomson)	Western	Apr. 19..	5,000
oved Vagabond (Blackwell)	Romantic drama	Apr. 26..	6,217
lliam Tells	Tel. Girl	May 3..	2,000
l of the Limberlost (Grey)	Rural drama	May 10..	6,000
med Youth (Lewis)	Gypsy drama	May 10..	5,000
r the Love of Mike	Tel. Girl	May 17..	2,000
nger Line (Hayakawa)	Japan drama	May 24..	5,000
rit of the U. S. A. (Johnson prod.)	Patriotic drama	May 31..	8,312
ngerous Coward (F. Thomson)	Western	May 31..	6,000
poleon and Josephine (all-star)	Hist. romance	June 7	6,591
hting Sap (F. Thomson)	Western	June 14..	5,138
re's Millions In It (all-star)	Romantic thriller	June 28..	6,000
's Knees	Tel. Girl	June 28..	2,000
ords and the Woman (DeCordoba)	Romantic drama	July 12.	6,000
ls in the Dark (Patsy R. Miller)	Melo. farce	July 26..	7,002
glected Women (Seena Owen)	Society drama	Aug. 9..	6,265
saalina	Italian spectacle	Sep. 6	8,473
erican Manners (R. Talmadge)	Thrill-com.-dr.	Sep 6..	5,200
sert Sheik (Hawley)	Sheik picture	Sep. 20..	5,044
nity's Price (A. Q. Nilsson)	Society drama	Sep. 20..	6,124
man Who Sinned (Busch)	Society drama		6,102
undering Hoofs (F. Thomson)	Western	Dec. 6..	5,033
pping Lively (R. Talmadge)	Comedy drama		5,317
e's Greatest Game (J. Walker)	Baseball epic	Oct. 11..	7,010
llionaire Cowboy (M. B. Flynn)	Western		4,841
ken Laws (Mrs. W. Reid)	Drama	Jan. 31..	6,413
emado (F. Thomson)	Western		
ap Kisses (all-star)	Jazz-drama	Nov. 15..	6,538
-Getters Series	Thrill comedy	Oct. 18..	2,000
ngerous Flirt (Evelyn Brent)	Drama	Dec. 6..	5,297
ss in the Dark (Vaughn)	Go-getters	Dec. 6..	2,000
The Stroke of Three (Harlan)	Drama	Dec. 13..	6,767
igger Fingers (Bob Custer)	Tex. Ranger	Dec. 13..	4,775
ing of Cumming	Go-Getters	Dec. 13..	2,000
ughing at Danger (R. Talmadge)	Thrill drama	Dec. 20..	5,442
Hawk (Al Wilson)	Airplane dr.	Dec. 20..	5,000
no's Hooligan?	Go-getters	Dec. 20..	2,000
ebie Jeebies (Aubrey)	Comedy	Dec. 27..	2,000
k Stocking Sal (Brent)	Underworld dr.	Jan. 3..	5,367
est of Hot Dog (Stan Laurel)	Comedy	Jan. 3..	2,000
-Gun Man (Lefty Flynn)	Outdoor melo.	Jan. 17..	4,522
ashing Spurs (Bob Custer)	Outdoor melo.	Jan. 24..	5,068
uth and Adventure (R. Talmadge)	Outdoor melo.	Jan. 24..	5,000
eping Cutie	Go-Getters	Jan. 31..	2,000

FIRST NATIONAL

ve Master (Strongheart)	Drama	Jan. 19..	6.679
inted People (C. Moore)	Comedy	Feb. 9..	6,900
hen a Man's a Man (J. Bowers)	Drama	Feb. 12..	6,807
owing Gold (all-star)	Drama	Mar. 1..	8,005
lies of the Field (C. Griffith)	Drama	Mar 22..	8.510
lloping Fish (Ince prod.)	Comedy	Mar. 22..	5,559
crets (N. Talmadge)	Drama	Apr. 5..	8,446
chanted Cottage (R. Barthelmess)	Drama	Apr 19	7,120
raham Lincoln (G. A. Billings)	Drama	Feb. 2..	9,759
rtherea (all-star)	Society drama	May 21..	7,142
hy Men Leave Home (J. M. Stahl prod.)	Comedy-drama	May 3..	8,002
oman on the Jury (all-star)	Drama	May 17..	7,408
n of the Sahara (all-star)	Melodrama	May 24..	7,603
a Hawk (all-star)	Romantic drama	June 14..	11,527
arriage Cheat (all-star)	Drama	June 21..	6,622
ose Who Dance (Ince prod.)	Drama		7,512
hite Moth (LaMarr)	Drama	June 21..	6.571
rfect Flapper (C. Moore)	Comedy	June 28..	7,030
lf-Made Failure (B. Alexander)	Comedy	June 28..	7,285
r Sale (all-star)	Drama	July 5..	7,304
rn Rich (C. Windsor)	Society drama	Dec. 20..	7,389
ngle Wives (C. Griffith)	Society drama	Aug. 9..	7.526
rl in the Limousine (Semon)	Farce comedy	Aug. 30..	5,260
irting With Love (C. Moore)	Comedy	Sep. 6..	6,926
Hollywood With Potash and Perlmutter (all-star)	Comedy	Sep. 20..	6,685
usbands and Lovers (all-star)	Dom. drama	Nov. 8..	7,822
adonna of the Streets (Nazimova)	Drama	Oct. 25..	7,674
arnish (all-star)	Comedy-drama		6,907
er Night of Romance (C. Talmadge)	Comedy	Dec. 6..	7,211
Every Woman's Life (all-star)	Drama	Dec. 13..	6,298
ndra (LaMarr)	Drama	Dec. 6..	7,905
assmates (R. Barthelmess)	Drama	Nov. 29..	6,923
hristine of the Hungry Heart (Vidor)	Drama	Nov. 1..	7,678
lent Watcher (Glenn Hunter)	Drama	Oct. 18..	7,530
ove's Wilderness (Griffith)	Drama	Dec. 20..	7,037
Big (C. Moore)	Drama	Jan. 17..	8,562
I Marry Again (Doris Kenyon)	Drama	Jan. 24..	7,401
le Tongues (Marmont)	Comedy-drama	Dec. 27..	5,447
ndown (all-star)	Western epic	Oct. 25..	8,641
he Only Woman (N. Tadmadge)	Domestic dr.		6,770
ez from Hollywood (Nilsson-Stone-Astor)	Heart interest	Dec. 13..	6,967
rivolous Sal (O'Brien-Busch-Alexander)	Western melo.	Jan. 17..	7,307
Thief in Paradise (Doris Kenyon)	Melodrama	Jan. 24..	7,231
s Man Desires (Sills-Dana)	Melodrama	Jan. 31..	7,649

FOX FILM CORP.

	Kind of Picture	Review.	Feet
Just Off Broadway (Gilbert)	Drama	Feb. 2..	5,444
Not a Drum Was Heard (Jones)	Drama	Feb. 9..	4,323
The Net (Castleton)	Drama	Feb. 9..	6,000
Shadow of the East (all-star)	Drama	Feb. 16..	5,874
Ladies to Board (Mix)	Comedy-drama	Feb. 23..	6,112
Blizzard (all-star)	Northern drama	Mar. 1..	5,800
Love Letters (Mason)	Comedy-drama	Mar. 8..	4,749
Wolf Man (Gilbert)	Drama	Mar. 15..	5,145
Vagabond Trail (Jones)	Drama	Mar. 22..	4,562
Arizona Express (D. Butler)	Railroad drama	Mar. 29..	6,316
Plunderer (Mayo)	Drama	Apr. 5..	5,000
A Man's Mate (Gilbert)	Drama	Apr. 5..	5,812
New England Farm	Instructive	Apr. 12..	1,000
Circus Cowboy (Jones)	Western drama	May 3..	6,400
Slippery Decks	Card expose	May 3..	1,000
Trouble Shooter (Mix)	Western drama	May 17..	5,702
He's My Pal	Imperial comedy	May 17..	2,000
Lone Chance (Gilbert)	Western drama	May 24..	4,385
When Wise Ducks Meet	Comedy	May 24..	2,000
Western Luck (Jones)	Comedy-drama	June 28..	5,000
Magic Needle	"Etching"	June 28..	1,000
Romance Ranch (Gilbert)	Comedy-drama	July 12..	4,471
Heart Buster (Mix)	Comedy-drama	July 19..	4,500
Beaten Gold	Educational	July 19..	1,000
Against All Odds (Jones)	Comedy-drama	Aug. 9..	4,899
Pain as You Enter (Moran)	Comedy	Aug. 9..	2,000
That French Lady (Mason)	Comedy-drama	Aug. 16..	5,470
Man Who Came Back (special)	Drama	Sep. 6..	8,273
Desert Outlaw (Jones)	Drama		
Wolves of the Night (W. Farnum)	Drama		
It Is the Law (all-star)	Drama	Sep. 13..	6,895
Dante's Inferno (special)	Drama	Oct. 11..	5,480
Cyclone Rider (all-star)	Drama	Sep. 20..	6,672
Last of the Duanes (Mix)	Drama	Aug. 30..	6,942
Iron Horse (special)	Railway drama	Sep. 13..	11,400
The Hunt	Van Bibber com.		
Conquerer (W. Farnum)	Reissue		
The Fight (all-star)	Drama		
Oh, You Tony (Mix and Tony)	Comedy-drama	Sep. 27..	6,302
Winner Take All (Jones)	Comedy-drama	Oct. 25..	5,949
Hearts of Oak (all-star)	Drama	Oct. 11..	5,336
Great Diamond Mystery (Mason)	Comedy-drama	Nov. 1..	5,096
Warrens of Virginia (all-star)	Drama	Nov. 1..	6,535
The Race	Van Bibber com.		
End of the Trail (W. Farnum)	Drama		
Rambles of a Raindrop	Instructive	Sep. 27..	1,000
Daughters of the Night (all-star)	Modern drama		5,701
Painted Lady (Mackaill)	Modern drama	Oct. 4..	6,936
Jerusalem Today	Instructive	Oct. 4..	1,000
Last Man on Earth	Novelty special	Dec. 27..	
Gold Heels	Race track dr.		6,637
Flames of Desire	Love drama		5,438
The Dancers	Drama	Jan. 24..	6,656
The Folly of Vanity	Dramatic fantasy		
Teeth (Mix-Tony Duke)	Western drama	Nov. 15..	6,190
Tainted Souls	Modern drama		
Darwin Was Right	Monkey novelty com.	Nov. 8..	4,992
Everyman's Wife	Modern mystery-drama		
In Love With Love	Comedy drama	Jan. 3..	5,677
Hunting Wild Animals in Hollywood	Novelty		
Honor Among Men (E. Lowe)	Romance-drama	Oct. 18..	4,960
Unreal News 4	Novelty	Oct. 11..	2,000
Van Bibber Series	Polite com.	Oct. 25..	2,000
Age of Oil	Educational	Nov. 1..	2,000
Deep Sea Panic (Parrott)	Comedy	Nov. 1..	2,000
Nickle Plated West	Sunshine comedy	Nov. 15..	2,000
The Bull Fight	Educational	Nov. 15..	1,000
My Husband's Wives (Mason-Washburn)	Comedy-dr.	Nov. 22..	4,509
Paul Jones, Jr.	Van Bibber com.	Nov. 22..	2,000
Finger Lakes	Instructive	Nov. 22..	1,000
Brass Bowl (Edmund Lowe)	Adventure dr.	Nov. 29..	5,861
Stolen Sweeties (Monkeys)	Comedy	Nov. 29..	2,000
Salt of the Earth	Educational	Nov. 29..	1,000
Gerald Cranston's Lady (James Kirkwood)	Domestic dr.	Dec. 6..	6,074
Masked Marvel (Parrott)	Comedy	Dec. 6..	2,000
The Roughneck (George O'Brien)	Melodrama	Dec. 13..	7,619
The Burglar	Van Bibber	Dec. 13..	2,000
Man Who Played Square (Jones)	Western drama	Dec. 20..	6,700
Deadwood Coach (Mix)	Western drama	Jan. 10..	6,346
Troubles of a Bride	Melodrama	Dec. 27..	4,915
Dick Turpin (Mix)	English drama		
Hunted Woman	Melodrama		
Arizona Romeo (Jones)	Western drama	Jan. 31..	4,694
Curlytop (Mason)	Melodrama	Jan. 10..	5,828
Stardust Trail (Mason)	Melodrama		
Scuttlers (W. Farnum)	Western drama		4,686
Movie-Mad Maid (Babe London)	Slapstick	Dec. 20..	2,000
Roaring Lions at Home	Sunshine com.	Jan. 3..	2,000
Uncommon Clay	Educational	Jan. 3..	1,000
Up On the Farm (Lee Moran)	Comedy	Jan. 3..	2,000
The Violin Speaks	Educational	Jan. 10..	1,000
Dangerous Curves	Comedy	Jan. 10..	2,000
Milk Bottle Bandits	Comedy	Jan. 10..	2,000
Ports of Call (E. Lowe)	Regeneration dr.	Jan. 24..	5,500
Sleep Walker (Sid Smith)	Comedy	Jan. 24..	2,000
Hell-Roaring Range	Educational	Jan. 24..	1,000
Corsica the Beautiful	Educational	Jan. 31..	1,000

METRO-GOLDWYN

Through the Dark (Moore)	Drama	Jan. 29..	7,999
Yolanda (Davies)	Romance-dr.	Mar. 1..	10,125
Wild Oranges (all-star)	Drama	Mar. 15..	6,889
Nellie, Beautiful Cloak Model	Melodrama	Apr. 5..	6,598
Three Weeks (Pringle-Nagel)	Romantic dr.	Apr. 12..	7,483
Janice Meredith (Davies)	Romantic dr.	Aug. 23..	10,655
Rejected Woman (Rubens-Nagel)	Drama	May 3..	7,761
Heart Bandit (Dana)	Comedy-dr.	Jan. 19..	4,909
Fool's Awakening (Ford)	Drama	Feb. 16..	5,763
Man Life Passed By (Marmont)	Drama	Mar. 1..	6,459
Thy Name Is Woman (LaMarr)	Drama	Mar. 1..	9,087
Uninvited Guest (Tolley)	Drama	Mar. 8..	6,145
Happiness (L. Taylor)	Comedy-dr.	Mar. 8..	7,414
Women Who Give (all-star)	Sea drama	Mar. 22..	7,500
Boy of Flanders (Coogan)	Comedy-dr.	Apr. 5..	7,018
Shooting of Dan McGrew (all-star)	Drama	Apr. 12..	6,318
Mademoiselle Midnight (Murray)	Drama	May 17.	6,778
Sherlock, Jr. (Keaton)	Comedy	May 17..	4,065
Arab (Novarro-Terry)	Drama	July 12..	6,710

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Bread (all-star)	Drama	Aug. 2..	6,726
Tess of D'Urbervilles (Sweet)	Drama	Aug. 9..	7,736
Little Robinson Crusoe (Coogan)	Comedy dr	Aug. 16..	6,146
Broken Barriers (all-star)	Drama	Aug. 16..	5,717
True As Steel (all-star)	Drama	Jun. 28..	6,454
Revelation (Dana)	Drama	July 5..	8,752
Recoil (Blythe-Hamilton)	Drama	July 12..	7,089
Wine of Youth (all star)	Drama	July 26..	6,805
Along Came Ruth (Dana)	Comedy-dr.	Aug. 2..	5,161
Red Lily (Bennett-Novarro)	Drama	Aug. 16..	6,975
Sinners in Silk (Menjou-Boardman)	Drama	Aug. 30..	5,750
Circe, The Enchantress (Murray)	Drama	Sep. 13..	6,882
His Hour (Pringle)	Drama	Sep. 20..	6,800
One Night in Rome (L. Taylor)	Comedy dr	Sep. 27..	5,885
Navigator (Keaton)	Comedy	Sep. 13..	5,[illegible]
Bandolero (all star)	Drama	Oct. 11..	6,[illegible]
Great Divide (all star)	Drama		
The Snob (all star)	Drama	Nov. 8..	6,513
He Who Gets Slapped (Chaney)	Drama	Nov. 15..	6,613
Rag Man (Coogan)	Comedy-dr		
Silent Accuser (Peter, the Great)	Dog drama	Nov. 22..	5,883
So This Is Marriage (all star)	Comedy-dr.	Jan. 3..	6,300
Beauty Prize (Dana)	Comedy dr.	Oct. 11..	5,750
Ben Hur (special cast)	Drama		
Merry Widow (Murray)	Comedy-dr.		
The Scandal (Novarro)	Drama		
Seven Chances (Keaton)	Comedy		
Sporting Venus (Sweet)	Drama		
Married Flirts (all star)	Drama	Oct. 25..	6,765
Temptress (Cosmopolitan)			
The Square Peg			
Zander, the Great (Cosmopolitan)			
Romola (Lillian Gish)	Famous novel	Dec. 13..	12,974
Greed (Von Stroheim prod.)	Special	Dec. 20..	10,067
Chu-Chin-Chow (B. Blythe)	Spectacle		
Wife of the Centaur	Drama	Jan. 17..	6,586
Dixie Handicap (Windsor-Keenan)	Drama	Jan. 10..	6,905
Cheaper to Marry (All Star)	Drama		
A Man's World (Joyce-Marmont)	Drama		

PARAMOUNT

Ten Commandments (all star)	Spectacular dr.	Jan. 5..	12,000
Fighting Coward (Cruze prod.)	Satirical dr.	Mar. 29..	6,433
Dawn of a To-morrow (Logan)	Slum dr.	Apr. 5..	6,084
Singer Jim McKee (W. S. Hart)	Western	Apr. 12..	7,008
Breaking Point (all star)	West-Metropolitan	Apr. 19..	6,664
Confidence Man (Meighan)	Romance dr.	Apr. 26..	6,500
Moral Sinner (Dalton)	Crook melo.	Apr. 26..	5,489
Triumph (C. DeMille prod.)	Theatrical dr.	May 3..	8,292
Bluff (Ayres-Moreno)	Drama	May 10..	6,504
Men (Negri)	Society dr	May 17..	6,700
Wanderer of Wasteland (Holt-Technicolor)	Western	May 31..	6,086
Code of the Sea (LaRocque-Logan)	Sea melodr.	Jun. 7..	6,550
Bedroom Window (W. DeMille prod.)	Mystery dr.	Jun. 21..	6,550
Guilty One (Ayres)	Heavy mystery	Jun. 28..	5,365
Tiger Love (Melford prod.)	Modern dr.	Jun. 28..	5,325
Changing Husbands (Joy)	Dual role dr.	July 5..	6,799
Unguarded Women (Daniels-Dix)	Society dr.	July 5..	6,051
Enemy Sex (Compson)	Romantic dr.	July 12..	7,861
Side Show of Life (Torrence)	Clown dr.	Aug. 2..	7,511
Manhandled (Swanson)	Comedy-dr.	Aug. 9..	6,908
Man Who Fights Alone (W. Farnum)	Drama	Aug. 9..	6,337
Monsieur Beaucaure (Valentino)	Spectacle melo.	Aug. 23..	9,932
Empty Hands (Holt)	Forest Melo.	Aug. 30..	6,976
Lily of the Dust (Negri)	Drama	Sep. 6..	6,811
The Female (Compson)	Society dr.	Sep. 13..	6,167
Merton of the Movies (Hunter)	Travesty	Sep. 20..	7,655
Sinners in Heaven (Daniels-Dix)	Drama	Sep. 20..	6,621
Open All Night (all star)	Domestic dr.	Sep. 20..	6,881
Feet of Clay (C. DeMille prod.)	Drama	Oct. 4..	9,741
Alaskan (Meighan)	Drama	Sep. 27..	6,167
Her Love Story (Swanson)	Romance dr.	Oct. 11..	6,736
Story Without a Name (Ayres-Moreno)	Prize title	Oct. 18..	5,912
Dangerous Money (Daniels)	Comedy-dr.	Oct. 25..	6,864
Border Legion (Moreno)	Drama	Nov. 1..	7,048
Worldly Goods (Ayres)	Drama	Nov. 15—	6,055
Fast Set (Compson-Menjou)	Domestic dr.	Nov. 29..	6,574
Forbidden Paradise (Negri)	Drama	Nov. 29..	7,000
Sainted Devil (Valentino)	Drama	Dec. 6..	8,633
City That Never Sleeps (Cruze prod.)	Mother-love melo.	Oct. 11..	6,097
Manhattan (Dix)	Romantic com.	Nov. 8..	6,415
Garden of Weeds (Compson)	Drama	Nov. 15..	6,230
Wages of Virtue (Swanson)	Drama	Dec. 6..	7,093
Tongues of Flame (Meighan-Love)	Melodrama	Dec. 27..	6,763
North of 36 (Torrence-Holt-Wilson)	Historic romance	Dec. 13..	7,908
Argentine Love (Daniels-Cortez)	Spanish romance	Jan. 3..	5,970
Peter Pan (Betty Bronson)	Barrie classic	Jan. 3..	9,593
Locked Doors (Compson)	Original story	Jan. 24..	6,221
Tomorrow's Love (Ayres)	Divorce com-dr.	Jan. 24..	5,903
East of Suez (Negri)	Drama	Jan. 17..	6,821
Miss Bluebeard (Daniels)	The stage success		
Golden Bed (LaRocque)	Drama of classes	Jan. 31..	8,584
Man Must Live (Dix)	Newspaper romance		6,116
Coming Through (Meighan)	New type Meighan story		
The Devil's Cargo (Starke)	Drama of Old California		
Lord Chumley (Dana-Griffith-Roberts)	Stage success		
Top of the World (Nilsson-Kirkwood)	Africa and England		7,167
The Swan (Menjou-Howard)	Stage success		
Contraband (Wilson-Noah Beery)	Bootleg drama		6,773
Madame Sans Gene (Swanson)	World Famous drama		
The Thundering Herd (Holt-Wilson)	Buffalo stampede		
Forty Winks (Dana Roberts Griffith)	Comedy		6,293
Goose Hangs High (Cruze production)	Typical		6,186

PATHE

Zeb Versus Paprika	Stan Laurel	Mar. 15..	2,000
Why Mice Leave Home	Terry cartoon	Mar. 15..	1,000
Wolfe and Montcalm	Chronicles of America	Mar. 22..	3,000
Scarem Much	Sennett comedy	Mar. 22..	2,000
Fields of Glory	"Sportlight"	Mar. 22..	1,000
Hunters Bold	"Spat Family"	Mar. 22..	2,000
From Rags to Riches and Back Again	Terry cartoon	Mar. 22..	1,000
Don't Forget	Charles Chase	Mar. 22..	1,000
King of Wild Horses	Rex (horse)	Mar. 29..	5,000
Big Moments From Little Pictures	Will Rogers	Mar. 29..	2,000
Fraidy Cat	Charles Chase	Mar. 29..	1,000
Shanghaied Lovers	Harry Langdon	Mar. 29..	2,000
The Champion	Terry cartoon	Mar. 29..	1,000
Dirty Little Half Breed	Frontier series	Mar. 29..	2,000
Seein' Things	"Our Gang"	Apr. 5..	2,000
Birds of Passage	Bird Novelty	Apr 5..	3,000

	Kind of Picture	Review.	Feet
Running Wild	Terry cartoon	Apr. 5..	1,000
Friend Husband	Snub Pollard	Apr. 5..	1,000
The Swift and Strong	"Sportlight"	Apr. 5..	1,000
Girl-Shy	Harold Lloyd	Apr. 12..	7,457
Our Little Nell	"Dippy Doo Dads"	Apr. 12..	1,000
Medicine Hat	Frontier series	Apr. 12..	2,000
Brothers Under the Chin	Stan Laurel	Apr. 12..	2,000
Gateway of the West	8th Chronicle	Apr. 19..	3,000
The Hollywood Kid	Sennett comedy	Apr. 19..	2,000
Hit the High Spots	"Spat Family"	Apr. 19..	2,000
One at a Time	Earl Mohan	Apr. 19..	1,000
If Noah Lived Today	Terry cartoon	Apr. 19..	1,000
A Trip to the Pole	Terry cartoon	Apr. 26..	1,000
Sun and Snow	"Sportlight"	Apr. 26..	1,000
Get Busy	Snub Pollard	Apr. 26..	1,000
Highbrow Stuff	Will Rogers	Apr. 26..	2,000
Flickering Youth	Sennett comedy	Apr. 26..	2,000
Commencement Day	"Our Gang"	May 3..	2,000
An Ideal Farm	Terry cartoon	May 3..	1,000
Homeless Pups	Terry cartoon	May 3..	1,000
Sporting Speed	"Sportlight"	May 3..	1,000
Publicity Pays	Charles Chase	May 3	1,000
When Winter Comes	Terry cartoon	May 10..	1,000
Near Dublin	Stan Laurel	May 10..	2,000
North of 50-50	"Dippy Doo Dads"	May 10..	1,000
The Fortieth Door	Allene Ray—serial	May 17..	
April Fool	Charles Chase	May 17..	2,000
The Pilgrims	Chronicle series	May 17..	3,000
Fishin' Fever	"Sportlight"	May 17..	2,000
Black Oxfords	Sennett comedy	May 17..	2,000
Bottle Babies	"Spat Family"	May 17..	2,000
Going to Congress	Will Rogers	May 24..	2,000
Position Wanted	Charles Chase	May 24..	1,000
The Cat's Meow	Sennett comedy	May 24..	2,000
Cradle Robbers	"Our Gang"	May 31..	2,000
Building Winners	"Sportlight"	May 31..	1,000
Before Taking	Earl Mohan	May 31..	1,000
Rupert of Hee-Haw	Stan Laurel	June 7..	2,000
Yukon Jake	Ben Turpin	June 7..	2,000
Up and At 'Em	"Dippy Doo Dads"	June 7..	1,000
The Flying Carpet	Terry cartoon	June 7..	1,000
Declaration of Independence	"Chronicles"	June 14	3,000
Fast Black	Mohan-Engle	June 14..	1,000
Lion and the Souse	Sennett comedy	June 14..	2,000
On Guard	"Sportlight"	June 14..	1,000
Suffering Shakespeare	"Spat Family"	June 14..	2,000
Young Oldfield	Charles Chase	June 21..	1,000
His New Mama	Sennett comedy	June 21..	2,000
Don't Park There	Will Rogers	June 21..	2,000
Her Memory	Will Nigh Miniature	June 21..	1,000
Solitude and Fame	"Sportlight"	June 28..	1,000
Stolen Goods	Charles Chase	June 28..	1,000
Jubilo, Jr.	"Our Gang"	June 28..	2,000
Jeffries, Jr.	Charles Chase	July 5..	1,000
The Wide Open Spaces	Stan Laurel	July 5..	2,000
The Body in the Bag	Terry cartoon	July 5..	1,000
Yorktown	Chronicles of America	July 12..	3,000
Why Husbands Go Mad	Charles Chase	July 12..	1,000
Desert Sheiks	Terry cartoon	July 12..	1,000
Radio Mad	"Spat Family"	July 12..	2,000
Maud Miller	Special	July 19..	2,000
Our Congressman	Will Rogers	July 19..	2,000
A Woman's Hour	Terry cartoon	July 19..	1,000
A Ten-Minute Egg	Charles Chase	July 19..	1,000
It's a Bear	"Our Gang"	July 26..	2,000
The Sport of Kings	Terry cartoon	July 26..	1,000
Our Defenders	"Sportlight"	July 26..	1,000
Seeing Nellie Home	Charles Chase	July 26..	1,000
Into the Net	Mulhall-Murphy serial	Aug. 2..	
Romeo and Juliet	Sennett comedy	Aug. 2..	2,000
Flying Fever	Terry cartoon	Aug. 2..	1,000
Short Kilts	Hal Roach comedy	Aug. 2..	2,000
A Hard Boiled Tenderfoot	"Spat Family"	Aug. 9..	2,000
The Puritans	"Chronicles" series	Aug. 9..	3,000
Amelia Comes Back	Terry cartoon	Aug. 9..	1,000
The First Hundred Years	Sennett comedy	Aug. 16..	2,000
A Truthful Liar	Will Rogers	Aug. 16..	2,000
The Battling Orioles	Special	Aug. 23..	5,000
East of the Water Plug	Sennett comedy	Aug. 23..	2,000
High Society	"Our Gang"	Aug. 23..	2,000
The Prodigal Pup	Terry cartoon	Aug. 23..	1,000
Hoofbeats	"Sportlight"	Aug. 23..	1,000
House Cleaning	Terry cartoon	Aug. 23..	1,000
Alexander Hamilton	"Chronicles" series	Sep. 6..	3,000
Lizzies of the Field	Sennett comedy	Sep. 6..	2,000
Barnyard Olympics	Terry cartoon	Sep. 6..	1,000
South of the North Pole	"Spat Family"	Sep. 6..	2,000
One Third Off	Cobb-Rice comedy	Sep. 6..	2,000
The Happy Years	"Sportlight"	Sep. 6..	1,000
Why Men Work	Charles Chase	Sep. 6..	1,000
Message From the Sea	Terry cartoon	Sep. 6..	1,000
Luck of the Foolish	Harry Langdon	Sep. 13..	2,000
Outdoor Pajamas	Charles Chase	Sep. 13..	2,000
Three Foolish Weeks	Ben Turpin	Sep. 13..	2,000
In Good Old Summertime	Terry cartoon	Sep. 13..	1,000
Danger Lure	Sportlight	Oct. 11..	1,000
Dixie	Chronicles	Oct. 11..	3,000
Goofy Age (Glenn Tryon)	Comedy	Oct. 11..	2,000
10 Scars Make a Man (Allene Ray)	Serial	Oct. 18..	
Black Magic	Terry cartoon	Oct. 18..	1,000
Sporting Rhythm	Sportlight	Oct. 18..	1,000
Riders of the Purple Cow	Sennett com.	Oct. 18..	2,000
Every Man for Himself	Our Gang	Oct. 18..	2,000
Hot Water (Harold Lloyd)	Feature com.	Oct. 18..	5,000
On Leave of Absence	Detective	Oct. 25..	2,000
Bungalow Boobs (Chase)	Comedy	Oct. 25..	1,000
Sky Plumber (Arthur Stone)	Comedy	Oct. 25..	2,000
Galloping Bungalows	Sennett com.	Nov. 1..	2,000
Stunts	Sportlight	Nov. 1..	1,000
Hot Stuff	Spat family	Nov. 1..	2,000
Cat and the Magnet	Terry cartoon	Nov. 1..	1,000
Fast Company	Our Gang	Nov. 15..	2,000
She Knew Her Man	Terry cartoon	Nov. 15..	1,000
Gridiron Glory	Sportlight	Nov. 15..	1,000
Love's Sweet Piffle (R. Graves)	Comedy	Nov. 22..	2,000
Are Blond Men Bashful? (Stone)	Comedy	Nov. 22..	2,000
Out of the Storm	Detective	Nov. 22..	2,000
Good Old Circus Days	Terry cartoon	Nov. 22..	1,000
All Wet (Chase)	Comedy	Nov. 29..	1,000
Deaf, Dumb and Daffy	Spat Family	Nov. 29..	2,000
Cannon-Ball Express	Sennett com.	Nov. 29..	2,000

	Kind of Picture	Review.	Feet
Champions	Sportlight	Nov. 29..	1,000
Lumber Jacks	Terry cartoon	Nov. 29..	1,000
White Sheep (Glenn Tryon)	Special dr.	Dec. 6..	6,091
Feet of Mud (Sennett cast)	Comedy	Dec. 6..	2,000
Meet the Missus (Tryon)	Comedy	Dec. 6..	2,000
Bucking the Bucket Shop	Detective series	Dec. 6..	2,000
She's In Again	Terry cartoon	Dec. 6..	1,000
Mysterious Mystery	Our Gang	Dec. 13..	2,000
Off His Trolley (R. Graves)	Sennett com.	Dec. 13..	2,000
Noah's Athletic Club	Terry cartoon	Dec. 13..	1,000
Just a Good Guy (Stone)	Comedy	Dec. 20..	2,000
Royal Razz (Chase)	Comedy	Dec. 20..	1,000
Mysteries of Old Chinatown	Terry cartoon	Dec. 20..	1,000
Nature's Rouge	Sportlight	Dec. 20..	1,000
Rubber Neck	Spat Family	Dec. 27..	2,000
Bull and Sand	Sennett comedy	Dec. 27..	2,000
Invaders	Sportlight	Dec. 27..	1,000
Down on the Farm	Terry cartoon	Dec. 27..	1,000
The Sea Squawk	Sennett com.	Jan. 3..	2,000
On the Ice	Terry cartoon	Jan. 3..	1,000
Galloping Hoofs (Allene Ray)	Serial	Jan. 3..	
Wages of Tin (Tryon)	Comedy	Jan. 3..	2,000
Rat's Knuckles (Chase)	Comedy	Jan. 10..	1,000
Rough and Tumbling	Sportlight	Jan. 10..	1,000
Our Game Pup	Terry cartoon	Jan. 10..	1,000
The Big Town (Our Gang)	Comedy	Jan. 10..	2,000
Plumber (Graves)	Comedy	Jan. 10..	2,000
Wild Goose Chaser (Turpin)	Sennett Com.	Jan. 17..	2,000
Hello Baby (Chase)	Comedy	Jan. 17..	1,000
Laugh That Off	Spat Family	Jan. 24..	2,000
Honeymoon Hardships	Sennett comedy	Jan. 24..	2,000
Brain and Brawn	Sportlight	Jan. 24..	1,000
Boobs in the Woods (Langdon)	Sennett comedy	Jan. 31	2,000
Hold That Thought	Terry cartoon	Jan. 31	1,000
Fighting Fluid (Chas. Chase)	Comedy	Jan. 31..	1,000

PRINCIPAL PICTURES

Listen Lester (all-star)	Comedy-drama	May	10..	6,242
Daring Youth (Daniels)	Comedy drama	May	17..	5,975
Daughters of Pleasure (Prevost)	Drama	May	24..	6,000
Masked Dancer (H. Chadwick)	Mystery drama	May	31..	4,987
Good Bad Boy (Joe Butterworth)	Comedy-drama	June	7..	5,198
Captain January (Baby Peggy)	Sea story	July	12..	6,194
Helen's Babies (Baby Peggy)	Comedy-drama			
Mine With Iron Door (all-star)	Adventure drama	Dec.	27..	7,800
Re-Creation of Brian Kent	Drama			

PRODUCERS DISTRIBUTING CORP.

Grit (G. Hunter)	Crook dr.	Jan.	12..	5,500
Love's Whirlpool (Lee-Kirkwood)	Drama	Mar.	22..	6,605
Hoosier Schoolmaster (Hull)	Drama	Mar.	29..	5,556
His Darker Self (L. Hamilton)	Comedy	Apr.	5..	5,000
Try and Get It (Washburn)	Comedy-dr.	Apr.	12..	5,607
Not One to Spare (all star)	Pathos dr.	Apr.	19..	5,000
Wandering Husbands (Lee-Kirkwood)	Drama	May	10..	6,300
Hold Your Breath (Devore)	Thrill com.	Jun.	7..	5,900
Miami (Compson)	Drama	Jun.	14..	6,317
Night Hawk (Carey)	Western	Jun.	14..	5,115
Lightning Rider (Carey)	Western	Jun.	21..	6,000
What Shall I Do? (Mackaill)	Drama	Jun.	28..	8,000
Legend of Hollywood (Marmont)	Drama	Jan.	10..	5,414
Wise Virgin (Miller)	Drama			5,951
Welcome Stranger (Vidor)	Comedy-dr.	Oct.	25..	6,618
Ramshackle House (Compson)	Comedy-dr.			6,257
Barbara Frietchie (Vidor)	Civ. War dr.	Oct.	11..	7,179
Chalk Marks (M. Snow)	Drama			
House of Youth (Logan)	Drama			6,669
Roaring Rails (Carey)	Railway dr.	Oct.	25..	5,753
Another Scandal (Lois Wilson)	Sex theme	Nov.	1..	7,000
Another Man's Wife (Lee-Kirkwood)	Drama			5,015
Trouping With Ellen (H. Chadwick)	Comedy-dr.			6,452
Reckless Romance	Comedy feature	Nov.	22..	5,530
Siren of Seville (Dean)	Drama	Nov.	29..	6,724
Girl on the Stairs (Miller)	Comedy-dr.			6,214
Chorus Lady (Livingston)	Comedy-dr.			6,020
Cafe in Cairo (Dean)	Drama			5,656
Flaming Forties (Carey)	Western			5,770
The Mirage (Vidor)	Drama			
Let Women Alone (O'Malley-Hawley)	Drama			
Soft Shoes (Carey)	Western			
Off the Highway (Logan)	Drama			

B. P. SCHULBERG PROD.

Breath of Scandal (Blythe)	Society drama			6,940
White Man (Joyce)	Jungle romance	Nov.	22..	6,370
Triflers (Busch-Mayo)	Paris soc. dr.	Dec.	27..	6,626
Capital Punishment (Clara Bow)	Prison dr.	Jan.	24..	5,950
Boomerang (Clara Bow)	Comedy-dr.			
Parasite (Bellamy-Moore-Washburn)	Drama	Jan.	31..	5,140

SELZNICK

(Through Associated Exhibitors)

Woman to Woman (Compson)	Drama	Apr.	26..	6,304
20 a Week (Arliss)	Drama	Jun.	21..	5,900
White Shadow (Compson)	Drama			
Bowery Bishop	Slum dr.			

UNITED ARTISTS

Dorothy Vernon of Haddon Hall (Pickford)	Romantic drama	May	17..	9,351
America (Griffith prod.)	Historical drama	Mar.	8..	11,442
Isn't Life Wonderful? (Dempster)	Realism	Dec.	13..	8,000
Thief of Bagdad (D. Fairbanks)	Fantasy	Mar.	29..	12,000

UNIVERSAL

Hats Off (Morrison)	Drama	Feb.	9.	2,000
Down in Jungle Town (Joe Martin)	Monkey comedy	Feb.	9.	1,000
Fast Express (W. Duncan)	Railway serial	Feb.	5..	
Jack o' Clubs (Rawlinson)	Western dr.	Feb.	16..	4,717
Lone Larry (Sedgwick)	Comedy	Feb.	16..	2,000
You're Next	Century comedy	Feb.	16..	2,000
The Jail Bird (Edwards)	Comedy	Feb.	16..	1,000
Ride for Your Life (Gibson)	Western	Mar.	1..	5,310
Society Sensation (Valentino)	Reissue	Mar.	1..	2,000
Very Bad Man (Edwards)	Comedy	Mar.	1..	1,000
Peg of the Mounted (Baby Peggy)	Comedy	Mar.	1..	2,000

	Kind of Picture	Review	Feet
Law Forbids (Baby Peggy)	Feature dr.	Mar. 8..	6,263
Swing Bad the Sailor	Leather Pushers	Mar. 8..	2,000
Sons-in-Law	Century com.	Mar. 8..	2,000
Should Poker Players Marry (Edwards)	Comedy	Mar. 8..	1,000
Fool's Highway (Philbin)	Drama	Mar. 15..	6,800
Big Boy Blue	Leather Pushers	Mar. 15..	2,000
The Oriental Game (Pal)	Century com.	Mar. 15..	2,000
Keep Healthy (Summerville)	Comedy	Mar. 15..	1,000
Phantom Horseman (Hoxie)	Western	Mar. 15..	4,889
Stolen Secrets (Rawlinson)	Drama	Mar. 22..	4,742
Young Tendertoot (Messinger)	Comedy	Mar. 22..	2,000
Nobody to Love (Edwards)	Comedy	Mar. 22..	1,000
Night Message (Hulette)	Drama	Mar. 29..	4,551
Ship Ahoy (Dunn)	Comedy	Mar. 29..	1,000
That's Rich (Trimble)	Comedy	Mar. 29..	2,000
Galloping Ace (Hoxie)	Western	Apr. 5..	4,361
Hit Him Hard (Earle)	Comedy	Apr. 5..	2,000
Marry When Young (Edwards)	Comedy	Apr. 5..	1,000
Checking Out (Pal)	Century com.	Apr. 12..	2,000
Spring of 1964 (Edwards)	Comedy	Apr. 12..	1,000
Excitement (LaPlante)	Comedy-dr.	Apr. 19..	4,913
Storm Daughter (Dean)	Drama	Apr. 19..	5,200
Racing Kid (Messinger)	Comedy	Apr. 19..	2,000
Forty Horse Hawkins (Gibson)	Western	Apr. 26..	5,140
One Wet Night (Edwards)	Comedy	Apr. 26..	1,000
Pretty Plungers (Follies Girls)	Century com.	Apr. 26..	2,000
Riders Up (Hale)	Race drama	May 3..	4,904
Politics (Summerville)	Comedy	May 3..	1,000
Green Grocers (Dunn)	Comedy	May 3..	1,000
A Lotty Marriage (Earle)	Comedy	May 3..	2,000
Taxi, Taxi!	Comedy	May 10..	2,000
Pigskin Hero (McCoy)	Comedy	May 10..	2,000
Bulltosser (Lyons-Moran)	Reissue	May 10..	1,000
Dangerous Blonde (LaPlante)	Comedy-dr.	May 17..	4,919
Fast Steppers (New Series)	Race dr.	May 10..	2,000
Ridgeway of Montana (Hoxie)	Western	May 17..	4,843
My Little Brother (Summerville)	Comedy	May 17..	1,008
The Lone Round-Up (Dougherty)	Short Western	May 17..	2,000
The Signal Tower (Super-Jewel)	Drama	May 24..	6,714
Tired Business Man (Alt-Follies Girls)	Comedy	May 24..	2,000
Honor of Men (N. Hart re-issue)	Western	May 24..	2,000
Reckless Age (Denny)	Drama	May 31..	6,954
Fighting American (all star)	Drama	May 31..	5,251
Case Dismissed (Summerville)	Comedy	May 31..	1,000
Boss of the Bar-20 (Lawrence)	Western	May 31..	2,000
Delivering the Goods (Pal)	Comedy	May 31..	2,000
The Gaiety Girl (Philbin)	Drama	Jun. 7..	7,419
High Speed (Rawlinson)	Drama	Jun. 7..	4,927
Fearless Fools (McCoy)	Century com.	Jun. 7..	2,000
Rest in Pieces (Roach)	Comedy	Jun. 7..	1,000
Powerful Eye (Morrison)	Short Western	Jun. 7..	2,000
Sailor Maids (Follies Girls)	Comedy	Jun. 14..	2,000
Winning a Bride (Ridgeway)	Comedy	Jun. 14..	2,000
Family Secret (Baby Peggy)	Comedy-dr.	Jun. 21..	5,076
Back Trail (Hoxie)	Western	Jun. 21..	4,615
Fight and Win (Jack Dempsey)	Fight series	Jun. 21..	...
Please Teacher (Messinger)	Comedy	Jun. 21..	2,000
Miners Over 21 (Summerville)	Comedy	Jun. 21..	1,000
Blue Wing's Revenge (Lawrence)	Western	Jun. 28..	2,000
Dark Stairway (Rawlinson)	Drama	Jun. 28..	5,000
Iron Man (Albertini)	Serial	Jun. 28..	...
Behind the Curtain (Bryson)	Drama	July 5..	4,875
A Royal Pair	Century com.	July 5..	2,000
Why Be Jealous? (Roach)	Comedy	July 5..	1,000
Young Ideas (LaPlante)	Comedy-dr.	July 12..	4,005
Her Fortunate Face	Century com.	July 12..	2,000
Little Savage	Short Western	July 12..	2,000
Sawdust Trail (Gibson)	Western	July 19..	5,500
Cry Baby (Summerville)	Comedy	July 19..	1,000
Starving Beauties (Wiley)	Comedy	July 26..	2,000
Flying Eagle (Lawrence)	Short Western	July 26..	2,000
Patching Things Up (Roach)	Comedy	July 26..	2,000
Fighting Fury (Hoxie)	Western	Aug. 2..	4,491
Kid Days (Snooky)	Comedy	Aug. 2..	1,000
Her City Sport (Wiley)	Comedy	Aug. 2..	2,000
The Gun Packer (Morrison)	Western	Aug. 2..	2,000
Big Timber (Desmond)	Forest dr.	Aug. 9..	4,650
Paging Money	Century com.	Aug. 9..	2,000
King's Command (Lawrence)	Short Western	Aug. 9..	2,000
Love and Glory (all star)	Drama	Aug. 16..	7,084
Hit and Run (Gibson)	Baseball dr.	Aug. 16..	5,504
Wolves of the North (Duncan)	Serial	Aug. 16..	...
Wine (C. Bow)	Drama	Aug. 23..	6,220
Hysterical History (Z Series)	Novelty	Aug. 23..	1,000
Sagebush Vagabond	Western	Aug. 23..	2,000
Butterfly (LaPlante)	Comedy-dr.	Aug. 30..	7,472
The Blow Out (Messinger)	Comedy	Aug. 30..	2,000
K—The Unknown (Valli-Marmont)	Drama	Sep. 6..	8,146
All's Swell on the Ocean (Dempsey)	Fight and win	Sep. 6..	2,000
So This Is Paris (Dempsey)	Fight and win	Sep. 6..	2,000
Scared Stiff	Century com.	Sep. 6..	2,000
Mind the Baby (Pal)	Comdey	Sep. 13..	2,000
College Cowboy	Western	Sep. 13..	2,000
Traffic Jams (McCoy)	Comedy	Sep. 13..	2,000
Tempest Cody Gets Her Man (Walcamp)	Western	Sep. 13..	2,000
That's the Spirit (Roach)	Comedy	Sep. 13..	1,000
Measure of a Man (Desmond)	Drama	Sep. 20..	4,979
Fast Worker (Denny-LaPlante)	Drama	Sep. 20..	6,506
Low Bridge (Messinger)	Comdey	Sep. 27..	2,000
Game Hunter (Roach)	Comdey	Sep. 27..	1,000
Between Fires	Western	Sep. 27..	2,000
Rose of Paris (Philbin)	Drama	Oct. 4..	6,362
Rip Van Winkle	Hysterical Hist.	Oct. 4..	1,000
Trouble Fixer	Century com.	Oct. 4..	2,000
Western Wallop (Hoxie)	Ex-convict dr.	Oct. 11..	4,611
Hello, Frisco (Summerville-Dunn)	Comedy	Oct. 11..	1,000
Snappy Eyes (Wiley)	Comedy	Oct. 11..	2,000
An Eyeful (Sullivan)	Short drama	Oct. 11..	2,000
Pocahontas & John Smith	Hysterical hist.	Oct. 18..	1,000
What an Eye	Comedy	Oct. 18..	2,000
Ridin' Kid From Powder River (Gibson)	Western	Oct. 25..	5,727
Riddle Rider (Desmond-Sedgwick)	Serial	Nov. 1..	
Robinson Crusoe	Hysterical hist.	Nov. 1..	1,000
Some Tomboy (Wiley)	Comedy	Nov. 1..	2,000
The Tornado (H. Peters)	Melodrama	Nov. 15..	6,375
Sweet Dreams	Century comedy	Nov. 15..	2,000
Antony and Cleopatra	Gysterical History	Nov. 15..	1,000
Speed, Boys (Trimble, Bobbles)	Century (kid)	Nov. 22..	2,000
Oh, Doctor (R. Denny)	Comedy	Nov. 29..	6,587
Omar Khayyan (Hysterical history)	Comedy	Nov. 29..	1,000
Double Cross (Sullivan)	Drama	Nov. 29..	2,000
Smouldering Fires (Frederick-LaPlante)	Drama	Dec. 13..	7,356
Hurricane Kid (Gibson)	Western	Jan. 3..	5,296
Secrets of the Night (Kirkwood-Bellamy)	Drama	Dec. 20..	6,138

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Mad Whirl (May MacAvoy)	Comedy-dr.	Dec. 27..	6,184
Price of Pleasure (Valli-Kerry)	Drama		
Saddle Hawk (Gibson)	Western dr.		
Raffles (House Peters)	Drama		
Eyes of Fools (Rubens-Marmont)	Society dr.	Jan. 24..	6,581
Fifth Avenue Models (Mary Philbin)	Drama		5,922
Up The Ladder (Valli)	Drama	Jan. 31..	
Love Cargo (House Peters)	Drama		
Let 'Er Back (Gibson)	Western	Jan. 3..	5,500
Dangerous Innocence (LaPlante-O'Brien)	Drama		
Ridin' Thunder (Jack Hoxie)	Western		
Man in Blue (Rawlinson-Bellamy)	Drama		
Meddler (Desmond)	Drama		
Taming the West (Gibson)	Western		
Dom Dare-Devil (Hoxie)	Western		
Red Clay (Desmond)	Drama		
Paul Revere	Hysterical histy.	Dec. 20..	1,000
Border Maid (Ed Cobb)	Drama	Dec. 20..	2,000
Family Row (Messinger)	Comedy	Dec. 20..	2,000
Present Arms (Wiley)	Comedy	Dec. 27..	2,000
Red Age (Sullivan)	Drama	Jan. 3..	2,000
Ponce de Leon	Hysterical history	Jan. 3..	1,000
Prehistoric Man	Hysterical history	Jan. 3..	1,000
Sign of the Cactus (Hoxie)	Western	Jan. 10..	4,938
Ridin' Pretty (Desmond-Forrest)	Western com.-dr.	Jan. 17..	4,812
Looking Down (Wiley)	Comedy	Jan. 24..	2,000
Aggravatin' Kid (Messinger)	Comedy	Jan. 31..	2,000
Pistol Point Proposal (Eddie Polo)	Western dr.	Jan. 31..	2,000
Whip Hand (Billy Sullivan)	Western dr.	Jan. 31..	2,000
Rembrandt	Hysterical histy.	Jan. 31..	1,000

VITAGRAPH

Between Friends (Tellegen-Nilsson)	Society dr.	Apr. 26..	6,936
Virtuous Liars (Allen-Powell)	Society dr.	Apr. 19..	5,650
One Law For The Woman (Landis)	Mining camp		6,000
Code of the Wilderness (Bowers-Calhoun)	Modern west.	July 12..	6,480
Behold This Woman (Rich)	Movie romance	Aug. 2..	6,425
Captain Blood (Star Cast)	Sabatini romance	Sep. 20..	10,680
Clean Heart or Cruelties of Life	Modern dr.	Sep. 27..	7,950
Greater Than Marriage (Tellegen-Daw)	Theatre dr.		
Beloved Brute (De La Motte)	Melodrama	Nov. 22..	6,719
Two Shall Be Born (Novak-Harlan)	Drama		
Pampered Youth (Landis-Calhoun)	Drama		
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan. 31..	6,227
Barree, Son of Kazan	Special		
Fearbound (Daw-Welch)	Melodrama		
Steele of Royal Mounted	Special		
In the Garden of Charity	Special		
Happy Warrior	Special		
Alibi	Special		
Road That Led Home	Special		
Unknown Story	Special		

WARNER BROTHERS

Conductor 1492 (Hines)	Comedy-drama	Feb. 23..	7,080
Daddies (Belasco)	Comedy-drama	Feb. 23..	7,228
George Washington, Jr. (Barry)	Comedy-drama	Mar. 22..	5,674
Beau Brummel (J. Barrymore)	Romantic drama	Apr. 12..	10,930
Broadway After Dark (Menjou)	Comedy-drama	May 31..	7,019
Babbitt (all-star)	Character drama	July 1..	7,900
Being Respectable (all-star)	Society drama	Aug. 16..	6,040
Three Women (all-star)	Society drama	Sep. 27..	8,200
How to Educate a Wife (star cast)	Society drama		6,000
Her Marriage Vow (all-star)	Society drama		7,100
Cornered (all-star)	Society drama		7,300
Lovers' Lane (all-star)	Character drama	Nov. 29..	5,100
Tenth Woman (all-star)	Society drama		6,250
Find Your Man (Rin-Tin-Tin)	Melodrama	Oct. 4..	7,300
Lover of Camille (all-star)	Romantic drama	Nov. 29..	7,180
This Woman (Rich)	Society drama	Nov. 1..	7,100
Dark Swan (Prevost-Blue-Chadwick)	Drama	Dec. 6..	6,800
Her Marriage Vow (Blue)	Family life dr.	Dec. 20..	7,100
Lighthouse by the Sea (Rin-Tin-Tin)	Melodrama	Jan. 10..	6,700
Narrow Street (D. Devore-Matt Moore)	Light comedy	Jan. 17..	6,700

MISCELLANEOUS

ARTCLASS PICTURES CORP.

Rough Ridin' (B. Roosevelt)	Thrill dr.	Apr. 26..	4,670
Rarin' to Go (Buffalo Bill, Jr.)	Thrill dr.	Aug. 2..	5,000
Battling Buddy (B. Roosevelt)	Thrill dr.	Sep. 13..	4,000
Biff Bang Buddy (B. Roosevelt)	Thrill dr.	Sep. 20..	4,500
Hutchison Series	Stunt dramas		
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr.	Sep. 27..	4,900
Walloping Wallace (B. Roosevelt)	Thrill western	Oct. 11..	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct. 18..	5,000
Rip Roarin' Bobert (B. Roosevelt)	Thrill dr.		4,600
Cyclone Buddy (B. Roosevelt)	Thrill dr.		4,650
Gold and Grit (B. Roosevelt)	Thrill dr.		4,650
Bringing Home the Bacon (Buffalo Bill)	Thrill dr.		4,650
After Six Days	Biblical spec.		10,000
Woman Who Believed (Ann Luther)			5,700
Deerslayer (J. W. Kerrigan)			5,000

BANNER PRODUCTIONS

Truth About Women (Hampton)	Society drama	Oct. 25..	5,600
Man Without a Heart (Harlan)	Society drama		6,000
Those Who Judge (P. R. Miller)	Society melo.		5,700
Daughters Who Pay (all-star)	Society drama		5,800
Empty Hearts (all-star)	Society drama		5,860

C. B. C.

Innocence (Nilsson)	Theatrical dr.		5,923
Discontented Husbands (J. Kirkwood)	Marriage dr.		5,421
Pal o' Mine (Rich)	Romance		6,070
Traffic in Hearts (R. Frazer)	Social uplift		5,549
Battling Fool (R. Fairbanks)	Prize fight		4,975
Foolish Virgin (E. Hammerstein)	Social drama		5,900
Price She Paid (A. Rubens)	Marriage dr.		5,957
Fight for Honor (Fairbanks-Novak)	Railroad dr.		4,570
Midnight Express (Hammerstein)	Railroad melo.	Dec. 6..	5,967

C. C. BURR

	Kind of Picture	Review.	Feet
Speed Spook (J. Hines)	Thrill drama	Aug. 30..	6,000
New School Teacher (Bennett)	Drama		5,900
Average Woman (Pauline Garon)	Drama	Feb. 9..	6,400
Lend Me Your Husband (Kenyon)	Drama		6,700
Youth for Sale (S. Holmquist)	Drama	Oct. 18..	6,500
The Early Bird (Hines)	Comedy	Dec. 27..	7,000
Cracker Jack (Johnny Hines)	Drama		6,500

CHADWICK PICTURES CORP.

Fire Patrol (all-star)	Melo. of Sea	May 24..	6,600
Meddling Women (L. Barrymore)	Dom. melo.	Oct. 18..	6,400
Painted Flapper (all-star)	Comedy-drama	Oct. 25..	5,600
I Am the Man (L. Barrymore)	Dom. melo.	Nov. 1..	7,600
Flattery (Bowers)	Political dr.	Nov. 8..	6,000
Tomboy (Devore-Rawlinson)	Melodramatic com.	Jan. 3..	6,000

J. J. FLEMING PROD.

Shackles of Fear (Ferguson)	Melodrama		5,000
Trail of Vengeance (Ferguson)	N. W. Police		5,000
Phantom Shadows (Ferguson)	Melodrama		5,000
Scarlet and Gold (Ferguson)	N. W. Police		5,000

INDEPENDENT PICTURES CORP.

Border Justice (Bill Cody)	Western dr.	Nov. 8..	5,480
Barriers of the Law (Desmond-Holmes)	Bootlegging dr.	Nov. 29..	4,960
Dangerous Pleasure			
Bill Cody series of eight	Stunt dramas		
A Desperate Adventure (F. Farnum)	Western dr.		4,800
Two-Fisted Tenderfoot (F. Farnum)	Western dr.		5,050
Baffled (F. Farnum)	Western dr.		4,940
Bandit Tamer (E. Farnum)	Comedy west.		5,240
Barriers of the Law (Desmond-Holmes)	Society dr.		4,980
Billy, The Kid (F. Farnum)	Western		4,750
Blood and Steel (Desmond-Holmes)	Society dr.		5,000
Calibre 45 (F. Farnum)	Western dr.		4,950
Courage (F. Farnum)	Western dr.		5,000
In Spider's Web (Alice Dean)	Melodrama		6,000
Moonshine (B. Cody)	Western		4,900

LUMAS FILM CORP.

Black Lightning (Thunder, the dog)	Dog dr.	Nov. 8..	5,500

RAYART

Midnight Secrets (Larkin)	Drama
Street of Tears (Santschi)	Drama
For Another Woman (Harlan)	Drama
Pell Street Mystery (Larkin)	Drama
Trail Dust (Dunbar)	Drama
Lightning Romance (Howes)	Drama
Battling Brewster (Farnum)	Drama
Easy Money (All-Star)	Drama
Butterfly Comedies (Gloria Joy)	

RED SEAL PICTURES CORP.

Marvels of Motion	Slow motion	Nov. 1..	650
Animated Hair Cartoons	Novelty	Nov. 1..	300
Vaudeville	Cartoon	Nov. 1..	1,000
Film Facts	Magazine	Nov. 1..	750
Peeps Into Puzzle-land	Novelty	Nov. 1..	750
Out of the Inkwell series	Cartoons		
Vacation (Out of Inkwell)	Cartoon	Nov. 22..	1,000
Animated Hair Cartoons	Marcus cartoon	Nov. 22..	1,000
Should a Husband Tell	Gems of screen	Nov. 22..	1,000
Film Facts	Magazine	Nov. 22..	2,000
League of Nations (Out of Inkwell)	Cartoon	Nov. 29..	1,000
The Cure (Out of Inkwell)	Cartoon	Dec. 13..	1,000
Zoo's Who's Who	Gem of the screen	Dec. 27..	1,000
Film Facts	Magazine	Jan. 10..	1,000
Marvels of Motion (Issue B)	Magazine	Jan. 17..	1,000
Animated Hair Cartoons	Novelty	Jan. 24..	300
Cartoon Factory	Cartoon nov.	Jan. 24..	1,000
Mother Goose Land	Cartoon	Jan. 24..	1,000

RUSSELL PRODUCTIONS

Passing of Wolf MacLean (All-Star)	Western melo.	Nov. 29..	4,715
Courageous Coward (Jack Meehan)	Western	Dec. 6..	4,050

WM. STEINER PROD.

Payable on Demand (Maloney)	Western dr.		4,668
Lawless Men (N. Hart)	Western dr.		4,814
Black Gold (Morrison)	Western dr.		4,669
Poison (Hutchison)	Stunt dr.	Sep. 13..	5,484
Turned Up (Hutchison)	Stunt dr.	Sep. 27..	4,900
Riding Double (Maloney)	Western dr.		5,000
Tucker's Top Hand (N. Hart)	Western dr.		4,611
Rainbow Rangers (Morrison)	Western dr.		4,982
Perfect Alibi (Maloney)	Western dr.		5,100
Left Hand Brand (N. Hart)	Western dr.		4,884
Pot Luck Pards (Morrison)	Western dr.		4,922
Virtue's Revolt (Thornton)	Stage melodrama	Oct. 11..	5,175
On Probation (Edith Thornton)	Drama	Dec. 13..	5,000
Across the Dead Line	Western		5,000
Always Ridin' to Win	Western		5,000
Hidden Menace	Stunt dr.		5,000
Branded a Thief	Western		5,050
Verdict of the Desert	Western		4,745
Valley of Vanishing Men	Western		4,650

USLA COMPANY

Crown Productions	
Ermine Productions	
W. D. Russell Productions	
Sable Productions	
Seal Productions	

M. J. WINKLER

Alice Cans the Cannibals	Novelty com.	Jan. 3..	1,000



PROJECTION

EDITED BY F. H. RICHARDSON

A Profession

A. E. Braam, Hammond, Indiana, writes interestingly, in support of my contention that projection partakes of the nature of a profession. He writes:

I am a regular and interested reader of the Projection Department of Moving Picture World. My chosen profession is not, however, that of motion picture projection. I am an electrical engineer. Possibly my interest in projection arises from the fact that I did projection of motion pictures for a time some years ago.

Projection Engineering is a coming thing. Theatre owners have even now began to realize that fact. I fully agree with you when you say that Projection Engineering is a coming profession. (I go further and say that projection itself is in the nature of a profession.—Ed.) I have a copy of your latest book on motion picture projection, which same I very much enjoy reading. I congratulate you upon being the author of a book which contains such a lot of good and valuable data and information.

Standard in Milwaukee

Being interested in the subject, allow me to say a few words with relation to projection in the City of Milwaukee, Wisconsin. I have been in a good many cities, both large and small, but have failed to find in any of them projection equal to the standard of that in Milwaukee. All Milwaukee theatres have clear-cut pictures, with wonderful contrast. I must say the Local of that city deserves a lot of credit for having established such a high standard of projection.

Of all the cities I have visited, I am sorry to have to say that Hammond, Indiana, has the very poorest projection of them all. I wish you would wake the Hammond Local up a bit, if you can. It certainly is a shame the way pictures are projected in that city. Again I say: give the Milwaukee Local credit for the excellent work put on by its members.

Good Work a Pleasure

It is always a pleasure to hear of good work, and that a body of men deserve credit. It is always a real pleasure to give it to them. To praise is pleasant; to censure is very unpleasant. It makes unthinking men my enemies, temporarily at least. Just how much credit the Milwaukee Local is entitled to I don't know, because I don't know what it has done, as a body, to further high grade work by its members. However, since the evidence is that there IS high grade projection in Milwaukee, let us presume the Local has played its part in bringing it about, as I hope and believe it really has. My compliments to Local Union No. 164, Milwaukee, Wisconsin. We need many more bodies of men who are able and willing to cause strangers to make such a splendid report of their combined work as does Mr. Braam.

How About Hammond?

As to Hammond, Indiana, I don't know. If any man there, or the union there can refute the charge of Friend Braam, the columns of this department are open to them to do so, and I sincerely hope they can. If, on the other hand, what Mr. Braam says is true, then will the Local be good enough to explain what reason there is for its existence, unless it be for the purpose of securing something for nothing? If the Hammond Local controls the situation in that city, and dictates the employment of no one but its members, then in common fairness and ordinary justice it is up to the Local to see that its members deliver the goods upon the screen as effectively and as well as the prints and projection equipment will permit. Is it not a fact that anything less than this is doing dishonor to the motion picture industry AND to that splendid organization, the I. A. T. S. E. and M. P. M. O.?

It is fearfully unpleasant to have such reports as this come in, but Friend Braam is so obviously sincere that I cannot question his honesty of purpose, and I firmly believe that for the good of all concerned, particularly the good of the I. A., such things should be given publicity. It hurst, yes—but so does the knife which opens a sore. Such a condition is a SORE on the motion picture industry.

Bluebook School

Question No. 211—Explain to us exactly what "flicker" in a motion picture is, and what it is due to. Don't be too economical with words on this. We want to know exactly how well you understand the underlying principles of the matter.

Question No. 212—Explain to us what various things govern flicker. Watch your step here. I have a suspicion there will not be so many complete answers. Try to fool me.

Question No. 213—Tell us why the thing we call flicker is very tiring, or even, if of pronounced intensity, very painful to the eye.

Question No. 214—What, if any, effect has increase in size of picture upon flicker tendency?

Question No. 215—Has intensity of screen illumination an effect upon flicker? If you say yes, then explain, in detail, upon what you base your answer.

There, gentlemen, is what I call a real set of questions—questions which in themselves will prove to be at least a fair test of your knowledge. Also a set of complete answers to them is hardly to be expected from many projectionists. Of course most of you could probably answer yes or no to them all, but to EXPLAIN THE FULL REASONS OF WHY THE ANSWER IS THAT, IS VERY MUCH SOMETHING ELSE AGAIN.

Department Willing

A short time ago I wrote the Department of State Police of Massachusetts, suggesting that that State adopt modern procedure and use the term Motion Picture Projectionist instead of the "Moving Picture Machine Operator" now used, and thus get into line with advancement. I have the following reply from A. F. Foote, Commissioner, Department of Public Safety of the State of Massachusetts:

"Operators" in Statutes

With regard to your letter of December 15, concerning changing the term "Moving Picture Machine Operator" to "Motion Picture Projectionist."

In all the statutes of the Commonwealth dealing with this subject, "Moving Picture Machine Operators" are called "Operators," and this department cannot call them projectionists unless the statutes be changed.

We are perfectly willing that the name should be changed to projectionist, if you or someone else is interested enough to try and have the legislature change the term now used in the statutes. We would have to remain neutral, however, because there would be considerable opposition to the change, and we are too busy with other matters which we consider as of greater importance.

Opening Gun

This letter expresses a very natural feeling of the department, nor have I any complaint to find with it. In fact I had expected no more. My letter was merely an "opening gun" and I am well pleased to see that the Commissioner is in no degree opposed to the change. That shows that even the Department of Public Safety of the great State of Massachusetts has considered the matter of such a change and has found it good. If that were not true, then the Commissioner most certainly would NOT have expressed his own willingness to have the change made.

And now you of the Boston Local, let us see just how progressive you are—as a body I mean. I have no manner of doubt but that the local can get so simple a matter through the legislature, if it wants to. I have faith to believe the Boston Local will move in that direction, too, for I know it contains a large percentage of real projectionists—men of ability and brains, who will not cling to a silly thing merely because it has been used in the past. I have little doubt but that other Massachusetts locals will be willing to join with the Boston Local, BUT naturally they will expect the Boston union to LEAD.

Valve Position

A few suggestions have reached me through the years that it would be an advantage to have the fire trap valve of the Powers upper magazine located two or three inches further back than its present position. It has been brought to mind by another suggestion, this time from Portland, Oregon, made recently.

What do you users of Powers projectors think about it? I am sure if many of you think such a change would be advantageous, the Powers Company will be glad to examine into the matter carefully, and make the change if it seems advisable. Naturally they would appreciate the opinion of actual Powers users.

Mazda Connection

R. H. Heldrim, Edwards, New York, says:

Dear Mr. Richardson: Have many things to ask you, but lack time to do it all now. Have been thinking of changing from arc to Mazda. Have not consulted Friend Manager, because I first want to ascertain the approximate cost of such a change. About how large a bulb would be necessary for an 80-foot projection distance? If I make the change, would I connect direct to the 110-volt supply, or use the Powers inductor now used for the arc? Would screen illumination be any better with Mazda? Would Mazda be, on the whole, any cheaper than A. C. at the arc?

Another

There! That's that on that subject. Now for another. Our "theatre" really is the Town Hall. The booth was built long after the building was erected, and literally sticks right smack out in the way. We have often thought of moving it over to one corner, but projecting the picture so nearly diagonally across the hall always stumped us. Accompanying diagram shows you how the screen would have to be. It would have to face the corner, would it not? There is no balcony. It is an "upstairs" hall. What is your opinion of the proposed change? Would it help the appearance of the hall enough to compensate for the probable injury to projection?

I offer apologies for the term "booth." It really is just that now, not being a part of the building.

One More

And now one more thing, and I'll cease from troubling. I have great difficulty in keeping the picture from jumping up and down, or flickering. The amount of flicker depends upon the kind of film, but it is there too often to suit the audiences, and at times even I get disgusted. Find that if I polish the tension springs and aperture thoroughly before each reel I have less trouble. Could you suggest something in the way of a permanent remedy?

After reading the letter of Fred Allard, January 3 issue, would like to speak a word in favor of White A. C. Special carbons. Found them to give a more soft, brilliant light than the old kind; also (important) they make less noise.

As to Mazda

As to Mazda, you would be obliged to buy the complete Mazda outfit, which includes lamphouse and transformer. You could not connect direct to supply, nor could you use the Inductor. You would need a 900 watt lamp. Cannot say whether you would have better screen illumination, because I don't know what you now have. Yes, Mazda would use much less current than your arc. Lamp replacements would about equal your present carbon consumption in cost, I think.

Before making a change I would advise you to investigate closely the merits of the low intensity (reflector type) arc. They are coming into use quite fast. They give excellent screen illumination, and at a very low cost as compared to the regular arc.

D-o-n-'-t!

As to moving your projection room into the corner, all I can say is D-O-N-'-T! It is better to have the projection room, or "booth" look like the devil than to have the picture look like something a misguided, depraved old tom cat dragged in by mistake.

Setting the screen to face the corner would be—well, don't try it. As to—oh, why argue or explain? Just keep "thinking" of it all you want to, but let it go at "thinking."

You will have to describe the jump and flicker in greater detail before I can offer you advice. Your getting better results after polishing the tension shoes and plate has me guessing. Certainly you cannot be using first-run films. Do you find anything sticking to the plate tracks or shoes after a run? Gosh, man, I give up! Presumably you have a flicker due to either a wrongly designed (proportioned) shutter, or to a too-slow projection speed. Perhaps both, and it shows up bad on "thin" scenes, and not so much on dense ones. Describe the jump and flicker just as closely as you can, and I'll see what we can dig out of it.

P. S.—The drawing shows the projection room to be already off center. Why can't it just as well be in the center, where it should be, as where it is?

Battery Charging

Ellis Wroe, Projectionist Mirror Theatre, Moline, Ill., and member I. A. Local Union No. 433, Rock Island, Ill., asks for the following information:

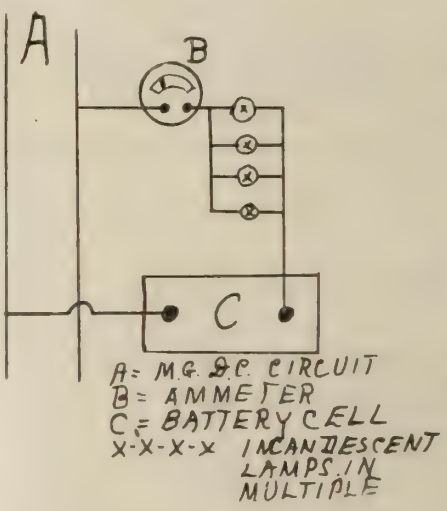
Dear Sir and Brother: Am using a Ft. Wayne Double 35 Series Type Motor Generator Set. We want to install a small emergency lighting system, using storage batteries. How may I charge these batteries from the above described set?

We will use a six-volt battery, as far as I know, and not to exceed six, six-volt automobile lamps will be used.

Don't Know

My answer is that I don't know. I'm not posing as any authority on the charging of storage batteries. My impression would be that if your arcs are hand fed the charging of the batteries would be impracticable, because of the heavy fluctuations in voltage which is almost inevitable. If the arcs are fed by a good arc control, then it might be done, but I don't know just what to advise, except that you must connect the batteries in series with sufficient resistance to allow of the rate they are to be charged at—which bit of very important data you have omitted to tell me—to flow through them.

If you have a reliable, low reading ammeter I believe you might connect the batteries as per sketch, with enough incandescent lamps to cause the desired amperage to



flow through the batteries. BUT don't try that out until you have first shown the sketch to a competent storage battery man, and secured his O. K. I haven't monkeyed with storage battery charging for many years. I never did know very much about it, and have forgotten most of that little. Will such of your readers as feel competent advise Brother Wroe, addressing Projectionist Mirror Theatre, Moline, Ill., as I'm not certain that Wroe is really his name? It looks more like that than like anything else. Pen written signatures are sometimes pretty hard guessing.

Poor Description

From a small town in South Dakota comes the following:

I am seeking information concerning my Powers projector. I just put in a new intermittent sprocket, pin, cross and spindle, and a new cam and spindle. The sprocket has no side play, or play otherwise while it is at rest, but when the sprocket moves it has some play, and the picture flickers up and down, as well as sidewise, when it is projecting at the rate of about twelve minutes to the reel. (Presumably meaning about 83 feet per minute.—Ed.) If I run it slower it is not noticeable. Have tried to adjust film shoe tension, but have been unable to overcome the trouble.

You may advise me to send it to some supply house, but I cannot spare it; also it will come back with a C. O. D. of from ten to twenty dollars attached. Any information you can give me will certainly be appreciated.

More Information

My Dear Sir, I can offer you no concrete advice, for the simple reason that you have given me very little concrete information. You merely say that the "picture flickers up and down," which means exactly nothing at all to me. Had you said the picture moves up and down four times to each revolution of the crank shaft, then I could have told you the probable seat of the trouble, but "flickers up and down" does not mean anything at all.

"Flicker" is the term applied to one thing, and one thing only, so far as projection is concerned—see page 613 of the Blueboo'k of Projection, of which you either have or should have a copy. What I presume you mean is that the picture moves up and down and sidewise at 83 feet or faster per minute, but that it does not—noticeably at least—at slower speed.

In the first place you tell me you have installed a new intermittent movement, BUT have not said whether or not it is a roller pin or a plain cross, which makes a difference n effect. At least when you remove a used roller pin movement, if you remove the rollers from the pins and get them mixed so that the same rollers are not returned to the same pins, then there is likely to be trouble. The picture may move up and down, and it may be once or twice to each revolution of the crank shaft of the projector.

Side Movement

As to the side movement, my own guess would be that the sprocket does not fit the shaft with exact snugness, and that it "wobbles," imperceptibly to the eye, but NOT to the film. This would or might cause both the up and down and the sidewise movement.

However, aside from all this, my advice is that when such a job as the installation of an intermittent movement is to be undertaken, a loan head be secured from the Nicholas Power Company, No. 90 Gold street, New York City (They probably won't send it from there, but if you write them direct they will instruct their nearest branch distributor to supply you with one), and that the mechanism be sent to the distributor for installation of the parts.

The reason for this advice is that few projectionists are able to, or are equipped to do so delicate a piece of work. These parts must fit, and when I say "fit" I do NOT mean "pretty nearly fit," but FIT, with only tolerance of error of perhaps one ten thousandth of an inch.

I shall refer your letter to the N. Power Company for attention. I am glad to help the exhibitor or projectionist, BUT I just simply cannot offer advice unless the trouble be ACCURATELY described.

Bluebook School—Answers No. 181 to 185

Question No. 181—Tell us what you know about the possibilities of washing a painted screen.

Arthur H. Gray, Boston, Mass.; F. H. Moore, Taunton, Mass.; Karl H. Sommermeyer, Marietta, Minn.; J. W. Rainwater, Albany, Ala.; C. H. Hanover, Burlington, Iowa; Samuel F. Cooley, Manchester, N. H.; Harold E. Hurlbutt, Oshkosh, Wis.; P. E. Thomas, Creston, Iowa; Allie Baron, Lodi, Cal.; Daniel Constantino, Easton, Pa., and J. C. Johnson, Jacksonville, Fla., all agree that a painted screen may be washed, with fair results if carefully done, but that the surface will not have the brilliancy (reflection power) it originally had. Most recommend recoating the surface with paint.

All of which may or may not be correct, as I shall indicate later. If, however, regardless of results in loss, the management insists on the surface being washed, the directions of F. H. Moore are apparently the best submitted. He says:

To clean a painted screen surface, first of all dust it off thoroughly, starting at the top, using a small feather duster. (Personally I believe a duster such as painters use would be better.—Ed.) Then wash with luke warm water, using a downward stroke, starting at the top, of course. Dry by patting the surface with a good-sized soft cloth which is free from lint. Of course the washed surface will not have the same lustre the original surface had or a new coat of paint would have.

At the end of a somewhat lengthy reply Gray says:

I might contribute a single pertinent point to this subject, viz: Never attempt to clean a painted screen surface with water until you are absolutely certain as to the effect. Try a small, inconspicuous spot, and observe results. It necessitates much care and labor to perfect a good screen surface, and very little of same to ruin it.

Gray calls attention, also, to the fact that there are paints and paints. Some painted screens will stand washing and some will not. Of course the water paints (kalsomine, etc.) cannot be washed; also many screens are coated with paint mixed so very "flat" (turpentine) that any attempt to wash them would result disastrously. Gray's advice to "try a small spot first" is good, if you must have the surface washed. But much better advice is NOT to wash it at all, except such washing be preparatory to recoating the surface.

Question No. 182—Give us your views as to the relative excellence of a kalsomine screen surface, and how often it should be renewed.

I shall give the names of those answering acceptably, followed by time each one recommends renewal. Constantino, every 60 days; Gray, semi-annually; Sommermeyer, every 90 days; Rainwater, every 90 to 120 days; Hanover, every 90 days; Cooley, every 90 to 120 days; Hurlbutt, every 90 days; Thomas, every 90 days or oftener; Moore, once a year on plaster wall and once in 6 to 9 months on cloth (Says he has used it on both and turns yellow on cloth much quicker than on plaster), and Burnett, every 90 days. Cooley says:

In comparing kalsomine screen with metallic or mirror surface, the first named has, of course, very much the higher power of diffusion of the three types named. On the other hand, it has a very much lower power of reflection. Kalsomine finds favor because of its relatively low first cost and cost of upkeep; also in theatres where the front seats are near the screen the kalsomine surface gives a much more pleasing effect from these seats—softer and more restful to the eye—than does either the metallic or mirror surface.

Gray says:

The net result of such experiments as I have conducted with an alabastine screen surface (and the theory of my entire answer assumes this material to be, in effect, the same as kalsomine) has been that of general satisfaction. In looking over some available data on this subject, other than that contained in the Bluebook, I find a point for discussion, inasmuch as my results do not seem to coincide with the apparently unsatisfactory ones of Prof. Gage (S. H.), who, in "Optic Projection" says, "We did not find a kalsomined wall satisfactory for projection. It is, or soon becomes, too yellow." The possibility occurs to me that the yellow tinge of which he speaks developed as the result of some chemical change in which an element in the underlying plaster wall was a component. I have no personal knowledge of this, however, and the idea is advanced as a possibility, rather than an opinion. On such occasions as I have selected this material for a screen coating it has been applied to a cloth screen and this effect was not, in my opinion, present; neither did it subsequently develop. It was selected for its apparently good reflecting power, its quality of effecting an even diffusion of the reflected light, its economy and for the ease with which it could be applied. My results check up in every way with the statement on page 229 of the Bluebook, that this material forms an excellent screen surface. These screens were in four houses, and were under my care and observation for several years. The surfaces were renewed semi-annually. This, in my opinion, maintained them at a proper degree of efficiency, although I have no quarrel whatever with the suggestion of recoating screens made of this material at intervals of three months. It is better—much better—to err on the right side, especially when the cost for material and labor is of so much less consequence than is the importance of maintaining the surfaces at maximum efficiency.

Hanover says:

A kalsomine surface absorbs dust and dirt rather rapidly; also it is subject to some chemical change. This latter seems to vary appreciably. On the whole, since the recoating costs but comparatively little, it will, I believe, pay good interest on the investment in money and work to recoat such a surface at least four times a year. That it looks perfectly white and clean is no proof that it really is. Mix a bit of kalsomine and paint a small corner lightly. If the new surface is pronouncedly visible, then the surface will gain by a recoating.



WILLIAM A. BURNETT

Newton, Iowa, who has been very successful in replying to Bluebook school questions. Darned fine looking chap, if you ask me!

Of course we could make no real comparison of a kalsomine with a metallic surface or a mirror screen, because those surfaces and kalsomine are not suitable for use under like conditions. Plainly you have only intended that the comparison be made with paint and other "perfect" diffusing surfaces. Kalsomine is, I believe, inferior to a high grade, properly applied paint surface, because it deteriorates more rapidly and has not as high a ratio of reflection. The painted surface costs a bit more, true, but after all it is not the first cost which should be given preference in consideration, but the effect upon the box office—the excellence of results as applied to projection.

My view is that while kalsomine is really a very good screen surface, still a properly applied, properly composed paint is sufficiently superior in final results to justify the comparatively small excess in cost. Renewal cost is perhaps about the same, since kalsomine must be washed off every time, with accompanying "mess," while the paint surface may be recoated at least two times, and maybe three or four, before it becomes necessary to remove it and start afresh.

NOTE: I am in many instances printing several replies, in order to give you the benefit of the views of different men, to the end that you may have all angles, and thus decide for yourself what is best. I want to hear from you, as to your opinion of this plan.—Ed.

Question No. 183—Begin at the beginning and tell us just how you would proceed to make a painted or kalsomined surface cloth screen.

Thomas, Cooley, Burnett, Moore, Baron, Hurlbutt, Rainwater, Sommermeyer and Hanover all made more or less good on this one, though some by a very narrow squeak. Constantino evidently misunderstood the question.

Gray, Thomas and Cooley made especially complete replies. I would like to print them all, but it would take too much room. On the whole I think Gray has the best answer. It reads:

Build a rectangular frame of four pieces of 2-inch by 3-inch or 2-inch by 4-inch studding, planed and squared on all four sides. Have outside edge of the front surface of each stud slightly beveled, or rounded off. This is to prevent the cloth from cutting or tearing when it is later attached to the frame. Brace this frame with another 2-inch by 3-inch stud, bolted to its back and placed in a vertical position at its center. This brace may have tenons cut at ends and be mortised into frame, but its front surface must not be flush with the rest of the frame outline. This is to provide a clearance between the brace and cloth while the latter is in the process of drying out after being coated.

If screen be of a size wider than, say, 14 feet (and it would add stability to a frame of even 12 feet), there should be additional braces placed diagonally across the corners of the frame and bolted to its back surface two feet from the corners. This frame will be lighter, but cheaper, than a manufacturer's frame furnished with a (so-called) gold fibre screen, and will, for the type of screen that we are constructing, be equally efficient.

Now select a good heavy cotton cloth, of such a width that when sewed together the seam will be in a vertical position down through the center of the screen.

It has been my experience, or rather the opinion gleaned as a result of my experience, that when the seam is thus situated, with a consequent substantial expanse of surface between the seam and frame on either side, more latitude is allowed for "taking up" such unevenness as may develop because of the seam than would be the case if the seam occurred near to one edge of the frame.

The factor of visibility need not be here considered, because the coating will, or should, if the work be well done, effectively hide the seam. The seam should be made

back to back, and then turned, so that when the cloth is mounted on the frame the hem will be to the rear. The sheet should now be cut and squared to an overall size sufficient to allow the edges (when mounting) to be drawn over, around and to the back surface of the frame, and then hemmed all the way around, selvedge edge included.

Procure a pole or cylindrical shaped rod—a spiral formed cardboard container of 3-inch diameter is excellent—of a length equal to the width of the sheet. Roll the curtain smoothly and evenly on this core.

Place the frame in a vertical position, held away from the wall a few inches by a cleat nailed to the center brace. This will allow you to work around and onto the back surface of the frame when tacking on the cloth. Now have the rolled sheet raised to a level with the top of the frame and held in that position. Tack top of sheet across the back surface of the top of frame in an even, level line, starting at the center and working out to the corners. Getting it started evenly will mean much easier work in securing a final smooth surface.

Unroll the screen slowly, tacking the sides as you go down after pulling the sheet taut and working out the wrinkles. Like the top, tack the back of the frame. Stop tacking two feet from bottom. Now raise screen from floor several inches by jacking up at corners. Start tacking bottom of sheet at center of frame; change the position of the jacks that are holding screen off the floor to that completed area, and then work out to the corners, completing the unfinished two feet at the sides at the same time.

Now size this sheet with a solution of hot glue, about 15 per cent in water. When applying this sizing, brush in one direction, preferably vertically. Allow this to become thoroughly dried out and make sure that the room is warm and dry, otherwise the cloth will sag badly during the drying process and the job will be spoiled.

Mix white alabastine—I specify this particular material because I am acquainted with its characteristics—with water until a proper spreading consistency has been obtained, and apply a coat to the screen. It will not show laps and should be brushed out in all directions. This should be followed in turn, when dry, by a second and then a third coat.

Finish screen with a suitable moulding around the edges of the frame and then mask in to the outline of the picture with a flat black paint or with cloth possessing the same kind of finish.

Baron throws some new things into the pot. Examine them. Here they are. The hen fruit is a new one to me!

I would buy the cloth required, take it to a tailor and have it sewed with the seam in the center. Then I would soak the cloth overnight in water, and the following day would stretch it over the frame and let it dry. After this I would give two coats of glue sizing, and when the glue is perfectly dry, I would give two coats of white lead. Let the white lead become dry. Mix one package of kalsomine in a half bucket of water and let it set overnight. Before using the next day, add the whites of twenty-four (24) eggs and stir well. Then apply two coats of kalsomine, and if the same process would be applied to white oxide of zinc it would give you an excellent screen surface.

Question No. 184—Tell us how you would test your painted or kalsomined screen surface as to its condition.

Gray, Thomas, Sommermeyer, Constantino, Rainwater, Hurlbutt and Moore all said they would place a large white blotter against the surface, and if the blotter looked more white than the surface, then the surface is not in good condition.

This is correct, as per Bluebook, but Hanover, darn 'im, took issue with it, and (again darn 'im) he is right. He says:

Provided the surface is dead white, then I would place a white desk blotter against it, and viewing same at a distance, make my decision by the comparative appearance of the two surfaces.

However, many screen surfaces (painted or kalsomined) are not dead white. Some of them are tinted considerably, and such a test on such a surface would, of course, be very misleading. I think you must have overlooked this point when you wrote the paragraph on page 230 of the Bluebook. (Guilty.—Ed.) I don't quite know how one could make a really effective, satisfactory test of a tinted kalsomine surface. If it be paint which may be washed, one might carefully cleanse a small spot and form some opinion by judging the amount of grime thereon, though that would not show the amount of deterioration chemical change in the pigment had worked.

Question No. 185—Tell us under what condition you would employ cement for a screen. Is there any comment which may be employed for a screen surface?

All the foregoing named made various replies. Sommermeyer says:

Projection surface of white cement is an excellent substitute for the plaster or kalsomine surface under conditions which will permit of the surface becoming wet.

Gray says:

Have known of one case where "neat" (white) cement has been used for screen surface at my suggestion—not recommendation. The results were reported to be as highly satisfactory. Have not seen it and have no data on it; also cannot obtain same in time for this reply. I shall look the matter up for my own satisfaction.

And our's, too, Brother Gray. Let us have the dope when you get it.

Hanover says:

Know nothing about cement surface, except what is said on page 230 of Bluebook. I would use cement backing for a kalsomine or paint surface on a wall, because it would not, I think, be so apt to absorb moisture; also it would be less affected when the surface is washed off for renewal. If white cement really makes a good surface, then I would suppose it would be especially good, since surely it would be washed off without in any way affecting its reflection qualities. Looks to me like a thing well worth investigation by projectionists. Called up a dealer and found it could be had, and at not at all exorbitant prices.

Advice Wanted

Vincent Tate, Projectionist Tate Theatre, as well as one of the proprietors, I think, as it is "Tate Brothers," Mildred, Pa., says:

We want a bit of advice, either through the department or by letter. I have the Bluebook, but cannot seem to find what I want.

We have a beautiful house, and I project a first class never-stop show. Noticed recently, in the department, how a projectionist makes a cue sheet for change-over. I will say it is the only way. I have used that method for three years past.

Have two latest model Powers projectors (6B) with G. E. 900 watt Mazda, and latest condenser mounts. Our projection distance is 80 feet. The picture is 13 feet and the screen kalsomine. Get fairly good screen illumination, but would like to know if there is not some silver paint or preparation we could get to coat the screen with (it is a stationary screen), or would I have to buy a silver screen?

Page 231

The information you want you will find on page 231, under the head "WARNING." If I knew the shape and size of your auditorium I could tell you how to apply a silver surface, BUT I would NOT do it—would not tell you. I would have to know the shape and size, distance of front rows of seats from screen, etc., to know whether or not you could use a silver surface screen at all, without having "fade away." See tables 12 to 17 and Fig. 76 in Bluebook. But even though a metallic surface might be used with advantage, I would NOT tell you how to make one, because a home made metallic surface is usually very unsatisfactory.

Tell me your theatre seating space width, the distance front row of seats to screen and distance screen to back row. I have a suspicion that you need a screen of heavy diffusing powers, which a metallic surface is not capable of giving.

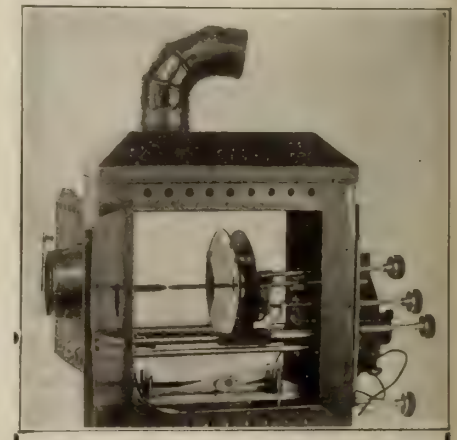
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Wants to Know

A letter from a projectionist in Illinois says:

Want to thank you for the help the department has given me. To me it is the most essential part of the valuable magazine. Have not yet acquired a Bluebook, but soon will have one in my possession.

Here are a few questions I want answers to over your own signature, in order that I may show them to friend boss.

Storage Vault Law

First: What is the law concerning a storage vault in film booth? We have just one thickness of tin—not sheet metal, made oblong and curved to fit our films. It sits upon a wooden bench. What is the required thickness of, and lining of a storge can? Secondly: Our booth is made of cement. It's walls are about ten inches thick. The interior, at the rear, is lined with wall board. Do the fire laws require that this be removed? Thirdly, My Boss says the fire laws do not apply to towns of this size—population 2,100. Is this correct, and what laws do not apply? Fourth, Should every projectionist have a film splicer, and what do they cost? Fifth, and last: Is there any law which obliges motion picture theatre proprietors to provide proper ventilation for booths?

Replies

Replying to the questions in rotation. (1) You ask about a "storage vault in a film booth." I am left to guess that you want to know about a film storage reservoir for the projection room. If you read this department, where do you get your "vault" and "booth" from. Certainly NOT from this department. As a starter, my brother, learn to call the tools of your profession by their right names.

Laws concerning such matters are either state, city or village laws. There is no Federal law, though for the sake of uniformity there should be. I don't know what the Illinois law provides, or whether or not your village has any ordinance covering the matter of film storage reservoirs for theatre projection rooms.

Precautions

However, whatever the laws may or may not provide, every theatre projection room, for its own protection and the protection of its patrons, ought to have a film storage reservoir for its projection room, with separate, fireproof compartments for each film. These compartments should be self closing, gravity being the closing force. They should be made of substantial metal, preferably galvanized iron, with riveted (NOT soldered) seams. The reel compartments should be so made that they remain normally in closed position by gravity. By this I mean that when opened they will immediately fall back shut when released. The seams must not be soldered, because if they are, at the first application of heat the whole thing will fall to pieces. Between each reel compartment there should be a double metal wall, with a space of half an inch to an inch between. This may be just an air space, or it may be filled with some good fireproof material, such as shredded asbestos. As to the bench, no wood, except that which is really necessary, should be in the projection room. It perhaps is not really dangerous, but in case of a serious fire it provides just that much more fuel for the flames. (2) As before said, there should be no unnecessary wood in the projection room. You say "our booth." Suppose you do not refer to either the telephone or ticket booth? As a general proposition where there are local laws, or state laws covering the subject, all wood is prohibited in projection rooms. That, however, is an extreme. As I said, all a wooden bench or shelf would do would be to provide extra fuel for the flames, and the lining you speak of would certainly provide a lot of it. I certainly would have it removed, were I your "boss." (3) Usually a state law on such a matter applies to all places within the state. Don't know whether Illinois has such a law or not. (4) Every theatre should provide a film splicer as a regular part of the projection room equipment. Don't remember the exact cost. Between three and five dollars I think. They are an ESSENTIAL part of projection room equipment. Much damage is done to film through failure of theatre managers to provide them. (5) Several states cover the matter of projection room ventilation by very strict law. Some cities do the same thing. There are usually two kinds of "booths" in theatres—telephone and ticket. Don't know of any law covering their ventilation.

Now don't get peeved because I have sharply criticized your "booth." Man, man I've told you, the Creator only knows how many, many times, to USE CORRECT NOMENCLATURE. You say you read the department. Well, what good does that do if you disregard its teachings to the extent of using such terms in a letter addressed to it?

Exchange Outrage

David W. Strager, Projectionist Mt. Joy Theatre, Mt. Joy, Pa., arises to remark:

Please take a look at enclosed film samples cut from one-eighth reel of the eight-reel feature. I could not get that reel through the projector at all, and I tried both of them. The audience almost ate me up. We ran it Christmas night. I had five stops in the other seven reels, three of which were in the fourth reel.

This is just a small town, and the picture cost us $17.50 for the one night. Is that fair? In closing allow me to express my thanks for your interest in films in better physical condition.

Brother Strager, it is nothing short of an outrage for a film exchange manager to permit reels of film in such atrocious condition to be sent to a theatre. You should have advised me of the name and location of the exchange. If it is under the control of a producer I am sure he would be glad to know of the matter, and would hold speedy and effective talk with the mis-manager of the exchange.

Film in this condition is DANGEROUS, in that a fire might easily be started. Certainly it would not go through any projector, as the samples show ripped sprocket holes and the film stock torn half in two. If it was in that condition when received, that exchange manager should be dealt with by the authorities for endangering theatre audiences by setting up a condition which makes a film fire, with the possibilities of stampede and death, as a result.

A Swindle

It should be unnecessary for me to again point out the FACT that it is NOT up to the projectionist to inspect and repair films when received. He has the RIGHT to assume them to be in projectable condition. He is NOT paid to act as inspector for the exchange. Film service presumes films to be supplied in projectable condition. The theatre pays for films in that condition. If it does not get what it pays for, then the exchange has—well, call it what you like. Some might even say the exhibitor had been swindled.

I might add that films very often arrive at the theatre just about the time the show is to be opened, and there is no time for any examination at all. This you all know is true. I merely state the fact in evidence, or proof that it is up to the exchange to send ONLY films which have been carefully examined, and put into projectable condition.

Nor does the excuse that machine operators (projectionists do not) often unnecessarily abuse the films stand, though it is true, and a SHAME. However, exchanges very well know that it is true; also they very well know they can stop it if they will—if they don't they don't know their business very well—and, anyhow, by tolerating it they accept it as a part of their burden.

IT IS THE PART OF THE EXCHANGE TO THOROUGHLY INSPECT AND REPAIR ALL FILMS BEFORE SENDING THEM OUT. THEY GET PAID TO DO IT. IT IS A PART OF THE SERVICE THEY SELL. THEY DO NOT PAY THE PROJECTIONIST, OR EVEN THE MACHINE (PROJECTOR) OPERATOR TO DO IT FOR THEM.

Film Damage?

What's the Real Cause?

By F. H. RICHARDSON

(The photographs shown on the opposite page were all made by Carl K. Dennison in the studios of the Famous Players-Lasky Corporation. Examine them closely. They teach, or should teach, a valuable lesson with regard to the use and abuse of films. Under each is a caption which was written by Mr. Dennison himself)

In the plates I have drawn a black line across the ends of the film at splices. This is because I have found it difficult to make a cut which will show this item unless it be done. It is even very hard to make a cut which will adequately show the mismatched sprocket holes, but I think by close examination, possibly using a condenser lens as an aid, you can discern the sprocket hole outlines.

At B we see a too wide splice, with fearfully mis-matched sprocket holes. The hole on the right (A) is much worse than the one on the left (B), and the whole film is thus thrown badly out of line. Of course if such a thing ever got through the projector without jumping the sprocket it would be a wonder. All the other splices in this "beautiful" specimen have the same faults, in somewhat less degree. I think the chap who made them must have violated Mr. Volstead's laws just previous to doing it. If sober, then he is a disgrace to even the machine operator's ranks. As to the two-splices-in-one-frame: well, it seems useless to comment on such an idiotic performance as that.

See for yourself. Would not YOU feel very badly were it known that YOU had made one of these mis-called "splices" and your name were published. You would curse Richardson for having thus outraged you, BUT don't forget that YOU would first have OUTRAGED THE FILMS ENTRUSTED TO YOUR CARE.

Of course, however, YOU don't do such crude work, and I'm real well pleased to know it. You can see, however, that SOMEONE STILL DOES THESE THINGS. Maybe it is Jimmie-the-Usher. That is our only chance to side-step, and we are thankful for the one chance.

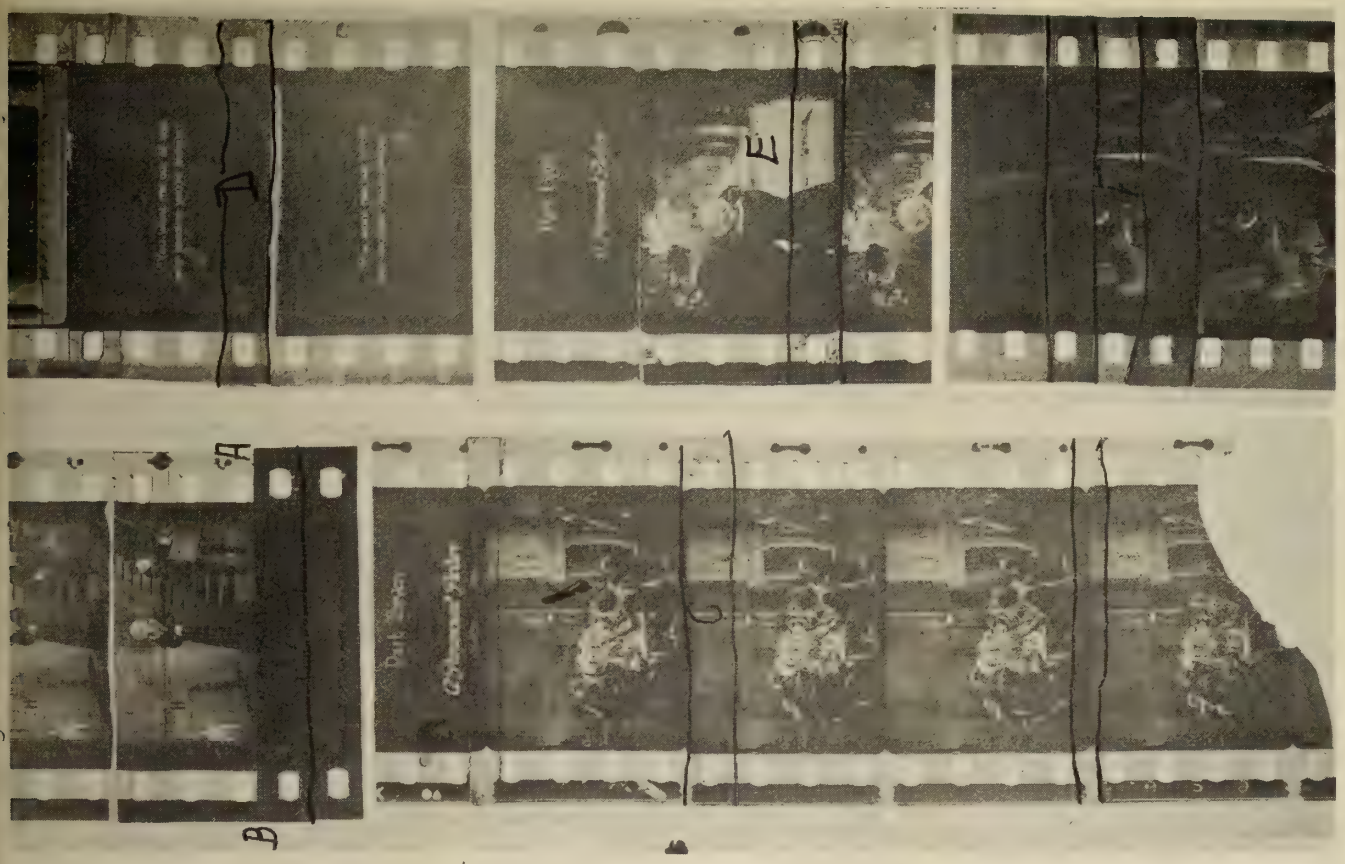


PLATE 17

By Mr. Dennison: Plate 17 shows examples of the way operators (NOT projectionists, you will observe, Ed.) splice parts and ends back on the film when they have put the films back on the 1,000 foot reels. Not only are there two splices in a frame, but the splices are out of register, over-scraped and too wide.

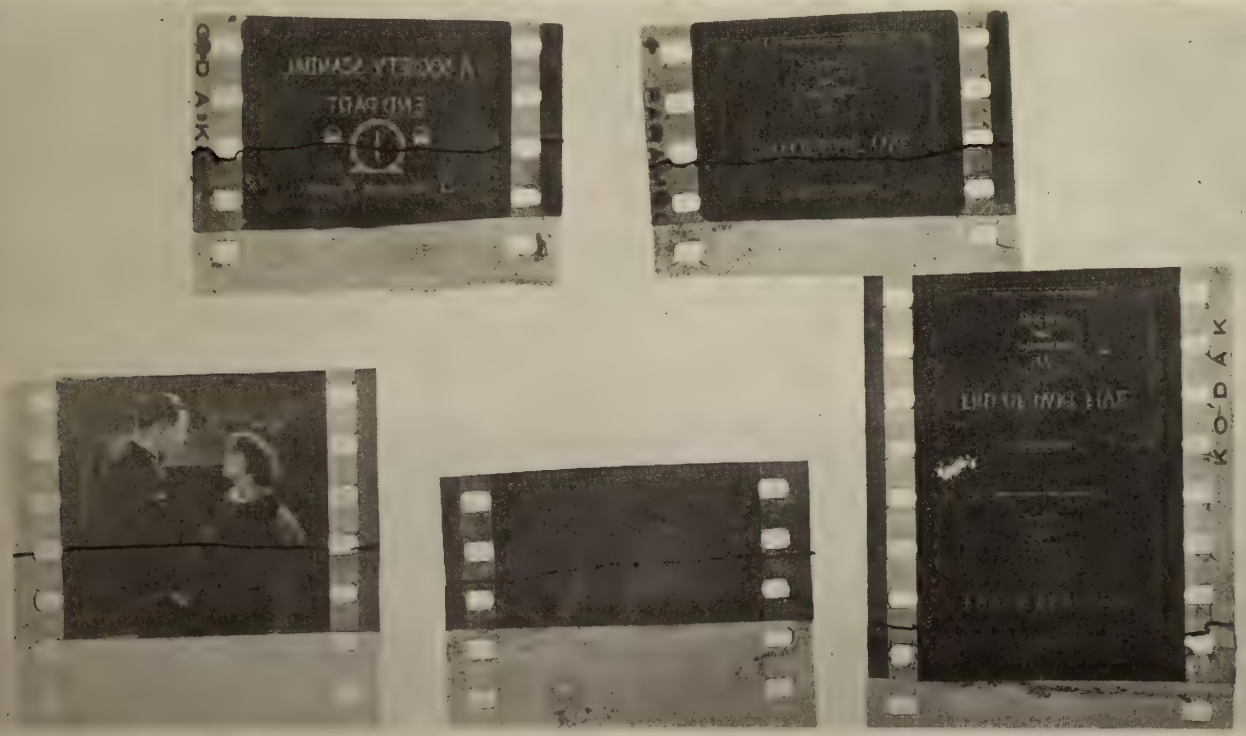


PLATE 18

By Mr. Dennison: Examples of the way Operators splice leader on films. This plate also illustrates the utter disregard they have for register, width and scraping.

Fox Men Dine

Saturday, January 24, at the hour when ghostly grave yards yawn, and theatre men just begin to enjoy themselves, the projectionists of all the Fox theatres in and about Greater New York City, together with several managers of Fox theatres, and many friends, gathered in the South Garden of the Hotel Astor, New York, to do honor to Charles Johnson, Supervisor of Projection of the Fox circuit of theatres. It was the regular annual event, which now seems to have become an institution.

And was it a classy affair? I'll tell the entire Western Hemisphere, including Coney Island, it was. The "Garden," which really is one of the many superb ball rooms of the hotel, was elaborately and tastefully decorated. The eclat of the affair is best indicated by its price—well on ten dollars per plate, including what was on it—the said plate, plus the "scenery" of course.

Considerable Scenery

Also there was some considerable scenery, as you may observe by taking a rubber at the accompanying photograph. Under the "X" is Supervisor of Projection Charles Johnson. Next him, on his right, is entirely satisfactory evidence that Charles was, in his younger days anyhow, a man of good taste. The lady is Mrs. Johnson, Charlie's real boss. Next to Mrs. Johnson is their daughter, and next her is her "regular" comp'ny—her husband—while at the extreme end is Mr. Deion, who projects the various productions for Mr. Fox himself. In other words, Brother Deion is Mr. Fox's private projectionist.

On the other side of Mr. Johnson is a guilty looking party, one F. H. Richardson, just then working hard at a Toastmastering job, next whom is his pal and daughter Nellie. Next comes "Bill" Rabel, who combines the position of President of the Independent Movie Supply Company with that of being one of the real, honest-to-gosh "fellers," whom one just naturally likes because he is honest, square and likeable.

Seated beside Rabel, is a man who is really not guilty of anything worse than being at the guest table. He is a good chap, John A. Krulish by name, representative of the Precision Machine Company, which corporation, strange as it may seem, admits that the Simplex is the best, yes, honest, cross-their-heart, the v-e-r-y best motion picture projector made, though the Power man was present, Claude Myers by name, who is six foot four inches short, though "not so wide," vehemently takes issue with that conclusion.

Oh well, lettum fight it out. We should make a worryment! Personally you and I think they are both "not so bad." In fact we believe each of them is absolutely the very best projector made, sold and vended to an unsuspecting and more or less defenseless industry.

Among Those Present

Scattered among the company were the following. There were many more, but with so much ladylike beauty present your reporter was blinded, and could not see them clearly. Joseph Basson and "Al" Polin, respectively President and Business Agent of Local Union 360 N. Y. C. Projectionists I. A. T. S. E. & M. P. M. O.; James La Fante, Abe Horowitz (Born in Cork, Ireland—maybe), and Dave Engle, respectively Brooklyn Business Agent, Recording Secretary and Financial Secretary of local union 306; "Jimmie" Daisey, the inimitable Daisey who, when excited bears startling resemblance to a fresh bottle of very lively champaign immediately after the cork has escaped; also there was the dignified and erudite "Teddy" Greenburg.

Committee

The committee in charge was composed of Mr. and Mrs. Weinberger, Mr. and Mrs. Friedman, Mr. and Mrs. Fiber (The ladies confidentially informed me they really did all the work), George Langer, Tedd Ridder and Joe Frank. The committee is entitled to much credit for the excellence of the arrangements.

The following managers were present: Henry Moore, Manager Fox Crontona Theatre, Astoria; B. W. Simon, Manager Fox City Theatre; L. Lipkswitz, Manager Fox Folly Theatre and H. Burk, Ass't Mgr. Fox Folly Theatre.

During the evening the Sol Klien Syncopaters supplied music. Jimmie Clark and Joe Sherman, both radio favorities, sang several songs as also did Mrs. Harry LeVine. All high class stuff, too, if you ask me.

Speaking was largely dispensed with, and as soon as the dinner was done with, the floor was cleared and dancing was in order until the unholy hour of five A. M.

A Distinct Credit

Taken altogether the affair was a distinct credit to the Fox men. Certainly it speaks volumes for the regard in which they hold their Supervisor of Projection, Charles W. Johnson.

Oh, yes, I came near forgetting a most important item—a most important one indeed. Each guest was presented with a valuable souvenir, and on behalf of the Fox men Toastmaster Richardson presented to Mr. Johnson a solitaire platinum—diamond ring—a beauty indeed.

Mr. Johnson was deeply touched and responded with a short talk in which his thanks were appropriately expressed.

Griffith and Gray

Recently Arthur Gray, Projectionist, Boston, Mass., and John Griffiths, whom you all know, arranged to visit New York City at the same time, and to foregather with my more or less 'umble self. And you may take it from me, I thoroughly enjoyed the meeting. Gray arrived the day before Griffith did, and I took him visiting to all the big Broadway projection rooms; also to see Joseph Basson, President L. U. 306, with whom we had dinner—and Joe stuck me for the check, dad blame 'im.

Through the courtesy of McKinnon (I don't know his front name. He is one of the old timers, and is known to all and sundry, here in the Big Town, as "Mac") we had lunch at the National Vaudeville Artists Club, filling "Mac" up, too, of course.

The Rubber Check

I cannot remember when I have spent a more pleasant evening. When congenial spirits foregather it is always fair weather, I think, and we all had much in common. Were sorry Basson could not join the "gang" for the whole evening, but he is a mere wage slave, though a President, and had to show a big theatre full of people the "Ten Commandments" at the Criterion. So that was that, so far as he was concerned. Anyhow he stuck me for the check, so it served him jolly good and right. Has to work all the afternoon and evening, or most of um anyhow, while I—I get through when I finally lose consciousness at night, and don't begin again until I wake up in the morning—unless I happen to wake during the night, when some letter some nut has wished on me immediately is very visible, right there in the dark, and remains visible (mentally) until I again lose consciousness amid a cyclone of rheostats, torn films, scratchem magazine valves, ohms, light rays, lenses, etc., etc., etc.

Yes, Siree!

Oh well, its a great life—if one don't weaken, and to date I haven't. And I certainly did enjoy the visit of Gray and Griffith. It was an oasis in a desert of WORK.



Banquet of Fox projectionists at the Astor Hotel, New York, on January 24.

Good A. P. S. Meeting

Last week the American Projection Society held one of its lecture meetings in its club rooms on Fifty Eighth street, just off Columbus Circle, New York.

While all-night sessions no longer have any entrancing allure for this particular writer man, even when it is with so fine a bunch of men, still, with John Griffith of Ansonia, in the (wooden?) Nutmeg State, and Arthur Gray, of the city which made the festive bean a noted article of food being present in Gotham, and desiring to attend, it was up to me, and I made good.

Oh well, once in a while maybe it's not so bad to watch the sun rise, but I do wish our business were such that meetings could be held at a civilized hour, instead of beginning just when the g*r*a*v*e y*a*r*d*s are presumed to be coughing up a lot of ghostly ghosts. Br-r-r-r!

Well, anyhow I thoroughly enjoyed it, darn it all! And I'm very sure Griffith and Gray did.

Lectures

There were two lectures staged. One by Allen Lownes, owner of the United States of America patent rights for the "Duratize" film coating process. This same consists of the coating of the emulsion side of film with celluloid in liquid form, using volatile celluloid solvents, which evaporate immediately upon exposure to the air, thus leavin a very thin coating of celluloid over the emulsion. The actual thickness of the coating was given by Mr. Lownes at 1/100 (.01) of a millimeter.

Mr. Lownes claims there is not only no loss of light caused by the coating, but that, instead, there was actually, as shown by photometer readings, a slight gain. This statement brought out a somewhat lengthy discussion, the editor taking the position that logically there should be not only no such gain, but a slight loss instead, due to the addition of surfaces. However he is not now certain that his argument was correct. Some very interesting points in this connection were brought out, which had they done nothing else, certainly proved the value of such lectures when followed by discussion. It was in effect exactly the same procedure followed by the Society of Motion Picture Engineers.

Points Brought Up

The point was made, for instance (by Joe Basson, President of Local 306, if I am not in error, and it is very wonderful to find 306 with a chief executive officer who can lead in a highly technical discussion such as this), that two surfaces were not added, as I myself asserted. That in fact no surface was added, but the non-gloss surface of the film emulsion was amalgamated with the inner celluloid surface, and the outer surface of the film was changed from a non-gloss surface, which to some extent probably diffused the light, to a glossy surface.

It was finally decided that the claim of Mr. Lownes might be grounded in fact. Gray, Griffith, Basson, Richardson and several others, whose names I unfortunately did not record, took part in this very interesting discussion.

The Rheostat

This lecture was followed by another by James E. Soons, his subject being "The Rheostat of Today and How to Utilize it to Your Best Advantage."

Unfortunately the multiple coil rheostat which was supposed to have been delivered and used for demonstration, was conspicuous by its absence, so that friend Soons was badly hampered. The resultant talk and discussion was, nevertheless, very instructive and interesting.

It was interesting to note how keenly the men appreciated and were interested in these lectures, and how excellent was the discussion which followed them. Contrasting the attitude of the men that night with that of the men attending similar lecures a few years ago, one was almost startled to note the change. Not only are the men not now listless and apathetic, but they are wide awake, keen and very evidently able to assimilate the discussion, or to take active part therein. No man worth his salt to the profession could possibly have attended that meeting without feeling pride in his connection with both the A. P. S. and the profession of motion picture projection.

Reflector Lamp

W. A. Stuckert, Rex Theatre, Brenham, Texas, says he has noted several advertisements by different concerns of reflector type arc lamps. He has taken up the matter with one of them and says:

> Would thank you to, either by letter or through the department, advise me as to your opinion of this equipment. Is it practical and do you think it will give good results at a low cost over old style lamps, using a mercury arc rectifier?

Up to this date only two manufacturers of this type of equipment have taken the trouble to present their apparatus to this department for examination. They are the "Morelite" and the "American," either of which is excellent equipment, which has been carefully examined and is approved by this department. The others I know nothing about. They will be reported upon as soon as they submit their apparatus for examination.

The reflector type lamp is past the experimental stage. It is a very excellent type of apparatus. It uses from fifteen to thirty amperes of current and gives a brilliant white screen illumination. When properly handled it has been repeatedly demonstrated that a 20 ampere reflector type lamp will give screen illumination fully equal to a 60 to 75 ampere ordinary arc.

Once More

From Muskogee, Oklahoma, comes a request for the address of a school "where I can learn to operate a projector, and qualify so well that I will be able to hold down a job when I am through. Am an ex-soldier without a trade and want to start from the bottom and work up."

Once more, for about the one hundredth time, I will publish the fact that so far as I know THERE IS NO SUCH SCHOOL.

True, there are "schools" which take a substantial fee and propose to teach a man something (projection) which cannot be learned in less than a year of study and practical experience, in from four to six weeks, and do it without the man having had any real practical experience at all. What they do is: (A) Teach the "student" a lot of answers to examination questions, but without his having anything but a very hazy understanding of the why and wherefore of the answers—if he knows anything about it at all except the actual words of the answer. Any examiner who is worth the powder it would take to blow his suspender buttons off would trip the applicant up in not to exceed two minutes of a real examination. (B) The "student" is usually allowed to play around with a more or less old fashioned decrepit projector until he learns how to thread it, start it going and focus the picture. That constitutes his "practical experience."

Frauds

All the "projection schools" schools I know anything about are RANK FRAUDS, in the sense that they do NOT teach motion picture projection in any adequate way, or even give what might be termed a decent grounding in projection. Such as really teach anything which could be dignified by the name, teach merely "operating a projector," and that is taught in a very elemental manner.

I'm sorry, my friend, I would like to help you, BUT giving you the address of a "school" would not be truly helping you. Get a chance to serve as an apprentice to a good projectionist and SERVE YOUR TIME, is my advice. It is the ONLY right way. Get a job as usher, if you can't do any better, and pay the projectionist the money you intend to pay a school, to teach you. He may or may not do a good job of it, but anyhow he cannot and will not do any worse than one of the "schools" would.

306 Vindicated

In the late election held by the New York Projectionists to select officers to handle affairs in Local Union 306, I. A. T. S. E. & M. P. M. O., there was a peculiar condition. A certain supply dealer has twice made a desperate effort to swing himself into the presidency of the local. It was a case of Joseph Basson, a high grade, working projectionist, or a supply dealer who has not, so far as I know, worked a shift as projectionist for at least two or three years, for president.

The supply dealer worked very hard to accomplish his purpose, but was finally repudiated, for the second time, at the polls, and thus 306 has again vindicated herself.

Mackler's Clean Record

Harry Mackler, retiring president of 306, made a good record, considering the opposition he was compelled to encounter. He played the game clean and retires with honor.

Alex Polin, who was elected Business Agent, has the push, the fighting ability and the energy to make a good and efficient officer. I firmly believe Polin WILL make a good officer—one of the best business agents 306 has ever had, BUT remember this, gentlemen, if you want a real, live, efficient local, you will have to stop playing politics, work WITH your officers, and NOT AGAINST THEM.

No More Politics

The effort of the new officers will be directed toward lifting 306 out of the MIRE of union politics, and placing her on a high plane of a clean, straightforward business organization, in which laudable endeavor they will have all the support this department and its editor is able to give them. Let us forget supply dealers and politics, and move forward and upward in the great field of MOTION PICTURE PROJECTION, demanding a square deal from the exhibitor and GIVING THE EXHIBITOR a SQUARE DEAL IN RETURN by high grade efficient work in the projection rooms of New York City.

Cameo Theatre, Rocky Mount, N. C., to Open in About Thirty Days

THE Cameo Theatre, Rocky Mount, N. C., latest in the S. S. Stevenson chain of popular priced houses in the Carolinas, is nearing completion and is expected to open in less than thirty days. The work is being done under the direction of George E. Stevenson, construction and equipment supervisor for the Stevenson circuit, and when opened to the public will reveal one of the most modernly equipped small theatres in the South.

Spacious lobby, in addition to two store spaces, occupy the frontage of the theatre, back of which there is a large interior lobby, tastefully decorated, from which stairways ascend on either side to the mezzanine and balcony. Opening onto the mezzanine will be large and comfortably furnished ladies' parlor and gentlemen's smoking rooms. The building is of brick and concrete construction with marble and tera cotta interior finish. American Seating Company chairs were purchased through E. H. Reilly, of the Charlotte office. Superior projectors and General Electric motor generator set were purchased through the Carolina Theatre Supply Company, of Charlotte, and ventilation and cooling will be furnished by a twin-set Typhoon equipment. Gardiner Velvet gold fibre screen will be used, and Greenwood Advertising Company, of Knoxville, Tenn., are building the electric sign for the front.

While the Cameo will be strictly a motion picture theatre, a capacious stage has been provided with every facility and modern electrical equipment.

There are persistent rumors that the Stevenson interests will at an early date invade several other cities in North Carolina. While nothing of this nature is admitted by S. S. Stevenson, controlling head of the circuit, it is believed there is some basis for the rumors.

Award Contract for 2600-Seat Picture Theatre in Elmira, N. Y.

JOHN CUNNINGHAM has been awarded contract for new State Theatre to be erected on west side of State street, south of Gray, Elmira, New York. The structure will be the most modern and largest theatre in Southern New York.

The building will be constructed of concrete and steel. There will be four stores on the ground floor and twelve offices on the floors above. The first, or orchestra floor, will be thirty rows deep, the chairs luxurious, roomy and spaced so as to give the utmost freedom with accommodations for 1,400 persons.

The auditorium will be decorated in ornamental relief work, mural paintings, with the entire scheme in golden and rose tones. All the relief ornamental work throughout, and there will be considerable around the private boxes, proscenium arch, balcony front and the sounding board, will be finished in old ivory, tastefully enriched with gold leaf.

The pipe organ will be installed in two sections over the private boxes on either side and the grilles for the organ fronts will be made of ornamental work, interwoven in decorative scheme of private boxes. The orchestra pit will be commodious and fully capable of accommodating an orchestra that will be called upon to use it. The console for the organ will be located at the left side of the orchestra pit.

From the foyer, the mezzanine is reached by means of marble stairways and this floor is to be fitted with every convenience that can be devised. The mezzanine floor will contain the men's and women's balcony retiring rooms, telephone booths, writing desks, lounges and all other requisites for the comfort and convenience of the theatre patrons.

The balcony will be reached by easy gradients at sides of the mezzanine and also by a center stairway. These gradients and the stairway will bring the balcony patrons to the first of the wide cross aisles. Loges outlined this cross aisle and along the side walls where the balcony connects with the private boxes on this floor. Back of the five rows of opera loges at the balcony front will extend some twenty rows of opera chairs. The balcony will seat between 1,100 and 1,200 persons, this including the occupants of the loges and private boxes. The total seating capacity will be about 2,600.

The entire front portion of the theatre, including the boxes, organ fronts, proscenium, sounding board and other portions lying in front of the balcony, will be illuminated by indirect lights set in the balcony front. The massive dome will also have an indirect lighting system.

The heating and ventilating system will be the most complete available.

The management and control of the theatre will be in the hands of George H. Van Demark and Malcolm D. Gibson. The new house will offer high-grade pictures and vaudeville when it opens.. Later this policy may be changed to include legitimate attractions.

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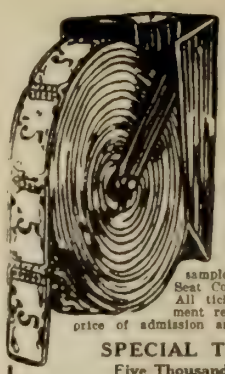
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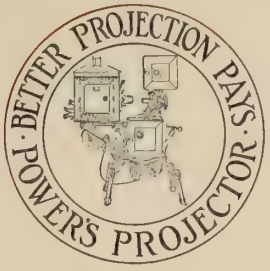


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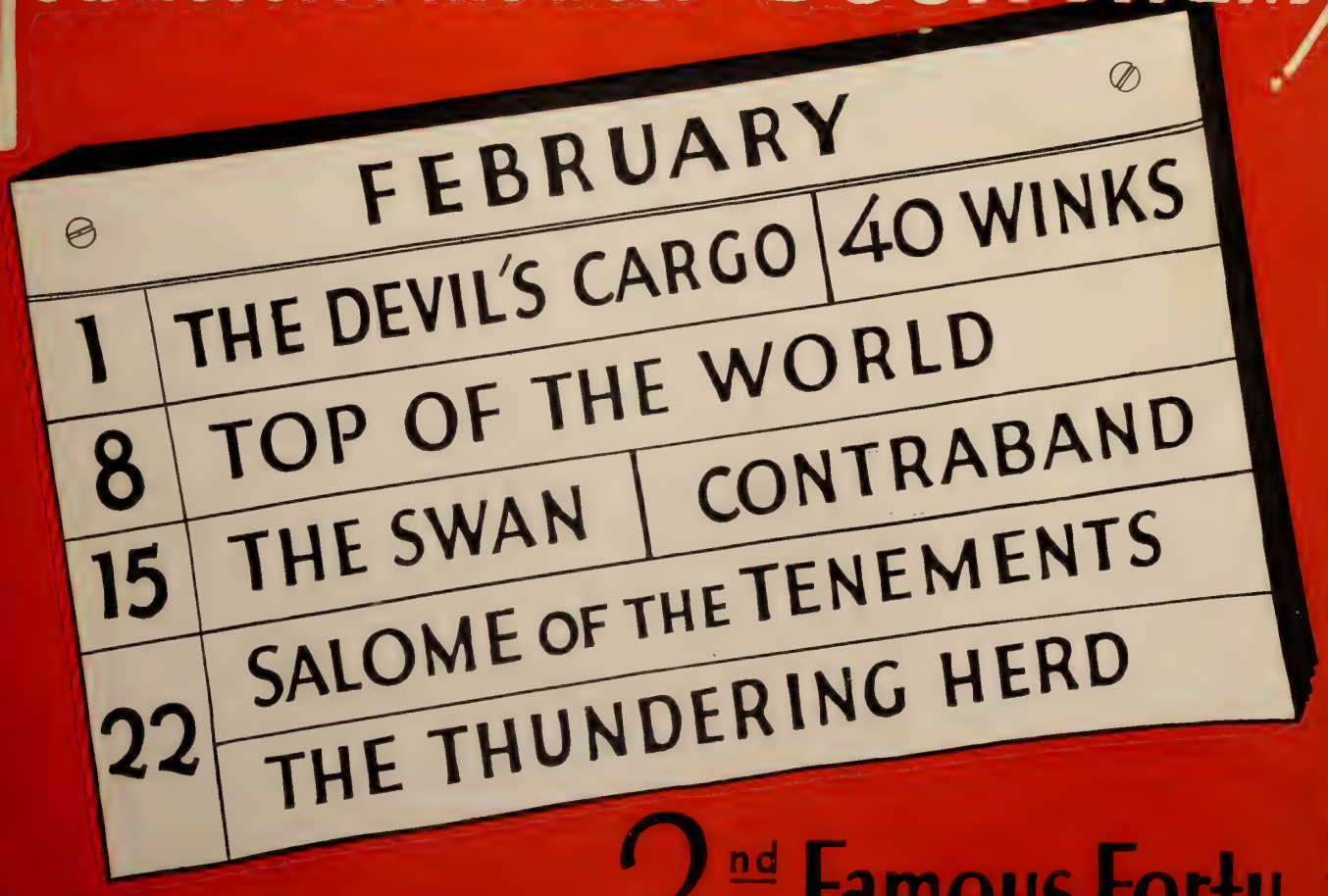


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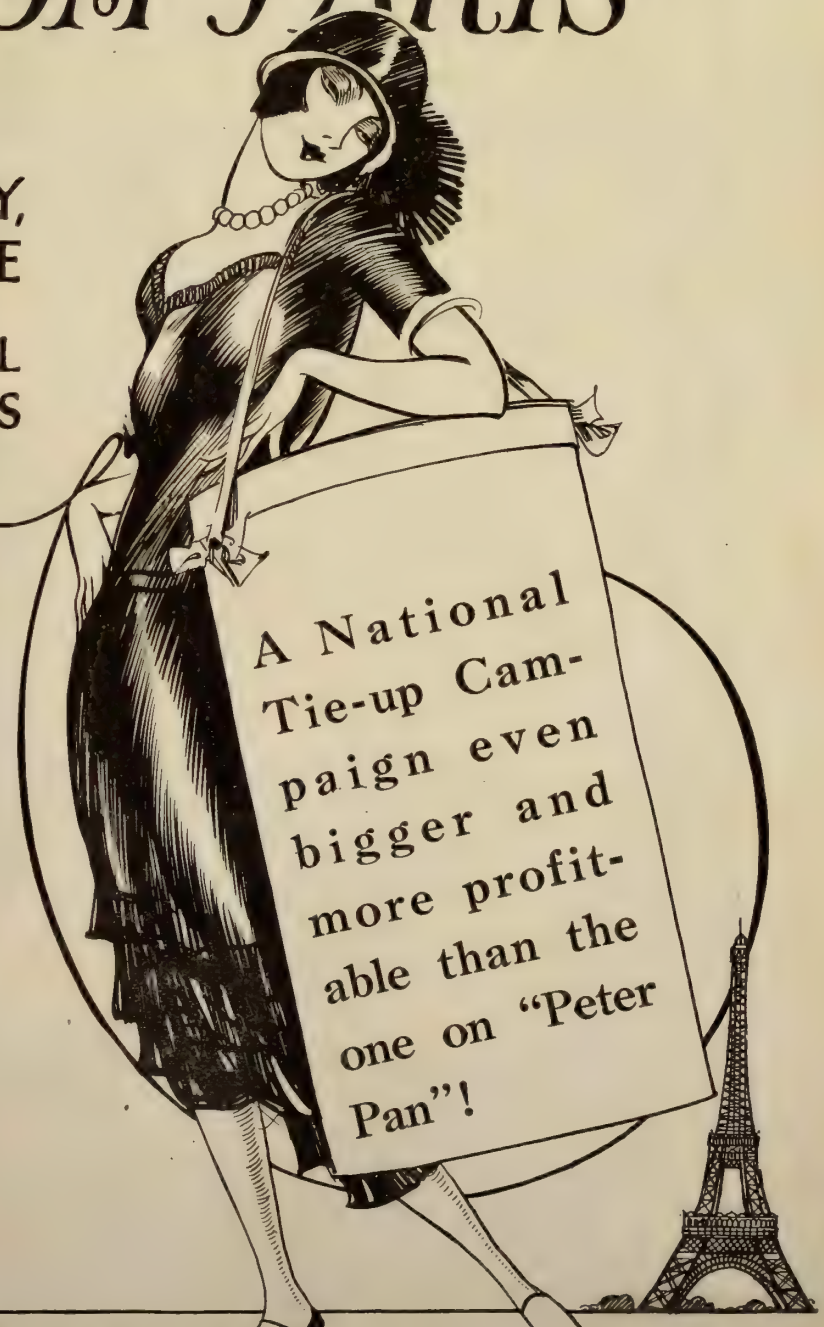
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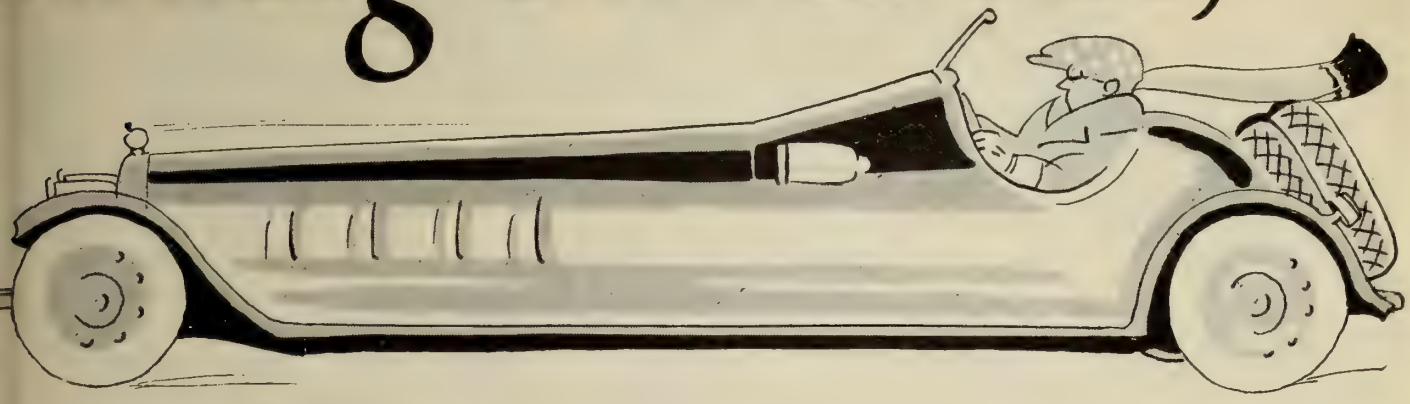
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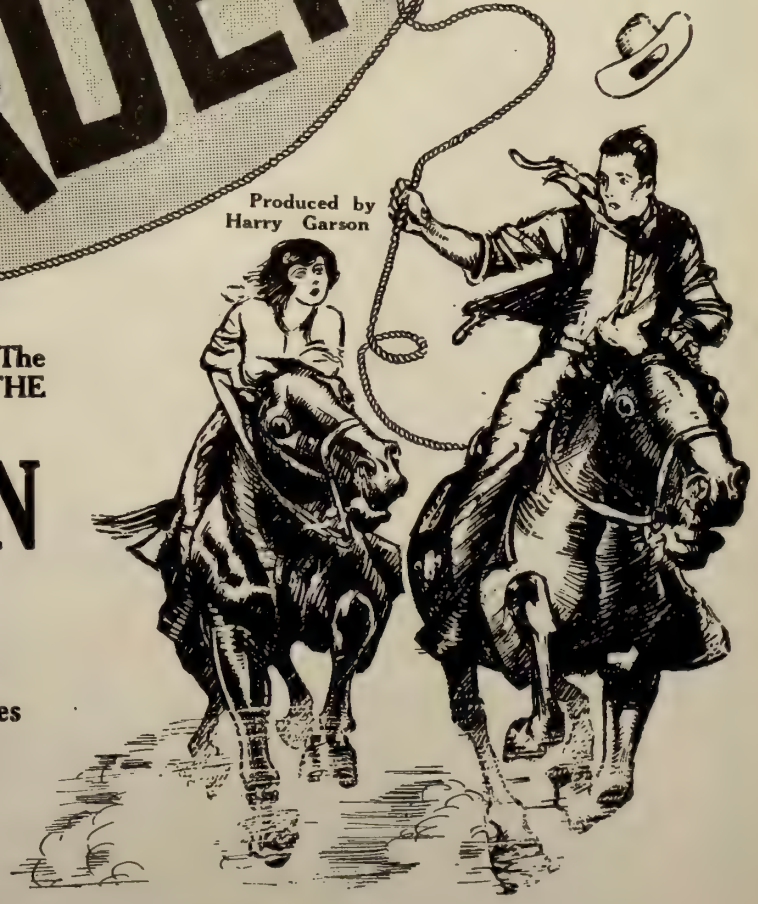
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If you like thrills and pep and action, visit the Piccadilly Theatre and see Tom Mix in his latest film, "Dick Turpin." . . . The public has set its seal of approval on "Dick Turpin." . . . Utterly delightful and romantic and thrilling. . . .

—REGINA CANNON in Eve. Graphic

Tom Mix as "Dick Turpin" is as hard riding, as two fisted and as quick with the pistol as of yore. . . . The picture is good . . . graceful settings, cast large and excellent. . . . Go to the Piccadilly for entertainment fast and furious. . . . There are no disappointments.

—Morning Telegraph

Tom Mix has signed contract. . . . Fox is to pay him $20,000 a week. . . . He's worth it. After seeing him at the Piccadilly in that hair raising, breath holding, spine thrilling picture, "Dick Turpin," I'll say he earns it. . . . If you want a real thrill, by all means see Tom Mix. He outstunts them all.

—FAY KING in Daily Mirror

A PICTURE OF SURPASSING BEAUTY

FOX FILM CORPORATION

TWO WEEKS AT THE NEW YORK PICCADILLY THEATRE

Tom Mix is Broadway's favorite

Fight Fans will revel in the old style fist Battle!

in Dick Turpin

A WILLIAM FOX presentation of A J.G.BLYSTONE production

New York critics unanimous in praise. Read what they say

Swashbuckling . . . packed with excitement, daredeviltry and romance . . . Tom Mix out-Reveres Paul, out-Fairbanks Doug, and out-Glyns Elinor in this picture . . . ably aided by his horse, Tom rides, fights and loves.

If Tom doesn't give you thrill after thrill in this picture, nothing will.

—DOROTHY HERZOG in Daily Mirror

If you're hungry for a stout tale of adventure "Dick Turpin" is your meat. . . . Every thrill in this picture we expect to see. . . . A dashing picture you'll surely like. . . . You'll be wildly enthusiastic. . . . It is certainly the best Tom Mix has ever done.

—MILDRED SPAIN in Daily News

"Dick Turpin" is a thrilling picture and Tom Mix a romantic hero. . . . He can do all the things which Douglas Fairbanks can do and some which we never saw Doug do. . . . He rides like a centaur. . . . There is never a dull moment.

—N. Y. Herald Tribune

Tom Mix superb in "Dick Turpin." . . . Rudolph Valentino and Douglas Fairbanks have never given a better performance than Mix's "Dick Turpin." . . . Far better than many productions labeled "Extra specials."

—N. Y. American

A glorified version of "Dick Turpin." . . . A clever, wholesome production with plenty of humor and Mix's performance is remarkably capable.

—N. Y. Times

Tom Mix is the star of an acrobatic and stirring version of "Dick Turpin." . . . Is one of the very best Mix pictures. . . . The horse is as dashing and picturesque as his master and Bull Montana is surprisingly comic.

—N. Y. Evening Sun

"Dick Turpin" is by far the greatest thing that Tom Mix has done. . . . Every scene is packed with adventure and romance.

—N. Y. Evening World

ENCHANTING ROMANCE AND JOYOUS ADVENTURE

FOX FILM CORPORATION





Members of Motion Picture Producers and Distributors of America Inc.—Will Hays President

A GREAT TICKET SELLER

NEW YORK

"If ever a picture was a thriller this is one."—Evening World.

"It is a box office attraction whose possibilities for money-making cannot be denied."—American.

"This one is a box office photoplay."—Daily News.

CHICAGO

"A good picture. We think you'll like it."—Chicago Tribune.

"A smartly staged production all the way."
—Chicago Herald Examiner.

"The storm at sea is as thrilling as any episode the screen has ever had."—Chicago Post.

ROCHESTER, N. Y.

"A picture worth seeing."—Rochester Herald.

ST. LOUIS

"There are thrills aplenty; tears and laughs."—Globe Democrat.

"For thrilling and vivid realism the shipwreck scenes far surpass anything ever offered on the screen."—St. Louis Times.

LOS ANGELES

"An abundance of thrills, suspenseful and dramatic."—Daily News.

"Delighted crowded houses. Excitement rules the screen."
—Examiner.

Like all big money makers it's a
FIRST NATIONAL PICTURE



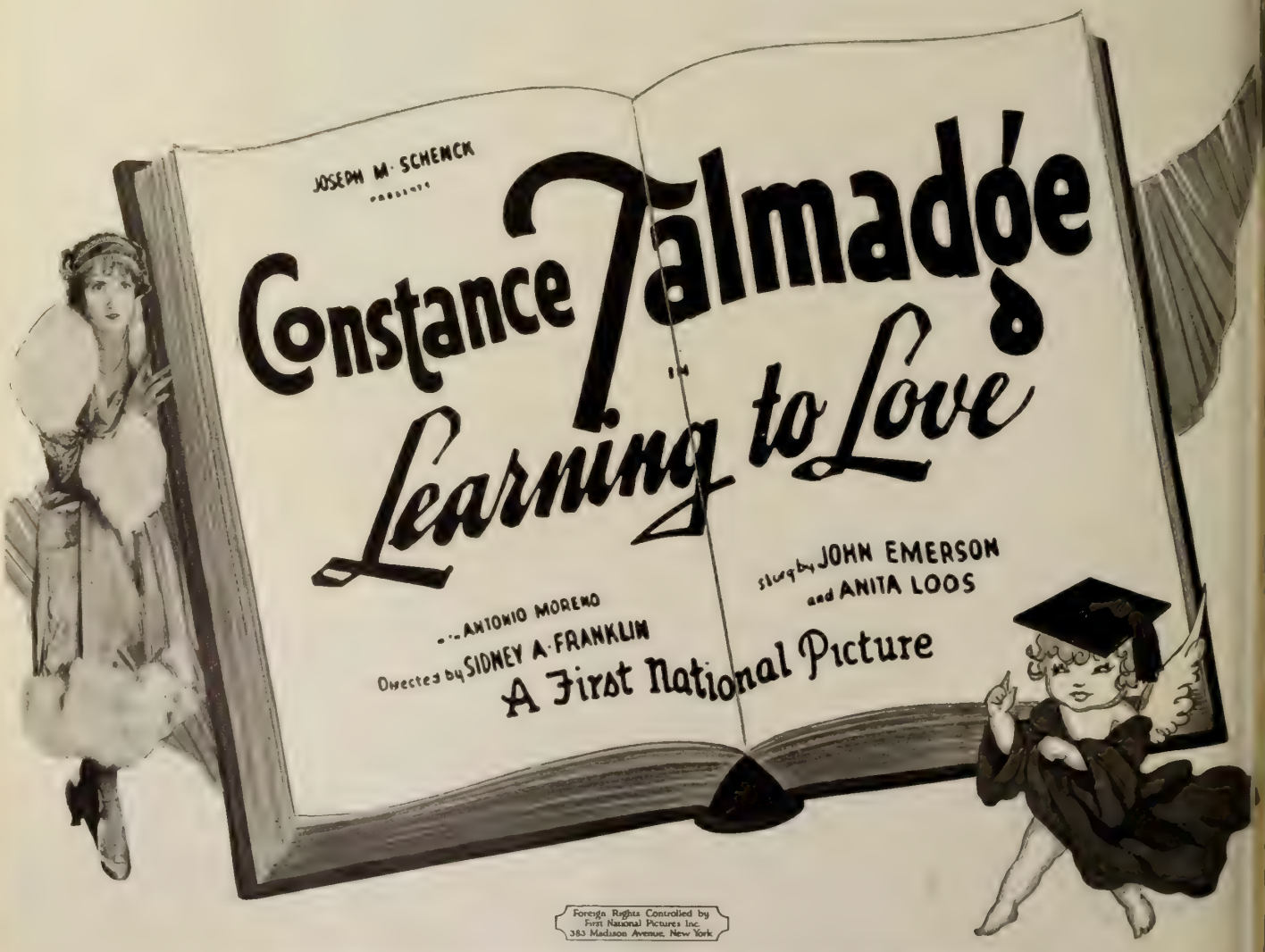


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"Okeh for any house and shoul
please any audience in these Unite
States. A surefire laugh hit."

Motion Picture Ne



Foreign Rights Controlled by
First National Pictures Inc.
383 Madison Avenue, New York

Members of Motion Picture Producers and Distributors of America Inc.—Will Hays President



Also a
First National Picture

FIRST NATIONAL PICTURES

The Season's Sensation!



Samuel Goldwyn presents

The George Fitzmaurice PRODUCTION

"A THIEF IN PARADISE"

Adapted from LEONARD MERRICK'S novel "THE WORLDLINGS" by FRANCES MARION

with

Doris Kenyon, Ronald Colman, Aileen Pringle, Claude Gillingwater, Alec Francis

Philadelphia

A photoplay of surpassing interest.
—North American

Of sensational beauty.
—Inquirer

Notable in every respect.
—Record

It is well done.
—Evening Ledger

Holds the interest.
—Public Ledger

Detroit

Has much to recommend it.
—Free Press

A film thoroughly deserving the adjective "sensational."
—Times

Should prove highly popular.
—News

Naturally it's a
FIRST NATIONAL PICTURE

FIRST NATIONAL PICTURES

Foreign Rights Controlled by First National Pictures Inc. 383 Madison Avenue New York

Members of Motion Picture Producers and Distributors of America Inc.—Will Hays *President*



The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers



The Editor's Views

WHAT a feast of big pictures is on the way! It would seem as though the producers had been waiting for the run down the stretch of the 1924-25 season and are now bunched for a dead heat.

Look at the list of those that will see Broadway within the next few weeks and months: "The Man Without a Country," "Charley's Aunt," "The Lost World," "Quo Vadis?" "The Great Divide," —and who knows, before many moons we may even see "Ben-Hur."

If these are forerunners of next September's list it looks as though the box offices of the country are in for considerable nourishment. When we have "the pictures" it has never been very difficult to get everything else.

Two of the pictures mentioned in the list above we had the good fortune of viewing in Boston last week, "The Lost World," and "Charley's Aunt." With considerable space we tell you what we think of "The Lost World" elsewhere in this issue.

As for "Charley's Aunt"—we are willing to be quoted right here as saying that when this production gets into circulation they can stop referring to Syd Chaplin as "Charlie's brother." It is a comedy gem. It is a welcome means for congratulation to the well-liked Christies, under whose supervision it was made, and to Producers Distributing Corporation, who have the good fortune to distribute it.

* * *

AN exhibitor writes us, "I wish The World would undertake an agitation in favor of better posters. You could save us a lot of weak nights and put a lot of money in our pockets if you could shake up some of the boys down in New York."

Gosh, is that problem still with us? We thought, with all this talk of continuing increasing efficiency, with all the better pictures, that good posters were a matter of routine fact by now.

With a view towards a check-up we set out on a ride around sections of the city that offered opportunity for study of current film posters. And we return convinced that there are cases where our reader friend is right about the need for a shake-up.

Of course, one set of posters doesn't permit of discussion of a complete situation. But, aside from the very good posters we encountered, the others would seem to divide themselves into two classes.

One is the situation where too little attention is being given the poster problem by the company. The distributor has a standing contract with the lithographer, some employe loaded with a hundred other duties is expected to "get some stills together for the posters"—and the result is obvious.

The other situation might, paradoxically, be labeled "where too much attention is being given the posters." But what we really mean is that some artist who can probably present wonderfully "artistic" sketches is on the job. The result is often a poster that might do finely for Djer Kiss perfume, but hasn't the least relation to the job of "pulling 'em to the box-office."

And so it goes. Guess we'll have to take up our reader on his request for agitation.

* * *

THE exhibitor whom we quote brings up one very important angle on his problem. "Some of those New York boys," he writes, "seem to forget the importance of the individual accessories and think too much in terms of 'the complete campaign.'

"They forget that there must be a few thousand exhibitors in my position, and unable to use their comprehensive 'complete campaigns.' The greatest advance stories ever written, the snappiest stunts, and finest ad copy can't help me in this theatre's location. I have to depend on the posters I put outside and around the neighborhood, the photos I put in the lobby, the slides and trailers I put on the screen. When any of those accessories on a picture are anaemic—I feel it at the box office. The picture itself might be wonderful entertainment, but these accessories have to get them into the theatre to see it.

"And don't think that it is only the ten and twenty-five dollar a day fellows who are in my position. Tell some of the advertising boys to pay a visit to the exchange and learn the real money they get from some of us fellows who still have to look pretty carefully at the despised accessories."

Robert E. Welsh

Moving Picture WORLD

EDITOR - - - - - - - - - - - - - - - ROBERT E. WELSH

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4 out of every 5 motion picture theatres in the United States are reached by a copy of MOVING PICTURE WORLD!

First in the Field!

Blind Exhibitor a Study in Pluck; He Makes Change, Wife Projects

Reuben Deisler Lost Sight While Engineer for Pennsylvania Railroad

By E. H. MAYER

FROM Rails to Reels," or "Two Worlds of Motion," might sound like the title of recent photoplay releases, but as a matter of fact either could appropriately be used as the title of a story from actual life, the climax of which furnishes a glowing example of enterprise and perseverance to which exhibitors can profitably make mental reference when things are breaking badly for them.

One day late in 1896, a man mounted the cab of a railroad locomotive on the Pennsylvania lines and took the right hand seat for the first time. Reuben Deisler had been promoted to engineer. He was 27 years old then—strong, healthy, ambitious, and with an exceptionally bright future before him. For fourteen consecutive years Deisler attended strictly to duty, driving his iron steed regularly over his run, which first extended from Columbus to Mansfield, and later from Toledo to Mansfield, Ohio, each trip seeming like a new adventure, for the world of motion possessed a peculiar fascination for Deisler.

The Accident

All went well on the road until one night Deisler leaned momentarily from the cab window to assure himself that the track ahead was clear. The train was running at a high rate of speed. Immediately ahead stood a bridge with a clearance of scarcely fourteen inches. Whether the engineer misjudged the distance to the bridge, or misjudged the speed of the train is a matter of conjecture. But that brief moment of peering into the darkness of the night changed the entire course of Deisler's life. His head struck the bridge with terrific force.

Sometimes cheated by a dishonest patron who, taking advantage of sightless eyes, gets ten dollars change for a one-spot—shut out from the vivid sunshine for years—still Reuben Deisler presides in the ticket window and retains his intrepid faith in humanity—and makes a go of his theatre.

It's a story of optimism, folks.

You who can, read the story—

Then think a little.

It will make your own difficulties seem tiny.

It will give you inspiration.

A Dauntless Spirit

Seriously injured and with his life hanging in the balance, Deisler showed the same courageous spirit that had always characterized his record as an engineman. Days lengthened into weeks and weeks into months, and after a valiant fight Deisler came out victorious. But to him the world was as dark as had been the night upon which the accident occurred. His eyes no longer functioned. He was destined never to see again. Ordinarily, a man thus handicapped would have given up in despair. Not so with Deisler; he wasn't made from that kind of stuff.

Eventually, the railroad compensated him. The amount of the settlement is not disclosed but it is presumed to have been a tidy sum, enough, in fact, to have enabled Deisler to have lived in ease and comfort for the rest of his days.

"No," he said, "my work is not done. I am still a comparatively young man, and surely there must be some place where I can be of some good use to the world, even though my eyes can no longer behold its beauties."

His Philosophy

So after several months the money which the tragedy had brought was used to erect a picture theatre—another world of motion—in the little town of Plymouth in northern Ohio, through which Deisler used to pass on one of his railroad runs.

The story doesn't end here. Since the theatre was erected a dozen years ago, the man who sells tickets and makes change with lightning rapidity—always with a pleasant smile—is none other than Reuben Deisler, former locomotive engineer.

"Occasionally," he says, "some wag from out of town will hand me a dollar bill in exchange for a ticket and claim it is a bill of larger denomination, receiving change for the larger bill. This does not happen often, though, as I find that people for the most part are honest and not inclined to take advantage of my affliction, but I guess there are some few persons who would stoop to almost anything to gain a few paltry dollars. It won't make them rich and it won't break me.

"I am getting on fine. I do all my own booking, and although I cannot see the pictures which are shown in my house, I get great pleasure out of knowing that other persons enjoy them. The house draws a nice patronage from the surrounding territory.

His Inspiration

"Oh, yes, I owe a great deal of my success to my wife, who is a great inspiration to me. She's the projectionist, you know, and from what they say, she turns a wicked crank. She can show a picture as clear as any of 'em. My only regret is that we haven't a daughter to preside at the piano, then our movie family would be quite complete."

The writer found the theatre, which bears Deisler's name, to be a modern house throughout, with the upper floor given over to the owner's apartments. Deisler is a man of especially pleasing personality, cordial, genial and well versed on movie matters generally. Here, indeed, is a real source of inspiration for exhibitors who, while possessing all their faculties, are unable to "make the grade" through lack of attention to detail or indifference to some of the vital factors necessary to success.



REUBEN DEISLER

This isn't as recent a picture of him as might be. But, then, when you are blind, a new photo each year doesn't seem so important.

Robson Is Biggest Winner in Paramount Canadian Contest

TO the managers of the numerous theatres of Famous Players Canadian Corp., Ltd., Toronto, one of the most important of all events in a long time was the finish of the managers' bonus competition which covered three months past, the theatres of Western Canada winning out from the Eastern Canadian Division in the group aggregates. The individual winner was Manager Frank Robson of the Empress Theatre, Edmonston, Alberta, who captured a $300 cash prize. Frank is a brother of Clarence Robson of Toronto, Eastern Division general manager for Famous Players. First individual place in Eastern Canada was captured by Leonard Bishop of the Regent Theatre, Ottawa, who took down a cash prize of $150. The first ten managers in Western Canada were awarded bonuses which were double those of the first ten in the Eastern Canadian district, the total awards amounting to $1,800.

The winners in Western Canada were as follows:

Frank Robson, Empress Theatre, Edmonton; Pete Egan, Strand Theatre, Calgary, Alberta; Ralph Ruffner. Capitol Theatre, Vancouver; F. H. Gow, Broadway Theatre, Vancouver; H. M. Thomas, Capitol Theatre, Winnipeg; George McComber, Royal Theatre, Fort William; C. S. Ferguson, Dominion Theatre, Nanaimo, B. C.; J. M. Robertson, Dominion Theatre, Victoria; E. Christenson, Capitol Theatre, Brandon, Manitoba; J. B. Reisman, manager Lyceum Theatre, Port Arthur, Ontario.

The Eastern Canadian winners were:

Leonard Bishop, Regent Theatre, Ottawa; G. McLennan, Capitol Theatre, Welland; Roy Downey, St. Clair Theatre, Toronto; J. A. Stewart, Princess Theatre, Chatham, Ont.; J. Green, Capitol Theatre, Guelph; D. C. Brown, Algoma Theatre, Sault Ste. Marie; Jack Laver, Garden Theatre, Toronto; E. O. Smithers, Strand Theatre, Kingston; Chris. Georgas, Classic Theatre, Owen Sound, J. S. Smart, Royal Theatre, Port Hope, Ontario.

In the previous managers' bonus contest among the managers of the 70-odd theatres of Famous Players Canadian Corp., last year, the first prize winner in Western Canada was H. M. Thomas, manager of the Capitol Theatre, Winnipeg, and the eastern winner was George Rotzky of the Palace Theatre, Montreal, Que.

Pacific States Firm Plans Many More New Houses

The Pacific States Theatres, Inc., organized a few months ago by A. B. C. Dohrmann, R. S. Shainwald, George Oppenheimer, Sam Harris and Irving C. Ackerman, with headquarters in San Francisco, is making rapid progress with its plans for building up a chain of theatres in the far western states and several are nearing completion.

A 1500-seat house will be opened at San Leandro at an early date, and work has been commenced on one of similar size at Hayward. The Franklin Theatre at Oakland has been remodeled and will be opened early in February. Construction work has been commenced on a 2600-seat house at Fresno and it is planned to make this the finest in the San Joaquin Valley.

A theatre is being erected at Redwood City and one will be built at East Oakland. A deal has been closed for the erection of a large suburban house at Irving street and Eighth avenue, San Francisco, and a downtown house will be added to the chain shortly. The new circuit will operate independently of the houses now being conducted by Ackerman & Harris.

ALBERTA VAUGHN ENGAGED

Alberta Vaughn and George O'Hara, F. B. O. stars, are engaged to be married.

American Film Trade Invited to London Carnival, March 6

AMERICAN motion picture stars and executives are invited to attend the Kinema Carnival to be held March 6 at the Hotel Cecil, London, England

The invitation was extended to the Americans by Frederick Watts, representative in London of Pathe Freres Cinema, Ltd., of No. 103-109 Wardour street, who sailed from New York on Wednesday last on the "France."

Mr. Watts received a cable, shortly before sailing, from H. A. Wallace, of Pathe, London, informing him that the distinguished committee in charge of the Kinema Carnival had expressed the hope that the invitation notice might be published in America in ample time to reach the entire motion picture industry before the middle of February.

The carnival is being held for the Cinematograph Trade Benevolent Fund, which applies to all branches of the trade in England. All the big people in London, Paris, and other cities, will attend. The fund began with $100,000, and is being augmented to meet the needs for which it was formed.

Coming and Going

Louis Gasnier, director of B. P. Schulberg Productions, arrived in New York this week from the West Coast on his annual two weeks' vacation.

Nat L. Mintz will leave shortly on a trip which will take in New England and the Middle West.

Peter J. Schaefer of Jones, Linick and Schaefer sailed on the Scythia January 29 for a tour of the Mediterranean.

Lew Marangella has left for Hollywood to resume duties at the Metro-Goldwyn-Mayer studios.

Abe Stern has left for California to confer with his brother, Julius, on new production plans for Century.

Ramon Novarro who plays the lead in "Ben Hur," has arrived from Europe.

J. D. Williams, of Ritz-Carlton Pictures, is back in New York.

William Fraser, of Harold Lloyd Productios, has arrived in New York following a three month's trip through Europe.

Will Hays has left for the coast. He will be gone about a month.

James Cruze has left Los Angeles for a brief visit to New York.

Charles C. Pettijohn is back in New York from a trip to the West coast.

Ludwig G. B. Erb, who has been in Hollywood since last summer, is expected in New York soon.

Jack Warner, of Warner Brothers, is in New York from Los Angeles. He will remain here for several weeks.

Bill Hart is in town.

George Blair, of the Eastman Kodak Company, is in town. He will remain several days.

Frederick Watts, who handles Pathe shorts in England, from the English Pathe headquarters in 103-109 Wardour street, London, had just completed the details of his third visit to the United States, sailing on the "France" on Wednesday last for home. He was accompanied by Mrs. Watts.

Canadian Independent Field Now Being Organized

An important step toward the organization of the independent exchange field in the Dominion has been taken by Ald. W. A. Summerville of Toronto, proprietor of the Prince of Wales Theatre, one of the finest of the new picture houses in Toronto. Ald. Summerville has organized the Preferred Pictures, Ltd., with a capitalization of $100,000 under the laws of the Dominion of Canada. He is the president of the new company and the vice-president is Arthur Gaboury, director of public safety, Montreal. The manager of the company is George S. Jeffrey of Toronto, a well-known Canadian exchange man. Mr. Jeffrey has recently been with Canadian Universal Pictures and has been in the business for years. The head office of the new company is Toronto.

President Summerville is vice-president of the M. P. T. O. of Canada, Ontario Branch, being very active in connection with the activities of that organization.

"Blue Sunday" Legislation Continues Bone of Contention in Many Sections

No Indiana Censors

Sans friends and mourners, the film censorship bill introduced in the Indiana general assembly was quietly laid to rest in the legislative graveyard on January 30 when without debate or protest the house adopted the report of its committee on public morals for the indefinite postponement of the measure. It had been generally regarded as a meddling and treasury-raiding proposal.

During a public hearing conducted by the public morals committee, no one appeared to sponsor the measure. Speaking against the measure at the hearing were Leo M. Rappaport, a stockholder and director of the Circle Theatre, Indianapolis; Mrs. Chic Jackson, Mrs. M. E. Robbins and Mrs. Fred L. Pettijohn, representing the Indiana Indorsers of Photoplays.

No Iroquois Disaster Now Possible in Chicago

The twenty-first anniversary of the Iroquois Theatre fire in which 575 Chicago theatregoers lost their lives was observed there last week. Fire Chief Buckley said the disaster could not happen under present conditions, owing to the modern methods of ventilation and fire prevention and the constant inspection of the theatres by the city fire department. Under the present city ordinances the ventilation system must be tested every six months, and all the theatre buildings erected since 1910 have been compelled to include automatic sprinklers over the stages, which must be inspected semi-annually. Steel curtains must be installed. This is of special interest to picture theatres, as many of them are now showing vaudeville and presentations which require that their stages be so equipped.

Each theatre is required to have one fire guard, and where the stage is used for shows, he must remain back-stage during the performance. Another is required for the auditorium and front of the house. All scenery of incoming acts must be put through a fire-proofing process, immersing in the fire-proofing liquid, even if it has been fireproofed in the previous town.

Chief Buckley said that there is a corps of inspectors attached to the Fire Department and each one had a certain number of theatres to inspect each day.

NEW SPRINGFIELD, MASS., THEATRE

Three New York men, whose identity have not been made known, have secured options on three plots of land in the business section of Springfield, Mass. It is reported that a million-dollar vaudeville and picture theatre will be erected. Present plans are said to call for the construction of a two or three-story building with a theatre seating 3,600. The land involved is said to be valued at $800,000.

One Censorship Bill Pending, One Defeated, One Threatened—Last Year Eighteen Were Under Consideration

THERE'S much to be thankful for, but never is the cup filled to overflowing. At this time last year eighteen censorship bills were pending throughout the country, two being introduced in Nebraska alone, while this year finds only one such measure pending, that in Oklahoma, one threatening in Connecticut and one just killed in Indiana.

Representative Averill of Branford will sponsor the Connecticut bill, which will provide for a board of three and resemble the New York measure.

William Y. Hinkle's Indiana bill would have provided for a board of five, each to drag down $3,000 a year in salary. One would have been recommended by the State Sunday School Association, one would have been a member of the Ministerial Association, two would have been well known lawyers, and the fifth a member of the Indiana Medical Association. This bill met its death blow on January 31, when the House of Representatives indorsed the unfavorable report of the Committee on Public Morals.

Another echo of the Sunday blue law, which has been bothering Ohio exhibitors for many moons, now comes from Chillicothe, where Sunday films are only a memory. Earl Myers and John Kaiser, Chillicothe exhibitors, arrested some weeks ago for alleged violation of the Sunday closing law, were found guilty after jury trials. Immediately thereafter a conference was held between W. M. McKenzie, prosecutor, and various agencies of the church, to which conference the theatre men were invited. After considerable discussion a truce was declared and the exhibitors agreed to remain closed on Sundays. C. A. Smith, another exhibitor, untried, also agreed. Myers and Kaiser each were fined $100 and costs by Judge Roscoe G. Hornbeck, who presided in place of Judge P. H. Blosser, against whom petitions of "bias and prejudice" had been filed by the defendants. The cases will be carried to the higher courts. Meanwhile, Hyers announces that sacred concerts and other similar programs will be given on the Sabbath.

Petitions for a referendum to permit Sunday shows in Evanston, Ill., are being circulated in that city under the auspices of the Downtown Evanston Business Mens Association. The petition will be presented to the city council and the sponsor will be asked that it be submitted for a popular vote at the coming April election. Ira Rosenberg, president of the organization, says that unless Sunday shows are permitted in Evanston, many of the newcomers will demand annexation to the city. Several theatre projects are being held in abeyance in Evanston to await the result of the movement, and it is likely that if it succeeds attempts will be made to secure Sunday shows in other north shore suburbs that have held out against the movement for many years past.

Speaking of blue laws, Slater, Mo., may, as a result of a civic argument which started last week, be the bluest of blue towns within a few days. As a result of the retaliation of the management of the Auditorium Theatre, even the delivery of Sunday newspapers may be prohibited. The town wanted enforcement of an old Sunday closing law, so the Auditorium management intends to see that the law is observed in every detail.

The dispute had its inception when the city council objected to Sunday shows in the Auditorium, the town's only theatre. The theatre's management retaliated by declaring it would insist on every other activity forbidden by the ordinance being suppressed. Officials of the town declare this might go so far as to include the delivery of Sunday newspapers. The attitude of the city officials is to await the filing of complaints against violators of the law. Through Mayor R. A. Jenkins it was announced that the city would not take the task of enforcing the law into its own hands, which means it probably will be left to the county circuit court to settle.

The Sunday closing ordinance, "which prohibits almost everything except breathing and eating," first was passed in 1908. It was amended in some minor details in 1911, but never has been enforced rigidly.

Sunday concerts have been abolished at Saxe's Wisconsin Theatre, Milwaukee, apparently as a result of protests by clergymen that they were attracting patrons who otherwise would be in church. The concerts will hereafter be given by Rudolph Kopp's Wisconsin Theatre Orchestra on Friday nights.

BERMANS GIVE "ARRIVAL" PARTY

Reversing the usual order of farewell parties marking departures from Los Angeles, Mr. and Mrs. Harry M. Berman of New York gave an "arrival" party Tuesday night at the Ambassador Hotel, where they are guests for several weeks. It took the form of a dinner dance and covers were laid for the following: Mr. and Mrs. Joseph I. Schnitzer, Mr. and Mrs. Arthur A. Schmidt, Mr. and Mrs. John Hamilton, Mr. and Mrs. John Brownell, Mr. and Mrs. Hyatt Daab, Mrs. Lehmann, Pandro Berman, Louis Baum, Mr. and Mrs. Lee Meehan and Dr. E. J. Wolfan.

PICTURE INCORPORATIONS FALL OFF

Motion picture companies incorporating in New York State during the past week failed to hold their average, the records in the secretary of state's office revealing the incorporation of four such companies, all located in the metropolis. The largest was the Lyric Operating Company, Inc., capitalized at $200,000; Alben, Inc., $10,000; Five Chatham Square Theatre, Inc.; B-C Productions, Inc., the capitalization of the last companies not being stated.

Lord's Day Alliance Seeks More Drastic Sunday Laws

BACK to the days of the Puritans, and a step further. If you should die in New York state on and after September 1, next, and sorrowing relatives should desire to hold your funeral on a Sunday, well and good. Perhaps if a bill introduced in the New York state legislature last week was passed and signed by the Governor, you would be perfectly willing to have your funeral occur on Sunday, or in fact any other day during the week, for in death there would be no sting.

All of which is by way of introduction to the fact that the Lord's Day Alliance, through Assemblyman Edmund Jenks, has caused to be introduced in the New York State Legislature about the most drastic bill of its kind in the history of the state. Mr. Jenks no doubt surmised the storm that would center over his head, if he fathered the bill, from start to finish, and for that reason the measure, as introduced, bore the significant words, "At the request of the Lord's Day Alliance."

As might naturally be expected from an organization such as the one behind the bill, Sunday motion picture shows are absolutely prohibited. But then exhibitors should not be disheartened for in the first place there isn't one chance in a million that the bill will ever be reported out of committee, and in the next place they are not the only ones to feel the prod of the reformers.

The bill prohibits about everything under the sun in the way of pleasure on a Sunday. For instance, all football, basketball, hockey, tennis, lacrosse, pool and billiards are out of the question, as well as dancing, theatrical acts, hunting, racing. Even caddies are not allowed to work on the links, the bill at its very outset, prohibiting all labor except of necessity for charity on Sunday. Even repair work in garages must wait until Monday, even though an automobilist might be a hundred miles or more away from home and suffer a breakdown.

All reduced fare excursions on Sunday would become a thing of the past and the handling of freight or the hauling of the same, except perishable and livestock, is out of the question.

Framers of the bill would, however, allow persons to live on Sunday, that is, if they could stand things as the Lord's Day Alliance would have it. Or if they didn't like it, they still would have the right to die. Meals could be served on Sunday and milk might also be sold as well as drugs, medicines and surgical instruments. The height of one's enjoyment on Sunday might be to buy a glass of milk, or if he had a little more money to spend, he might go out on a veritable tear and buy a surgical instrument.

All parades and processions would be relegated to things past and gone, except funerals, which could still be held on Sunday.

Convictions would be punishable, in the first instance, with a fine of from ten to fifty dollars, and on a third conviction, the offender could be sent to jail. These are the things embodied in the bill introduced and which if passed, would become effective on September 1, next.

Dominion's Suspension Does Not Involve Independent

Louis Rosenfeld, general manager of Canadian Independent Films, Ltd., Toronto, a company recently organized to take over the business of Dominion Films, Ltd., a former Allen organization, has announced that the suspension of the exchange license of Dominion Films, Ltd., by the Ontario Government, does not affect the Canadian Independent Films, Ltd., in any way. This license was suspended by the Ontario Motion Picture Bureau after 100,000 feet of second-hand films had been seized by the government after the films had been placed on sale for toy projection machines.

An appeal has been entered by Dominion Films, Ltd., for the return of its license, without which it cannot do business in moving pictures in Ontario under any form.

Urge Fight on Oklahoma Bills

IMPENDING legislation in Oklahoma, according to Ned Pedigo, of the Pollard Theatre, Guthrie, Oklahoma, threatens the welfare of exhibitors in his state.

Not satisfied with passive antagonism, Mr. Pedigo has gotten busy and secured data which he was able to convince the editor of The Guthrie Daily Leader justified four columns, three inches deep, in a recent issue of that publication.

Many exhibitors would consider this ample contribution to their personal effort against the threatening legislation; but "Battling Ned" isn't that kind. He went further.

"I sent out one hundred letters to exhibitors in the state," Mr. Pedigo said in regard to the matter, "I enclosed this clipping that had been published, and asked the boys to try and get it in their own city papers.

"Strong legislative measures being enacted in this State now! Pretty soon we are going to be sitting around with nothing in our pockets but our hands, unless we beat them in some way—talk of a 10 per cent tax, also Sunday closing, also censorship, and a little of everything."

Selling Your Seats

Lem Stewart demonstrates that small newspaper ads will get as much money as the larger spaces.

Hooked a hardware store to True as Steel.

A good puzzle verse for So This Is Marriage.

Harry Seel prologues America for a busted record.

How Eddie Hyman surrounded So Big.

Gets a tent show to advertise the pictures.

A telegram stuffer for Manhattan.

Used a pony ballyhoo on He.

Gave a name matinee to get a mailing list.

How Japan nabbers The Covered Wagon.

The standard campaign on Is Love Everything? has a new idea.

Frank H. Burns enlarged a store's display on Baby Peggy.

Opened a studio for Potash and Perlmutter.

Real Maine Indians ballyhoo in Bangor.

The flapper contest is still worth real money.

Good advertising displays on The Tornado, The Clean Heart, Married Flirts, So This Is Marriage, The Silent Accuser and The Fast Worker.

(Any one of a dozen different ideas in Selling the Picture to the Public will make from $10 to $100 for YOU. Turn back a few pages, read and use.)

Missouri Membership Drive Begins in St. Joseph

St. Joseph, Mo., a city of 100,000 population, the third largest city in Missouri, was the first point of conquest on the schedule of C. E. Cook, business manager of the M. P. T. O. Kansas and Missouri, in the membership drive now under way. As a result of his efforts exhibitors of that city will meet, 100 per cent. strong. Tuesday night at the Robideaux Hotel, St. Joseph, with President R. R. Biechele and Vice-President James W. Watson of the exhibitors' organization, for the purpose of cementing exhibitors of that city with the interstate organization.

It also is expected that a city association may be formed in St. Joseph, to operate in conjunction with the parent body. St. Joseph long has been without organization. The exhibitors who will attend the meeting are: Barney Dubinsky, Tootle Theatre; E. H. Reinke, Colonial and Orpheum theatres; M. W. Williams, Electric Theatre; Mrs. F. Wertenburger, Empress Theatre; M. F. Meade, Olive Theatre; John Egli Hickey Theatre; G. E. Montrey, Park Theatre; Roy Spurlock, Star and Nickle theatres; W. Lench, Jr., Savoy Theatre; Edward Peabody, Penn and Palace theatres.

INJURED IN ELEVATOR FALL

George H. Cobb, of Watertown, chairman of the New York State Motion Picture Commission, was injured in New York City last week when an elevator dropped nine floors. Mr. Cobb was taken to the Knickerbocker Hospital where he was found to have received many bruises but was not seriously injured. Mrs. Cobb was summoned from Watertown.

The accident occurred as Mr. Cobb and others were ascending to the roof of the building to witness the eclipse. It was first thought that Mr. Cobb had been seriously injured. X-ray pictures, however, failed to reveal any broken bones. Mr. Cobb was badly injured a year or so ago in Watertown when he was struck by an automobile.

Great Wisconsin Theatre Combine Begins with a Membership of Fifty

Decision Due Soon

Unless some unexpected legal snags are encountered, negotiations between Cecil B. DeMille and Producers Distributing Corporation should soon result in a definite agreement. The contracts have been drawn up and the lawyers now are going over them, it has been learned, though both Producers and Mr. DeMille decline to discuss the matter.

It is believed that De Mille would direct a series of specials and supervise other productions in which Leatrice Joy and Rod La Rocque will be featured, for these two stars have personal contracts with De Mille.

Another rumor, apparently with foundation, is that De Mille will take over the Thos. H. Ince studios at Culver City.

Ask for Injunction to Keep Lillian Gish with Duell Co.

Charles H. Duell, Inc., has brought injunction proceedings to prevent Lillian Gish from acting with any motion picture company except the plaintiff. Louis Levy, counsel for Miss Gish, declared that this was "the latest move of a design to force Miss Gish to continue under an indefinite contract."

The summons and complaint, asking an injunction, declare Miss Gish was under contract to Inspiration Pictures, Inc., when Charles H. Duell, Inc., was formed. Her contract was transferred to the latter corporation by Mr. Duell and Walter Camp, Jr., officers of Inspiration Pictures, Inc.

Under her contracts Miss Gish's salary begins at $1,250 a week and increases with her length of service to $2,500 a week, with a percentage of the gross receipts of her pictures. "Romola" is now being shown. Her previous picture "grossed" $1,500,000. Miss Gish is bound under options to make twenty-four pictures during the period ending January 31, 1930.

"Miss Gish started with a fairly sound contract," said Mr. Levy, "with Inspiration Pictures, a highly responsible corporation. Her work was done faithfully and well. Yet after two years Mr. Duell constantly whittled down her rights. She suddenly finds herself yoked to Mr. Duell's personal company. So the Inspiration Pictures, Inc., is entirely relieved from obligation."

No statement was forthcoming from Mr. Duell.

EXCLUSIVE FEATURES MOVES

Exclusive Features, of which J. M. Goldstein is president and Jack Weinberg treasurer, has moved to its new quarters on the tenth floor of 729 Seventh avenue, New York City.

One of Its Primary Objects Understood to Be Combined Booking of Pictures—Silliman Is President, Wiesner Manager

THE greatest theatre combine in the history of the motion picture business in Wisconsin has been revealed through a formal statement just issued by J. H. Silliman of Milwaukee, which declares that on February 16 the Badger Theatres Corporation will begin to function with a membership of fifty exhibitors throughout the state.

Although the statement vaguely gives the purpose of the organization as a means "of obtaining a better understanding of the needs and desires of its members, so that their screen entertainment might be made more attractive to the theatregoing public," it is generally understood that one of its primary objects is the combined booking of pictures.

With the exception of listing officers of the organization, which includes Mr. Silliman as president, the statement fails to reveal the identity of its members. However, it is reported that approximately half of the theatres interested are from Milwaukee and the remainder distributed throughout Wisconsin. According to reports, none of the first-run downtown Milwaukee houses is a member.

Just who composes the new organization is expected to be revealed on February 5 when a mass meeting is to be held at the Maryland Hotel in Milwaukee for the purpose of completing further details.

Mr. Silliman's formal statement comes as a climax to countless rumors that have been afloat for weeks and which had their inception when papers of incorporation were filed at Madison, listing Fred Seegert of the Regent, E. W. Van Norman of the Parkway and George Fischer of the Milwaukee as incorporators. Mr. Seegert, besides conducting the Regent, is president of the M. P. T. O. of Wisconsin.

It was at first believed that the combine was limited to these three theatres, but this belief was soon dispelled when it became known that organization work was being carried on throughout the state. Apparently the organization is not limited to any one section of Wisconsin, since reports have it that the membership roles include cities in the most northern and southern portions alike.

It had been reported that Uihlein's Alhambra and Garden theatres, the two houses that present the greatest opposition to Saxe's chain, were among the Milwaukee theatres in the combination, but these reports proved unfounded when O. J. Wooden, director of those show houses, emphatically denied that he is in any way connected with the movement.

With Saxe controlling twenty-three theatres in the state, the talk among disinterested exhibitors and film men has been that the new corporation was intended to be used as a weapon to compete against the Saxe chain. Discussing this phase of the matter, a leader in the new movement, who refused to allow his name to be used, had this to say:

"We did not organize for the purpose of fighting anyone. It should be distinctly understood that we do not aim to put any exhibitor or exchange out of business. We have merely joined together to protect our own interests and do not anticipate trouble with anyone on the outside."

Because of reports that some of the exchanges have been suspicious of the new movement and have even threatened to boycott members, and because of the other reports that have been circulated from time to time, it is known that officers of the corporation put in considerable time in framing a statement which would put over the idea that it does not aim to battle any other organization.

The statement, headed "Badger Theatres Corporation Launched," follows in full as given out by Mr. Silliman:

"Some six months ago, several motion picture theatre owners of Wisconsin met and discussed the advisability of forming a corporation for the purpose of operating their theatres on a co-operative basis and thereby obtaining a better understanding of the needs and desires of its members, so that their screen entertainment might be made more attractive to the theatre-going public.

"After an extensive study, the Badger Theatres Corporation was formed with a nucleus of fifty theatres to commence operation on February 16 of this year.

"The officers are: J. H. Silliman, president; George Fischer, first vice-president; E. Rice, second vice-president; E. W. Van Norman, secretary; Fred C. Seegert, treasurer, and Max Wiesner, general manager.

"The operation of the corporation is in the hands of eleven directors with the general manager in charge. The corporation has engaged quarters at Eleventh and Wells streets.

"The officers and directors of this corporation, as well as each member, believe it is one of the greatest constructive strides ever taken in the history of the business and that the methods pursued will tend to eliminate a great deal of waste and useless expense in the exhibitive end of the business, along the same lines that the producers have been endeavoring to eliminate waste in their end."

Wiesner, general manager, is one of the most widely known men in the film business

(Continued on page 655)

M. P. T. O. A. Congratulates Albert Smith and Vitagraph

THE Motion Picture Theatre Owners of America, through President M. J. O'Toole and Chairman of the Administrative Committee Sydney S. Cohen, has sent congratulations to President Albert E. Smith of the Vitagraph Company of America on the definite position he took on the question of clean and wholesome pictures and producer-trust ownership or control of theatres, in connection with his statement of withdrawal from the Motion Picture Producers and Distributors of America. The statement, which has been mailed to leading newspapers of the country, is in part as follows:

"Two outstanding elements of vital concern to the motion picture industry feature the statement of President Albert E. Smith of the Vitagraph Company of America in connection with his withdrawal from the Motion Picture Producers and Distributors of America. One is the declaration that the American public desires and should be supplied only with clean and wholesome pictures. The other is the definite statement that the producers and distributors should remain out of the exhibiting field and not compete with the buyers of their own product in the unethical ownership or direction of theatres in open opposition to theatre owners and with the ultimate purpose in view of creating a huge monopoly of all divisions of the motion picture industry.

"We congratulate President Smith and the Vitagraph Company of America on the position taken on these two vital phases of the motion picture business. Clean and wholesome pictures are entirely essential to the success of the business. Theatre owner operation of theatres, with the producing and distributing divisions performing the functions of making and serving pictures only, as is the case in other lines of American business, is the only honest and honorable line to pursue and will insure the full and complete community advantage of all theatres to the public.

"Large blocks of theatres are now owned by producing and distributing companies. It is such a manufacturers' monopoly of what may be termed the retail division of the business which encourages the presentation of objectionable pictures. Such theatre managers, being the mere servants of the producer and distributor owners, have no option but to present the picture given to them. They must take what their master offers. By thus securing a means of presenting these objectionable pictures in their own theatres in many of the larger American cities they force the same pictures on the independent theatre owners or threaten them with the building of other producer-owned theatres in their territories, which will, if carried out, ruin the independent exhibitor.

"Producer-owned theatres use no independent picture product save in rare emergencies. Through this sinister control and their ability to terrorize and coerce independent theatre owners, they force the latter to also refuse the product of independent producers, and thus through these unfair business methods force independent producers out of business, curtail the supply of independent pictures and fasten more securely on the theatre owners and the American public the products of the trust studios at times so objectionable in character."

New Jersey Theatre Owners to Fete R. F. Woodhull at Banquet

A BANQUET will be tendered to R. F. Woodhull, former president of the Motion Picture Theatre Owners of New Jersey, at the Hotel Robert Treat, Newark, N. J., on March 4. Mr. Woodhull was for three years president of the New Jersey exhibitors, and upon retiring from that office early last year he became a member of the Board of Directors of the Motion Picture Theatre Owners of America, representing his state in the national organization.

Coincident with the dinner will be the grand ball in honor of Hon. Frederick C. Briedenbach, mayor of Newark. The banquet is under the auspices of the New Jersey theatre owners. The ball, following the banquet, is given by the Essex County Theatre Owners affiliated with the state body.

During his three-year tenure in office Mr. Woodhull worked tirelessly in behalf of his fellow exhibitors. Some of the most important, forward steps toward the betterment of conditions among showmen in New Jersey were brought about by Mr. Woodhull. When he was succeeded in June last by Joseph M. Seider, the new president, the Board of Directors of the M. P. T. O. of N. J. decided upon the dinner as a mark of respect to Woodhull.

At a meeting held last week, Henry P. Nelson of Elizabeth, secretary of the M. P. T. O. of N. J., was unanimously chosen to be chairman of the general committee in charge of the banquet. Leon Rosenthal was appointed chairman of the committee on tickets and Louis Rosenthal was named treasurer. Sidney Samuelson heads the committee on invited guests and Moe Kridel and Lawrence A. Urbach were designated to take charge of the publicity.

The national organization and many state organizations will be represented at the Woodhull banquet.

SUITS TOTAL $640,000

Twelve actions for damages, totalling $640,000, are an aftermath of the collapse of the roof of the Knickerbocker Theatre in Washington, D. C., on January 28, 1922. These have been filed in the District Supreme Court by persons injured in the accident. The defendants are the Knickerbocker Theatre Company, Harry M. Crandall, president; Reginald W. Geare, architect; John H. Ford, who fabricated the ironwork; the Union Iron Works, which furnished the iron, and the District of Columbia, which is charged with negligent inspection of the building while in the course of construction.

Letters to the Editor

January 17, 1925.

Dear Mr. Welsh:—

It is indeed refreshing to find that our earnest efforts toward the making and establishing of GOOD serials has received editorial recognition in the page article, "Give a Thought to the GOOD Serial" in your issue dated January 24.

Every one of the arguments you advance in behalf of GOOD serials is sound and logical, the same kind of propaganda we have been preaching for years—and more especially during the last eighteen months.

It surely is a significant sign of the times that "THE WAY OF A MAN," a GOOD serial, built upon the basis of a story by the same name written by the author of "THE COVERED WAGON," should have secured the biggest distribution of any serial ever released by this house.

James Fenimore Cooper's "Leatherstocking Tales" put into serial form by us under the title of "LEATHERSTOCKING" is another GOOD serial which has enjoyed splendid distribution.

When Police Commissioner Richard E. Enright furnished the story for "INTO THE NET," another GOOD serial, another forward step was taken. Up to date the distribution on "INTO THE NET" is forging away ahead of that on "THE WAY OF A MAN."

There is but one discordant note in your article: Saturday morning matinees for children. We have no recollection of children eagerly devouring serial stories in the Saturday Evening Post or other popular magazines. Why, therefore, should screen serials, founded upon the same bases as magazine fiction serials, have more of an appeal to the juvenile mind?

Pathe Serials are produced primarily to interest and entertain all people of both sexes, young, old and middle-aged, and in this respect differ not from all good dramatic features.

We have found one of the biggest stumbling blocks to interesting the managers of high class family theatres in GOOD serials, is their recollection of years gone by that "serials" were chiefly supposed to interest "the kids."

Let us grant that a GOOD serial will have a consuming interest for "children of all ages" (and that includes everybody from the adolescent to the centenarian); could there be a better examplar of popularity than the unparalleled distribution which has been secured by the "OUR GANG" Comedies?

Pathe Serials are headed in the right direction, Mr. Welsh. They've been headed that way for the past several months. In fact ever since it was decided to eliminate the extreme "hokum," the ultra-sensationalism, the impossible stunts and the illogical situations from our stories and productions.

Your article presupposes one thing which isn't at all correct. It assumes that higher class theatres today are not playing serials. Had you the space to print the list and had we the time to prepare it, we could point with pride to at least 2,000 very high class theatres which regularly play Pathe Serials, in addition to between 4,500 and 5,500 so-called "serial houses" which depend upon Pathe Serials as their main attractions.

It is a source of amazement that there still should be, however, hundreds upon hundreds of exhibitors who cannot realize that the path of serial success has already been blazed for them by such astute publishers as William Randolph Hearst, The Curtis Publishing Company and those other million-copy-magazine owners to whom you refer in your article.

The million-copy-magazines prove beyond question that the great fiction-loving public delights to have its thrills and melodramatics served up in instalment or episode form, and eagerly awaits the succeeding issue in order to follow the "to be continued" narrative.

Pathe Serials of today simply translate to the screen the identical type of "to be continued" serial fiction which has built up the circulations of the million-copy-magazines. That in itself is a sufficient reason for their tremendous popularity and extremely good distribution.

Again thanking you for your most timely article, we are,

Yours very truly,
PATHE EXCHANGE, INC.,
E. Oswald Brooks,
Serial Sales Manager.

State Rights Sales

Dale Hanshaw, president of Sierra Pictures, has sold a series of six Bob Burns, six Al Richmond and two-reel westerns featuring Fred Hank to the following exchanges: E. L. & C. Films, San Francisco; West Coast Distributors, Seattle; Equitable, Minneapolis and Milwaukee; Exclusive, Chicago; Security, Cleveland; Apex, Pittsburg; Biltmore Pictures, Greater New York; Twentieth Century, Philadelphia. All foreign rights on these pictures have been acquired by William Pizor and Gabriel Arana. Louis L. Mayer is acting as eastern representative for Sierra Pictures.

George Jeffries of Preferred Pictures, Ltd., of Toronto, Canada, has just closed contracts with Herman F. Jans, president of Jans Productions, Inc., whereby he acquires the Canadian territorial rights to all six of the new Jans features. These are "Playthings of Desire," "The Mad Dancer," "Married?," "Ermine and Rhinestones" and two others to be announced.

Announcement is made by W. Ray Johnston, president of Rayart Pictures, of the sale of the Reed Howes Series for Michigan to the Rex Film Company, Detroit; the series of six Rayart-Jack Perrin pictures for Western Missouri and Kansas to the Western Pictures Company, Kansas City, of which Lee Balsly is manager. Also, the sale of the Reed Howes and George Larkin pictures for California, Arizona, Nevada and the Hawaiian Islands to the Hall Film Exchange, San Francisco; "Battling Brewster" for the six New England states to the Independent Films, Inc., Boston; and for Ohio to the Progress Pictures Company, Cleveland and Cincinnati.

Wisconsin Combine

(Continued from page 653)

in the state. He has been connected with Jack Grauman's Celebrated Players' office in Milwaukee and is recognized as a man of exceptional ability. As general manager, it is expected that he will do the picture buying.

Mr. Silliman, president, is a veteran Milwaukee showman who, in addition to controlling the Downer, Astor, Jackson and several other East Side houses, some time ago joined with Grauman in taking over the Juneau on the South Side.

Mr. Fischer also is one of the pioneers in Milwaukee. He was for years connected with the Saxe organization, being in charge of the Alhambra, the leading downtown house at that time, before it went into the hands of the Uihleins. Later he managed a Chicago theatre, but returned almost four years ago and led in the organization of a company which erected the Milwaukee, one of the finest uptown houses in the city. Recently he also opened the Capitol, a West Allis theatre.

Mr. Van Norman's Parkway is a costly West Side house. He has been one of the leaders in the M. P. T. O..

Mr. Rice is identified with the interests which control several large outskirt houses, including the State, on the West Side.

TO WIRELESS "MOVIES"

C. Francis Jenkins, inventor, plans to soon conduct tests of wireless transmission of motion pictures in Washington, D. C. He will build a small studio in his laboratory and broadcast for the benefit of receiving sets to be installed in a few homes. A cover will be raised and the pictures seen on a screen within the box. Mr. Jenkins declined to comment on the probable success of the experiment.

New England Theatre Owners Chamber of Commerce Formed

NEW ENGLAND theatre owners have virtually completed the organization of the New England Theatre Owners' Chamber of Commerce. This is the result of an investigation of the activities of the Theatre Owners' Chamber of Commerce of New York by the New England exhibitors, who propose to take steps to outline the work of their new organization so that its members may have an opportunity to enjoy the benefits of their brother exhibitors of New York.

Officers have been elected as follows: Chairman, Michael A. O'Leary; secretary, Edward M. Farrell; treasurer, Charles Williams.

A committee has been appointed to prepare by-laws and define a policy. The members of this committee are David Adams, Concord, N. H.; M. A. O'Leary, Boston; M. White, Dover, N. H.; Abraham Goodside, Portland, Me.; W. A. Graves, St. Johnsbury, Vt.; Edward M. Fay, Providence, R. I.; H. R. Williams, Jamaica Plain, Mass.; Louis M. Boas, Boston, Mass.; G. F. Sellman, Cambridge, Mass.; J. Emery, Bar Harbor, Me.

The meetings of the new organization will take place on the first Tuesday in each month. Addresses are to be given by members of the New York body. Headquarters have been established in the Hotel Arlington, Boston.

Saturday Children's Shows Perplex Michigan Exhibitors

THE problem of Saturday morning shows for children is at present agitating Michigan exhibitors as a result of the announcement last week from the Will H. Hays office that exhibitors throughout the country would join in regular Saturday morning exhibitions for children The plan has been attempted three different times in Michigan and on each occasion has been chalked up as a failure because parents and various organizations that should have become interested in the project showed surprising lethargy and allowed the exhibitors to lose money.

According to H. M. Richey, manager of the Motion Picture Theatre Owners of Michigan, the 475 exhibitors represented in the organizations in Detroit and Michigan will co-operate with the Hays idea if it is assured that parents, schools, churches, and various welfare organizations will co-operate to make the plan the success it should be.

"It costs the neighborhood theatre manager about $50 for films and overhead to stage each show, so there must be a response of at least 500 children at the 10 cent admission scale set by the Hays announcement. The exhibitor cannot be expected to pocket a loss; in fact, he should be accorded some little profit for the loss of business from his regular shows.

Richey says that if the plan is again tried in Detroit the city will be divided into zones and the shows rotate each week.

Urges Abolition of Censor Body

Governor Alfred E. Smith again demanded the abolition of the New York State Motion Picture Commission in a special message to the Legislature on Monday, February 2. The message from the Governor, recommended consolidation of certain state departments and the abolishment of others. Governor Smith, in his message, declared that the Motion Picture Commission should be abolished because its work is of no value and because facilities already exist elsewhere to discharge the duties of the Commission.

"There is no need," said the Governor, "to transfer any of the functions of this Commission to some other department. The Commission should not exist at all. The penal law will take care of bad motion pictures, and if you believe it to be not strong enough, strengthen it."

Green Plans Theatres for Watertown and Woburn, Mass.

Benjamin H. Green of Roxbury, Mass., president of the Atlantic Theatres Corp., is planning to build two new theatres, one in Woburn and the other in Watertown. He now conducts theatres in Medford and Melrose.

"Benny" Green, as he is popularly known, is one of the pioneer exhibitors of New England. He began his theatrical career about twelve years ago as assistant manager of the Park Theatre in Boston. Later he went into business for himself in Chelsea. Sometime afterward Alfred Black made Green general manager of the Black circuit of theatres. Associated with him in the Atlantic Theatres Corp., are E. M. Daugel, I. M. Feinberg and Jacob Morse.

Film Organizer Elliott Active Outside Industry

Frederick H. Elliott, who, in 1916 organized the N. A. M. P. I., and who much more recently organized Independent Producers with I. E. Chadwick as president of the I. M. P. P. D. A., is still active as an organizer, but not at this time within the motion picture pale.

In an article appearing in the Taxi News, Mr. Elliott urges the necessity for organization in the taxi industry. On many former occasions Mr. Elliott has shown his interest in this and kindred branches of the automobile industry.

You think you have seen

See This!

"Ida

The best story ever put into a Pathéserial

The Thrills, Romance and Drama of the old Gold Rush Days

Pathéserial

TRADE MARK



xciting "Westerns"--

Mahlon Hamilton and Vivian Rich in

ho!"



SCENARIO BY
FRANK LEON SMITH

FROM THE NOVEL BY
THEODORE BURRELL

PRODUCED BY C. W. PATTON

New York Legislature Asked to Repeal Screen Censorship

THE FIRST definite move in the fight to wipe out motion picture censorship in New York State was made in the Legislature at Albany on February 3 through the introduction of a bill by Assemblyman Frederick L. Hackenburg of Brooklyn, calling for the abolishment of the commission on July 1, next, and the turning over of all books, papers and records of the commission to the state comptroller on or before June 30, the latter official being authorized to wind up the affairs of the commission. The bill is identical in its wording with the one introduced by Mr. Hackenburg a year ago and which failed to pass.

A companion bill will be introduced in the State Senate during the next few days by Minority Leader James J. Walker of New York City. Both bills will be referred to committees, and the next move will be to have the bills reported out and go to a vote on the floors of the respective bodies.

It will be some time yet before any date will be announced for the public hearing which will be held on these bills. This hearing will bring to the State Capitol probably the largest crowd that will attend any similar gathering during the present session of the Legislature. The big fight this year will be on censorship repeal.

The fact that Assemblyman Hackenburg has introduced the bill calling for the abolishment of the commission and the natural wiping out of censorship caused considerable comment in the legislative corridors. Members of the Assembly are already lining up and the fight will be one of the bitterest of the entire winter.

Two Chicago Holdups Net the Bandits $7,400

Four masked men who entered the offices of the Commodore Theatre, 3105 Irving Park boulevard, Chicago, last week forced the owner Nathan Gumbiner, and his janitor, Peter Weber, to surrender the cash box containing $1,400, and escaped in a touring car. Gumbiner had just started to count his Sunday receipts when the four men entered with drawn revolvers and forced him and his janitor on to a small balcony, where they were tied up with electric light wire, the holdup men then leisurely collected their loot. Two weeks ago an attempt was made to blow the safe of the Commodore, and the police believe that the men who failed in the first attempt are the same who robbed the place.

On February 26 George Heaney, a messenger for the Pantheon Theatre of Lubliner & Trinz, at Sheridan road and Eastwood avenue, hailed a taxi and started for a bank with $6,000 of the theatre's money. Two blocks from the theatre two men jumped on the running board, took the $6,000 from Heaney and disappeared.

F. B. O. CLUB HOLDS DANCE

The F. B. O. Thrift Club, an organization composed of the employes of Film Booking Offices, held their first annual dance at the Hotel Martinique, Broadway and 32nd street, on Thursday evening.

The employes with their guests numbered five hundred. Virginia Lee Corbin and Johnnie Walker, who are playing the leads in the F. B. O. underworld melodrama now being shot at the Whitman Bennett Studios, were among the prominent players who attended.

Ralph Crocco and John Haas of the auditing department were in charge of the entertainment.

ACT AGAINST ODOR BOMBS

At the request of Louisville exhibitors, principally those operating the smaller and suburban houses, an ordinance will be passed to stop sales of odor bombs through placing a license fee of $150 on all retailers handling the bombs, along with itching and sneezing powders. These articles have been a great annoyance of late, as a result of youths using them in theatres. Samples of the objectionable articles were placed in the hands of City Attorney W. T. Baskett.

Price War Halts

Milwaukee's price-cutting war has come to a halt with the announcement by Stan Brown, manager of Saxe's Strand, that his house will return shortly to a 50 cent evening policy. Matinees will remain at the recently established price of a quarter.

The Strand has been charging 35 cents for evening shows since a few weeks ago, when Uihlein's Garden went down to 35 cents and Freuler's Butterfly tumbled from 25 cents to 15. Ascher's Merrill had previously adopted a 35 cent policy.

Decision to return to higher admissions was reached, according to Brown, with the closing of a deal whereby the Strand will show Paramount almost exclusively. Heretofore the Paramount product has been evenly split between Saxe's Wisconsin and Uihlein's Alhambra. From now on, according to Brown, the next forty will be split between the Strand and the Wisconsin, with the Strand getting most of them. The first picture under the new policy will be "Peter Pan."

According to O. J. Wooden, manager of the Alhambra and Garden, the 35 cent scale will continue to prevail at the Garden and the 50 cent admission will remain at the Alhambra. He hopes to boost business at the Garden when the Strand goes to 50 cents.

George R. Batcheller and Mrs. Dolan Are Dead

George R. Batcheller, 62 years old, died in Boston on January 15. He was born in Providence and for several years was manager of the Westminster Theatre in that city. He also had managed the Lyceum and Gayety theatres in Boston and the Front Street Theatre in Worcester. Mr. Batcheller retired from active business about eight years ago. He is survived by one son, George R. Batcheller, Jr., and one sister, Carrie Batcheller. Mr. Batcheller was the son of George H. Batcheller, a former partner of B. F. Keith.

Mrs. Nellie E. Dolan, 51 years of age, died on January 26 at the home of her niece, Mrs. Iona May Redden, in Dover, N. H. Mrs. Dolan came to Dover in 1909 with her husband, the late John F. Dolan, and they established the Lyric Theatre. Mrs. Dolan continued to conduct the theatre after the death of her husband in 1913. From July, 1923, until last September she had managed the Strand in Dover. Mrs. Dolan resumed personal charge of her own theatre last Labor Day.

SALE OF SECURITIES BARRED

The sale of securities of the Criterion Pictures, Inc., has been barred in Massachusetts by the state commission on public utilities, acting under the blue sky law regulating the sale of securities. The commission's decision states that evidence which it has collected indicates that the concern offered purchasers of its securities notes bearing interest at 40 per cent.

Can't Run Picture Theatre

THE Hostettler Amusement Company, Omaha, has won its court fight to put the city of Hastings, Neb., out of the picture business. District Judge B. H. Payne of Grand Island, Neb., handed down the decision. Judge Payne issued an injunction forbidding the city of Hastings from engaging in the show business in its municipal auditorium, and also halted plans to install a $13,000 organ in the building.

The city of Hastings started showing pictures in its municipal auditorium sometime last year, and alleged at the time the Hostettler Amusement Comany, which operates three picture houses in Hastings, was charging unreasonable prices. The Hostettler Amusement Company engaged attorneys who obtained a temporary injunction against the city to prevent its operating the auditorium as a picture house, on the technicality that city funds could not legally be used to engage in the picture business.

The temporary restraining order obtained many months ago did not stop the city from operating the picture house, as attorneys for the city advised going ahead and operating by using only such funds as came in as receipts of the business, instead of drawing from any city fund. Thus the auditorium has been operated until now as a municipal picture house, but the injunction orders the suspension of this activity.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Cohoes, N. Y., Fire Loss Big; Buettner Will Build Again

Undismayed by the fire of two or three weeks ago, which totally destroyed the Strand Theatre in Mechanicsville, N. Y., Louis Buettner of Cohoes, president of the company which operated the house, announces that a bigger and better Strand will be built at once and that the city, instead of being the loser, will really be a gainer. Hardly had the ruins cooled before Mr. Buettner and his associates were in consultation with an architect who is now busy with the plans for a 1,100-seat house that will be built upon the same site and for which ground will be broken as soon as the weather permits. Workmen are already engaged in clearing away the ruins and within a week or two it is expected that the insurance companies will adjust the loss. While in Albany the other day Mr. Buettner stated that the house was valued at $118,000, and that even if the full amount of the insurance, amounting to $85,000, is paid, the company will be a considerable loser.

Back to nature is the slogan of Nate Robbins and Rae Candee of Utica. What does it matter if the mercury ranges far below the zero mark? The two spent a portion of last week at the Robbins camp in the Adirondacks, enjoying the snowshoeing and returning home with reddened faces and appetites that threatened destruction to every restaurant in Utica.

The Albany Zone committee has moved into its new headquarters in the Mark Strand Building. Exhibitors throughout the district are remitting in considerable numbers and many are also taking advantage of the service being given. Al Bothner, formely of Troy, now manager of Smalley's house in Mohawk, was one of the first to utilize the committee, telephoning the other day for paper and other things needed for his show. Others have sent word in for a list of tax-free music. There is some talk of having the committee meet once a month instead of at longer intervals. Each member of the Zone is to receive a membership card in a black leather case.

Uly S. Hill, managing-director of the Strand group of theatres in this section, will never again live in a city; that is, if he has anything to say about it, and the chances are that he will. Although Mr. Hill manages theatres in both Albany and Troy, he resides at West Sandlake, some ten miles or so outside of Troy. The house was built many years ago and Mr. Hill and his family are as snug as the proverbial "bug in a rug."

There was a time when Jake Rosenthal of the Rose Theatre in Troy was as punctual as the clock in reaching his house at 8 a. m. Now it's along toward noon when Jake shows up, looking a bit sleepy-eyed. Radio is the answer. Mr. Rosenthal, however, is lucky in having children who help him out. As a rule, his daughter Cecilia is at the ticket office, but last week she was sick with a cold and Mr. Rosenthal's son was on the job.

The Star at Newport has changed hands, H. B. Olds selling out to Schultz and Wright. Instead of running films on Saturday night, the new owners are staging basketball games that evening and running films on Wednesday and Friday nights.

Harry Lazarus, who formerly ran the Pine Hills Theatre in Albany and later moved to Kingston where he has been operating a house for two years, is planning to construct a new theatre that will be one of the largest and handsomest in Ulster County.

Up in Philadelphia there is an exhibitor by the name of D. C. Aldrich, who attracted a lot of attention last summer by allowing his patrons to first see the show and then pay what they thought it was worth as they left the theatre. He has discontinued the practice, but is branching out and will shortly open a theatre in Evans Mills.

Bowlers from the Troy Theatre are again bowling a lusty ball. A team consisting of Walter Roberts, Ben Stern, John Gamble, Ernest Burleigh and Fred Anderson stacked against the Elks Five last week and walked off with first honors.

Jacob Elias of the Corn Hill Theatre in Utica doesn't depend on his own good judgment in buying pictures. He makes it a family proposition, or, at least, so declare film salesmen. Jacob passes on a picture, so does his wife, and then right down the line, including the son. Judging from the way his pictures please the crowds, his scheme is not such a bad one after all.

Exhibitors in this section shivered and shook during the past week, the theatres experiencing one of the toughest six-day periods in many a year. If you don't believe it, ask Mrs. G. H. Brown of the New Theatre in Old Forge, who reported 50 below, or Alec Papayanakos of Potsdam, who tried to do business with the mercury hitting 48 below, or Bill Benton, with houses in Saratoga and Plattsburg, where the mercury almost vanished, or Dave Seymour of Saranac Lake, with 38 below. And then not satisfied with this, the weather man put on a sketch last Thursday night that blocked trolleys and railroad trains in all the larger cities as a blizzard kept everyone indoors.

Bill Smalley is at it again. Finding everyone in Sidney just plain "nuts" over crossword puzzles, Mr. Smalley is now offering $5 for the first solution handed in to a crossword puzzle printed on the back of his program, and two tickets for the next 100 persons submitting correct solutions, with the provision, however, that the winners be in the theatre at the time the answers are read.

Mrs. I. M. Arquette of Parishville has closed her house for the winter, except for an occasional picture. At the present time Parishville is buried beneath a four-foot blanket of snow.

Boys are believed to be responsible for the loss of several reels from theatres in Albany, Schenectady, Troy and Cohoes. The

(Continued on next page)

Albany Wise Cracks

Tony Veiller of the Lincoln Theatre in Troy received a letter last week from a woman who had heard him talk over the radio and wanted his advice in regard to writing scenarios that would be acceptable. If Tony knew the answer, he probably would, with his newspaper training, not be managing a house.

There is a pretty good story going the rounds of Troy, giving the reason why Mrs. Walter Roberts, wife of the manager of the Troy Theatre, postponed her trip to New York City. It seems that Mrs. Roberts was considerably worried as to just what might happen to her husband when he was initiated into the Elks, so she decided to wait until the event happened. Upon seeing her husband alive and well, she packed her bag and is now spending a few days with relatives in the metropolis.

"Just a minute" is a favorite expression with C. L. Deyo, a well known exhibitor in Schoharie. Film salesmen declare that he uses it every five minutes or so, but that the minute, especially when he doesn't want to buy, sometimes stretches into a good half hour.

Every item of news that you read in this department about exhibitors, many of whom you probably know or have heard of, is planned to foster the spirit of good fellowship, the get-together idea. So is the dependable material that appears in Straight From the Shoulder reports. You can derive interest from News and Views; you can get much of practical booking benefit from Straight From the Shoulder. And you can help, too, by sending your reports to the latter department.

Now Booking

"Charley's Aunt"

with Syd Chaplin

Directed by Scott Sidney

CHRISTIE FILM COMPANY INC





Released by

~ PRODUCERS ~ DISTRIBUTING ~ CORPORATION ~



Scene from "Classmates," the Richard Barthelmess success, a First National picture, showing a detail of the U. S. military academy at West Point, N. Y.

News from Buffalo, N. Y.

J. H. Michael, chairman of Buffalo Zone, M. P. T. O. of New York, has appointed the following exhibitors to sit with representatives of the exchanges on the arbitration board. For meetings in February: Howard J. Smith, manager of the Palace, chairman; Johnny Carr, Shea's North Park; Al Teschmacher, Casino, with J. N. Morris of the Happy Hour as alternate. For March: A. C. Hayman, state treasurer and proprietor of the Strand and Cartaract, Niagara Falls, chairman; Arthur L. Skinner, Victoria; Mat. Vallelly, Family, Lackawanna, N. Y., and D. Dillemuth, Broadway Lyceum, Buffalo, alternate.

A thief forced the door of the lobby of Shea's Hippodrome on the evening of January 30, entered the box office by picking the lock on the door and got away with $33.

R. S. Averill, manager of the Olympic, put over some good exploitation stunts on "The Tornado" last week when he arranged with the Buffalo Evening Post to publish a cross-word puzzle on the picture.

The following changes in house ownership have taken place recently in Western New York. Mr. Stickney has succeeded H. C. Lee at the Auditorium in Prattsburg, A. G. Croucher now has the Crescent in Newark, Mr. Sapper has succeeded L. B. Coler at the Pastime in Manchester, A. Czosnyka is running the A. C. in Lackawanna, John Karcanes is operating the Auditorium in Andover, H. H. Menter has taken over the Clinton in Buffalo and Joseph Meyers is running the Art in Buffalo.

Dewey Michaels, head of Michaels Theatrical Enterprises, with offices in the Bramson building, Buffalo, has taken over the old Victor Theatre on Genesee street.

The Temple Theatre on William street, Buffalo, has been sold at a foreclosure sale and the Zora Realty Company will soon reopen it with exclusive pictures.

Three hundred and fifty persons narrowly escaped death when the roof of the Elmwood Theatre, Syracuse, collapsed two minutes after the close of the last performance on the night of January 29. The cavein was caused by the heavy snowfall.

Allan S. Moritz, former manager of the Paramount exchange and recently connected with other local distributing offices, has taken over the lease of the Lumberg Theatre, Niagara Falls, from A. M. Atlas.

Albany, N. Y.

(Continued from preceding page)

loss has reached such proportions that several of the film exchanges in Albany have gotten together and employed a private detective.

Negotiations are pending which may result in the Strand in Hudson Falls, a 900-seat house, being taken over by Keith's, which practically fixes the prices of pictures in the neighboring city of Glens Falls. The theatre was well described some months ago when a son-in-law of Marcus Loew, spending his vacation nearby, declared that it was one of the prettiest theatres he had ever visited.

"Health before pictures," declared Mike Kallet of the Madison Theatre in Oneida last week. Mr. Kallet is back on the job but feeling rather wobbly, and is planning on spending a few weeks in Florida.

Cohoes is certainly delivering the goods this winter when it comes to attending the picture theatres. Louis Buettner stated last week that the present winter was the best he had ever known, and furthermore that business during the holidays, when a slump generally occurs, proved the best in the existence of the theatres there. All of which may account for the fact that Mr. and Mrs. L. J. Shearer, associated with Mr. Buettner, are spending the winter in Florida, leaving a week ago and being aboard one of the trains that passed through the flooded sections.

A. C. Wyer of Delhi is going it alone these days, his son, who has been his assistant, being away at college. But Mr. Wyer, who used to be a newspaperman along Broadway and now runs the weekly paper at Delhi as well as the theatre, is a hustler and seems to be taking care of all ends.

J. M. Moran of Coxsackie lost two hours' sleep the other day all because of the eclipse. Mr. Moran was up at 8 a. m. Realizing that it was the chance of a lifetime, Mr. Moran set the old alarm clock, hopped out and was fortunate enough to catch the eclipse in its totality.

Ernest Tetrault now is manager of the Grand in Watervliet, succeeding his brother George, who is handling the garage next door. Mr. Tetrault looks like a youngster but admits to 27 years.

Ben Apple at the King Theatre in Troy is meeting many of his old-time friends these days, men and women whom he hadn't seen for the last five or six years, during which he was running the American Theatre.



PRISCILLA DEAN

Starring in "The Crimson Runner," a Producers Distributing Corporation release.





Harry Carey, Lillian Rich and Francis Ford in Hunt Stromberg's production, "Soft Shoes," released by Producers Distributing Corporation.

Michigan

Fitzpatrick & McElroy, who operate a string of theatres in Michigan, have announced plans for the new Maltz Theatre at Alpena, Mich., to take the place of the house recently destroyed by fire there at a loss of $200,000. The theatre will be erected at once.

John H. Kunsky has left for Palm Beach and Miami, where he will remain away from the cares of business until April 1. Upon his return, George W. Trendle, his associate and general manager of the Kunsky enterprises, will make a hurried trip to Bermuda.

Sam Katz, of Balaban & Katz of Chicago, who recently became interested in a partnership association with the John H. Kunsky interests in Detroit, made a hurried trip last week to confer with Messrs. Kunsky and Trendle over business matters.

William Hurlbut, president of the Favorite Film Company, and one of his employes, had a narrow escape from death the other day when his automobile struck soft gravel and looped the loop twice. Hurlbut was on his way to Grand Rapids at the time and escaped with only a few bruises.

Mr. and Mrs. W. S. Butterfield have sailed for Europe on a six weeks' cruise of the Mediterranean. During Mr. Butterfield's absence Edward C. Beatty, general manager of the Bijou Enterprises, will be in charge.

A good tie-up: News of exhibitors from these pages; tips on pictures from Straight From the Shoulder reports; exploitation for your house from Selling the Picture to the Public.



BUCK JONES
Fox star now making "The Timber Wolf."

Delayed Illinois Meeting to Be Held in Peoria, Feb. 19

The illness of President Charles Nathan of the Illinois Motion Picture Exhibitors Association has delayed the meeting scheduled for Peoria early in January. A new date, Thursday, February 19, has been set at Hotel Jefferson in Peoria. This new date was decided at a meeting held here last week attended by the officials of the organization. Among the important matters to come up before the meeting will be the anti-carnival bill that was drawn by Robert Scholes, now speaker of the Illinois House of Representatives, the anti-daylight saving bill to be introduced at the present sitting of the legislature, and several other matters of interest to the live exhibitors of the state.

Marks Brothers, who operate the Broadway Strand and other picture houses in Chicago, have decided to go ahead with the 3000-seat house they have had under consideration for some time to be erected at Devon and Sheridan Road. It is reported that the Longacre Engineering and Construction Company, that built the State Lake, Woods, Apollo and other theatres in the East, will handle the work.

M. Dawson, former manager of the Primrose Theatre, will open a picture theatre at Morris, Ill.

The Navarre Theatre at Bourbon, under the management of R. D. Taylor, has been temporarily closed for repairs and will reopen at an early date.

George Walker of the New Subway Theatre at Elkhart came to Chicago last Friday to buy a new organ.

A. R. Workman of the Coliseum Theatre at Marseilles, Ill., is having plans drawn for an 800-seat theatre on the property of the Knights of Pythias Lodge.

George Walcis has closed his Columbus Theatre at Indiana Harbor to open his Indiana Theatre in that city.

Frank Schaefer of the Crystal Theatre, Chicago, is back on the job after giving the Florida resorts the once-over.

Manager Newell of the firm of Newell and Rectchin, who operate the Howard and Adelphi Theatres, in Chicago, is on a trip south and will make a tour through the Panama Canal before returning to the city.

The oldtimers in the theatrical circles will be sorry to hear of the death of John H. Havilin, who at the height of his career operated four theatres in Chicago besides a string in other cities of the country.

D. H. Rockefeller has leased the Dreamland Theatre at Gibbon to Rex Randall.

F. H. Graaf has reopened the Grand Theatre at Estherville, Iowa, and installed a fine pipe organ.

The Elkader Theatre, Chicago, has been taken over by Robert Bernau, who will operate the house on an exclusive picture policy.

A. L. Burnstine, owner of the Empress Theatre at Springfield, decided to meet radio competition by borrowing a $350 radio set from a local music house and tuning in on the evening air programs. A radio burglar upset the scheme by stealing the equipment.

Manager Joseph Desberger of the Washington Square Theatre at Quincy, is adding three acts of vaudeville to his program.





Douglas MacLean, Lillian Rich and Helen Ferguson in "Never Say Die," released by Associated Exhibitors.

Pittsburgh Children's Shows Proving Outstanding Success

The shows for children, fostered by the Child Conservation League, given Saturday mornings at several of the Rowland and Clark theatres in Pittsburgh, are proving a great success and will eventually result in greater interest among the adult population The experiment was started at the Liberty a few weeks ago and proved such an instant success that six R. & C. theatres in as many different sections of the city are now presenting these Saturday morning shows, which are getting much free publicity from the newspapers, the Child Conservation League having among its patronesses many of the most prominent women in the city.

All exhibitors of the West Virgina territory are cordially invited to take part in the fifth annual convention of the Motion Picture Theatre Owners of Western Pennsylvania, which will be held at Washington, Pa., April 21, 22 and 23. They will be heartily welcomed and will benefit by the attendance. All those who expect to attend should notify Secretary Fred J. Herrington, of the Western Pennsylvania Association, so that the proper arrangements can be made. It is desired to place some West Virginia exhibitors on the various committees.

The parents of Tom Mix are to celebrate their golden wedding anniversary at their home in DuBois, Pa., on February 6, and the popular screen star is expected to be on hand at the celebration. A. P. Way of the Avenue and Carlton theatres, DuBois, has donated his orchestra to furnish the music for the occasion, and also has secured a pre-release showing of Mix's newest feature, "The Deadwood Coach," to show that day.

Carl McIntyre is installing a picture show at Shirley, W. Va., in a furniture storeroom formerly used by the J. B. Smith Store Company.

The old Homewood Theatre at 814 Homewood avenue, Pittsburgh, is to be reopened early in February by Harvey Worthington, a well known local business man. The house will be known as the Homewood and the capacity will be 300. The house has been rebuilt inside and out.

The sale of all properties at Wellsburg, W. Va., formerly owned and operated by the Baer Amusement Company, valued at $400,000, to Anas Brothers, has been completed, according to an announcement made by N. G. Anas of the Strand Theatre. A corporation composed of A. G. Anas, W. G. Anas and N. G. Anas will in the future own and control all properties acquired through the transaction as well as all now owned by the Anas Brothers. Through the purchase of these properties the new concern becomes in possession of the Palace Theatre, located at Wellsburg, two theatres located in Weirton and one in New Cumberland.

John H. Geisler, formerly of the Grandview Theatre, Duquesne Heights, took over M. F. Tyson's Jewel Theatre on Spring Garden avenue, North Side, on January 21. Mr. Geisler is already redecorating and remodeling the house. Other improvements include the installation of a new organ and a steam heating plant.

J. M. Reynolds, resident manager of the Strand Theatre, Grove City, owned by the Alpha Motion Picture Company, came to town several days ago to say "hello" to some of his old-time friends. Reynolds doesn't get to town very often.

Exhibitor visitors seen on Film Row the past few days included: Theodore Mikalowsky, Masontown; B. W. Redfoot, Windber; Pete Parros, Erie, and "Nick" Anas of West Virginia.

Are you getting all the interest you should from News and Views? If not, drop a line to the editor of the department saying how it can be made more readable.

Ohio

The Lorain-Fulton Theatre, located at Lorain avenue and Fulton road, Cleveland, has been taken over by the Ohio Amusement Company, which organization operates twelve theatres in Greater Cleveland. The new owners have entirely redecorated the house.

The Liberty Theatre, Pikeville, Ky., a new house and one of the finest in that section, has closed. No reason is assigned.

The Cleveland Theatres Company, Cleveland, is among the new incorporations. E. R. Walter, E. K. McFarland, R. L. Ravitch and others are interested.

The Cavnah-Kessler Theatre Company, Canton, is erecting a new house at the corner of Cleveland avenue and Fifth street at an estimated cost fo $150,000.

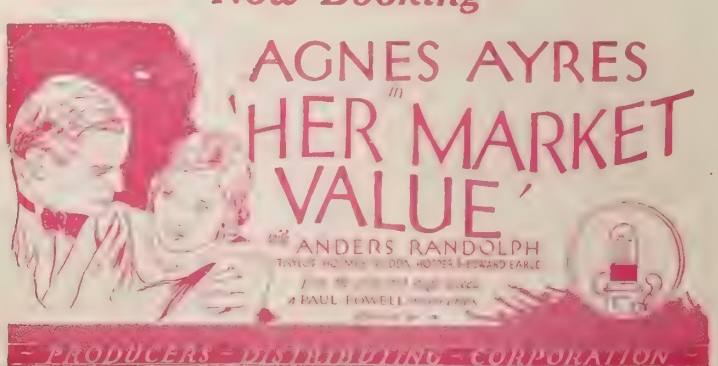
Louisville

Yeggs visited a number of Louisville offices on the evening of Jan. 25, entering several safes by crude methods. At the East Broadway Theatre, $300 was taken from a cigar box hidden under the old safe, which was wrecked by yeggs some months ago and which had not been used since. Three doors were broken down in reaching the box office.

Following reports to the police department of pickpockets working the theatre crowds in the smaller picture houses of Louisville, local detectives on Jan. 25, picked up two men at the Star Theatre who on examination proved to have long records as pickpockets in many cities, the Bertillion record showing them up in a hurry. This will probably stop the local trouble which started recently.



DIANA MILLER
Featured player in the Fox special, "The Hunted Woman."





MAE MARSH
Playing in Vitagraph's "In the Garden of Charity."

Seattle

The Twin City Theatres Company, Inc., operating five houses in Centralia and Chehalis, have extensive plans under way for remodeling and redecorating in Centralia. Frank Graham is local manager of the Grand and Liberty in that city. His program of alterations and refurnishings reads as follows: At the Liberty the entire stage is to be torn out and a new proscenium arch and new stage will be erected. Throughout the house new draperies, carpets, furnishings and seats will be added, virtually making the house over. A similar program will be carried out at the Grand, with the exception that less extensive alterations will be made to the stage.

A new house is rumored for Sedro Woolley, Wash. A number of business men of the town are said to be promoting the venture, having secured a lot on Main street for the purpose. E. G. (Dad) Abbott operates the Dream Theatre, the only house in the town at present.

The Washington Education Association has gone on record as favoring censorship in requesting that legislation be enacted for state censorship of films and advertising during the present session of the legislature.

Fulton Cook of the Bungalo Theatre, St. Mary's, Idaho, has left for a business trip to California. He stopped over in Spokane for a day or so en route.

Manager Robert Bender of the Columbia Theatre has announced the arrival of Francesco Longo, master pianist and former protege of Oscar Hammerstein, as director of his All Artist orchestra.

The Dream Theatre, Onalaska, is reported to have changed hands. A. J. Parrott was the former owner.

The Anzier Theatre, Twenty-third avenue and East Madison street, Seattle, opened on January 24. It is a Frank Edwards house. Mr. Pollock is manager.

I. D. Winkler is reseating his Market Theatre at First avenue and Pike street.

Benjamin F. Fey's Renton Theatre, which was partly destroyed by fire a day or two before its opening, has been rushed to completion and was to open on February 1. Mr. Fey has built an addition in the rear, which houses a modern heating plant of a type particularly suited to his needs. He will have a beautiful little house.

San Francisco

Sol Lesser, former San Franciscan, and Harry. C. Arthur, of Los Angeles, general manager of West Coast Theatres, Inc., were recent visitors here to confer with A. M. Bowles, manager of the Northern California interests of this organization. They returned but recently from an eastern business trip.

L. Phillips of Melbourne, Australia, and one of the leading exhibitors of that country, arrived at San Francisco late in January on a business trip. He recently completed the Capitol Theatre in Melbourne, the largest and finest theatre in Australia.

The leading picture theatres in San Francisco co-operated with the citizens' committee in offering entertainment to the men of the Japanese training squadron which visited this port late in January, admitting them to matinees free of charge during their stay.

Aaron Goldberg, who conducts a chain of small theatres in the downtown district, has arranged to take over the Unique Theatre on Market street.

The breaking of records has become a favorite pastime with the houses of the Herbert L. Rothchild Entertainment, Inc., San Francisco. Recently the California Theatre turned the trick with "Peter Pan," and right on top of this the Imperial Theatre broke its former showing with "Greed." The opening day records on "Peter Pan" have since been broken with "The Salvation Hunters," which received its world premiere at the California Theatre on January 24. Despite the fact that this production was without prominent stars and was virtually unknown, Manager Nat Holt and Director of Publicity Charles Kurtzman worked out a campaign of publicity that came in for wide attention and produced definite results.

W. A. Crank, formerly an exchange manager at San Francisco, has been made manager of the interests of the National Theatres Syndicate at Chico, Cal.

Among the recent visitors on San Francisco's Film Row have been A. G. Clapp of the Sonora Theatre, Sonora, Cal.; W. F. Jacobs, Auburn Theatre, Auburn, Cal.; Max Weiss, Lyric Theatre, Sacramento, Cal.; A. S. Pillsbury, Pillsbury Pictures, Yosemite Valley, and J. J. Wood of Redding and Red Bluff, Cal.

P. Kyrios of the Rex Theatre, Santa Clara, Cal., has arranged to erect a new house in that city.

The Oakland Amusement Company has been incorporated at Oakland, Cal., to operate the new Orpheum Theatre in that city, formerly the Fox-Oakland.

Construction work has commenced on a 1,400-seat picture house in the Thousand Oaks district of Berkeley, Cal. It will be operated by the Blumenfeld Theatre Circuit.



GEORGE O'BRIEN
The new Fox star who has just started work on his first starring vehicle for the new season, "Once to Every Man."

Los Angeles

When the Mission closed its doors last week preparatory to being torn down to make room for the new Orpheum Theatre which soon goes up at Ninth and Broadway, it didn't even phase the Warner Brothers, who had leased the theatre for its first runs. Sam Warner immediately made a deal with Paramount to lease the Rialto for sixteen weeks, with options for a longer period. The Rialto has long been a stronghold for Paramount's extended runs since it was taken over by Sid Grauman five years ago from Tom Quinn. This leaves Paramount only two downtown Broadway theatres, the Metropolitan and the Million Dollar. Paramount will retain active management of the Rialto with its entire theatre personnel, but only Warner Brothers' films will be shown.

L. L. Bard will finance a $400,000 theatre building to be built immediately on the northwest corner of Adams street and Crenshaw boulevard. The structure will be of "Class A" reinforced concrete construction with an auditorium to seat 2,200. The building will also contain four stores, eight offices and twelve apartment suites.

Jeff Lazarus is arranging the celebration of the second anniversary of Grauman's Metropolitan with a thirty-foot birthday cake containing many surprises for the press. Lazarus is planning on bringing some of the foremost musical stars from New York for long-run prologues starting with the celebration.





KATHRYN McGUIRE

Buster Keaton's leading lady in Metro-Goldwyn's "Sherlock, Jr., and "The Navigator."

Massachusetts

An agreement for judgment for the plaintiff for $2,739.57, without costs, in the case of Perry A. Smedley against Hiram C. Walden, both of Williamstown, Mass., has been filed in superior court. This case has been in the courts since December, 1917. It grew out of the erection by Mr. Smedley of a picture theatre and business block in Williamstown for Mr. Walden. The plantiff claimed that the defendant refused to pay him $2,293.26, with interest, due him. Included in this bill was several hundred dollars alleged to be due for extra work and material furnished.

The defendant, in his answer, claimed that the plaintiff had not completed the work in accordance with the agreement.

Plans are reported being made for the construction of a $500,000 theatre building in Harvard Square, Cambridge.

Samuel J. Spector has bought a tract of 105,000 feet of land in the Malden business section. Plans will be made for the construction of a building containing a picture theatre and several stores.

An exhibitor fell down hard on a poor picture: he told his fellows through Straight From the Shoulder reports: so did others who made money on other pictures. And they're still telling you these inside tips—you can contribute too. Send in your tips as soon as you've read the pages of reports this week.

Canada

Business at a number of the leading picture houses in Ottawa, Ontario, has been holding up wonderfully well. Ben Stapleton, the pioneer exhibitor of Ottawa, reported on January 30 that the revenue at the Centre Theatre had been steadily increasing during the winter season. Manager Franklin of the B. F. Keith Theatre merely points to the big crowds which throng this theatre every afternoon and night when asked about business conditions. Manager Leonard Bishop of the Regent Theatre, Ottawa, won first prize in the bonus competition which was staged in Eastern Canada by Famous Players Canadian Corporation for the three recent months. Sol. Coplan of the Imperial Theatre is rebuilding the patronage at that house.

Manager Leonard Bishop of the Regent Theatre, Ottawa, Ontario, made a special sport attraction of the short subject, "The Chase," a skiing picture which was taken at St. Moritz, Switzerland, presented along with "Tongues of Flame," starring Thomas Meighan, during the week of February 2. Manager Bishop used advertising display space on the sport pages of local newspapers, secured extra publicity readers on the sport pages and obtained space from the ski editors of the respective papers.

Two of Ottawa's theatres which have not shown much sign of life during recent months have taken on new activity. The Russell Theatre, in which Jule and J. J. Allen formerly had a substantial interest, is reopening under the direction of W. Green with a varied list of bookings. The Franklin Theatre, under the lease of J. M. Franklin, who now is manager of B. F. Keith's Theatre, Ottawa, also reopened on February 2 with the presentation of the travel feature, "The Lost Tribe," under the auspices of the Victorian Order of Nurses.

The judges at a fancy dress carnival in the Auditorium of Ottawa were the managers of three of the leading theatres of the Canadian Capital. The officials included A. H. Coplan, proprietor of the Imperial; J. M. Franklin, manager of B. F. Keith's Theatre, and Leonard Bishop, manager of the Regent.

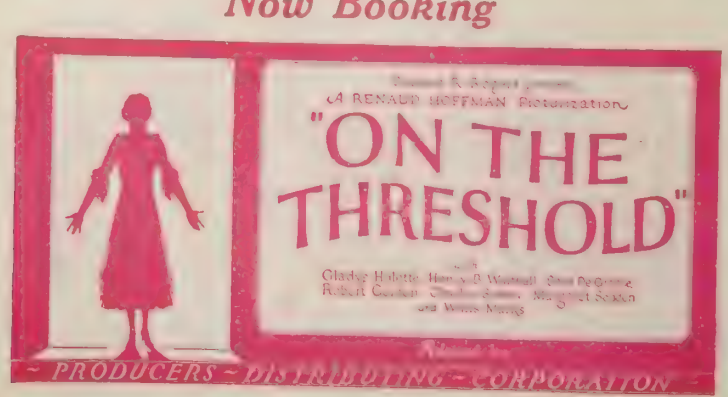
Texas

The Wichita Theatre Company, Wichita Falls, Texas, has been incorporated with a capital stock of $50,000. The incorporators are J. W. Faratee, Annie Lee Faratee, O. M. Rahl and Della Rahl.

H. T. Hodge has opened his new theatre at Ballinger, Texas. The house is modern and seats about 450.

J. J. Keeling is building a new theatre at Santa Anna, Texas.

J. F. Houdek is rebuilding his Lyric Theatre at Ennis, Texas, and is installing a new $7,500 pipe organ.





MABEL BALLIN

As she appears in "Riders of the Purple Sage," a William Fox special in which Tom Mix is starred

Milwaukee

Midwest, Ludwig and the Milwaukee Film Company have been admitted to membership in the Milwaukee Film Board of Trade, it is announced by Ben Koenig, secretary of the organization.

Roy Wheeler, manager of Saxe's Tivoli in Milwaukee, has received word of the death of his father.

In line with his policy of featuring stage presentations at the Alhambra Theatre, downtown Milwaukee house, O. J. Wooden, manager, has announced that Priscilla Dean and a company of six will appear in person in connection with the showing of her picture, "A Cafe in Cairo."

William Seymour has succeeded A. J. Meininger as manager of Ascher's Merrill Theatre in Milwaukee. Mr. Meininger will manage a vaudeville house for Ascher in some other city, it has been announced.



Claire Windsor (as the sweet miss of 1897) and her fiance, Bert Lytell. Miss Windsor was snapped at the Metro-Goldwyn-Mayer studio while enacting this role in Hobart Henley's production of "The Square Peg."



Scenes from Harry Langdon's latest Mack Sennett comedy for Pathe, "Boobs in the Wood."

St. Louis Territorial News

Citizens of Webster Groves, Mo., living in the vicinity of what is known as Tuxedo Park will send a delegation before the City Council on February 9 to formally protest against the opening of a negro theatre on Shady avenue, Tuxedo Park. The house was to be erected at a cost of $40,000. There are no building restrictions on Shady avenue, so a motion picture house is permissible under the law. However, a zoning ordinance passed some time ago restricts neighborhood buildings to dwellings.

Livingston Lanning, manager of the Loew State Theatre, Eighth street and Washington avenue, St. Louis, resigned from that position effective on February 1. He has not announced his future plans. During Lanning's regime the State Theatre assumed a decided position in the St. Louis show world. He has had considerable experience with the picture patrons of St. Louis and is regarded as one of the best showmen in Southwest.

Arthur B. Williams, manager of the Rivoli Theatre, St. Louis, has left William Goldman's organization. Aaron Fineshriber has returned to the Rivoli from the Kings, while Al J. Marks is temporarily in charge at the Kings.

"The Hunchback of Notre Dame" added to its list of house records recently when Steve Farrar of the Orpheum Theatre, Harrisburg, Ill., packed the Orpheum at every performance during a three-day run there. The Orpheum has 700 seats and is situated in a town of 7,000 inhabitants. Farrar worked the schools, churches and newspapers.

Leo Keiler, prominent Paducah, Ky., exhibitor, motored to St. Louis with his boy, who had his tonsils and adenoids removed at Barnes Hospital, St. Louis. The operation was successful and the youngster later returned home with his papa.

Visitors of the week include John Rees and wife of Wellsville, Mo.; Tom Reed, Duquoin, Ill., S. E. Pertle, Jerseyville, Ill.; Billy Sohm of Quincy, Ill.; L. J. Keuss, New Athens, Ill.; John Spaulding, Litchfield, Ill.; Oscar Wesley of Gillespie, Ill. and William McNamara of Virden, Ill.

"Big Hearted Steve" Brady, owner of the Broadway Theatre, Cape Girardeau, Mo., cooperated in the Fire Prevention Week program put on by the Missouri Fire Prevention Association and leading insurance men of the state at the Cape on January 28 and 29. He donated the use of his big theatre on January 28, when Harry K. Rodgers, known as the "Fire Clown," put on his act for the benefit of some 1,800 school children of the city.

J. Schmidt of Pocahontas, Ill., has sold his hotel in that city, the sale to go into effect on February 15, and in the future will devote his entire time to his picture house there.

Louis Sidney is temporarily in charge at Loew's State Theatre, St. Louis, pending the appointment of a permanent manager.

The Select Theatre, Parkin, Ark., is being dismantled.

Mrs. Hilda C. Brown has purchased the Majestic Theatre, Green Forest, Ark.

Guy Wampler has taken over the Royal Theatre, Palestine, Ill., formerly operated by Hawkins & Saulsberry.

C. W. Tipton, owner of the New Theatre, Manila, Ark., has added the Pathe Theatre, Monette, Ark., to his string.

Houses reported closed include: Ideal Theatre, Beaver Dam, Ky.; Princess Theatre, Earl, Ark., and Carlisle Theatre, Emden, Mo.

The Columbia Theatre, St. Louis, Mo., has returned to pictures and vaudeville and will change its program three times a week. On Saturdays and Sundays a feature picture, news and five acts of vaudeville will be put on. Changing on Monday and again on Wednesday, the bill will include a feature, comedy and news and a novelty act.

J. Bucklin has taken over the management of the Lang Family Theatre, 5118 Shaw avenue, St. Louis. He formerly was manager for the St. Louis Exhibitors Supply Company.

C. N. Braswell is the owner of theatres in Cadiz, Marion and Eddyville, Ky., reports to the contrary notwithstanding.

The Avalon Theatre, Lawrenceville, Ill., has re-opened. The Phoenix Theatre has been closed. Both houses are owned by Mrs. Hurley B. Gould.

He Laughs It Off

The cross-word craze has hit the St. Louis Picture Row and many of the contract chasers and office workers spend considerable time doping out the puzzles that appear in the daily papers, or in figuring up new ones for their friends to solve. One film peddler had all the boys guessing with one twister for some time, but now that the answer is out it is causing much laughter that it stumped the boys so long.

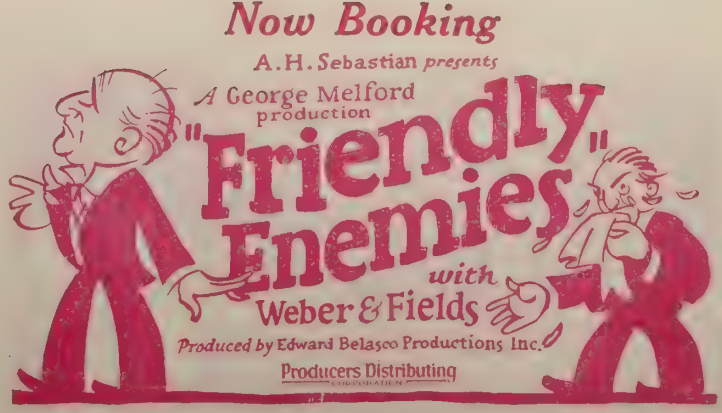
"What's a word of ten letters meaning 'to laugh it off,'" this dopster asked. The answer is P-A-S-M-E-Z-O-G-L-U.

Hector H. E. Pasmezoglu, owner of the Delmar, Criterion, Congress, Plaza and Yale theatres, has the reputation of being able to throw off life's cares and worries in better spirit than any man in the local film world. He laughs 'em off.

Oklahoma

A replevin suit has been filed in a Justice of the Peace Court at McAlester, Okla., to recover possession of a pair of long steer horns which were obtained to advertise the days of "North of 36." Jake Weaver of Kiowa is the plaintiff and the Palace Theatre, McAlester, the defendant. Weaver alleges that he was the owner of the horns and loaned them to the Palace. The Palace went into brankruptcy and the horns were sold as part of the fixtures.

The City of Okmulgee, Okla., is considering the purchase of the Hippodrome Theatre to be used as a municipal auditorium.





Scenes from Paramount's "The Crowded Hour," with Bebe Daniels featured.

Kansas Territorial News

The Liberty Theatre, first-run, downtown house of Kansas City, has changed its policy to Saturday opening, instead of Sunday, marking a departure from a custom long observed. All other houses change their programs on Sunday. Jack Stebbins, newly appointed manager, is a firm believer in Saturday picture openings due to the fact that all legitimate theatres change programs on Sundays. Mr. Stebbins, a veteran showman who came to Kansas City from Oakland, Cal., where he formerly managed the Oakland Theatre, also plans to redecorate the Liberty and make other physical improvements. The theatre is a Universal-leased house.

Among out-of-town exhibitors in the Kansas City market last week were: Sam Blair, Majestic, Bellville, Kas.; Oscar Reinke, Orpheum, St. Joseph, Mo.; Willard Frazier, Paola, Kas.; C. E. Montrey, Park, St. Joseph, Mo.; Frank Long, Olive, St. Joseph, Mo.; R. B. Thomson, Auditorium, Excelsior Springs, Mo.; C. P. Rogers, Whiteway, Concordia, Kas.; F. G. Weary, Farris, Richmond, Mo.; F. C. Andrews, Gem, Olathe, Kas.; Charles Sears, Star, Nevada, Mo.

The new Rialto Theatre, Kansas City, completed a few months ago at a cost of $100,000, has been purchased by a syndicate of persons and will be managed by Benoni Franks, operating under the policy of Junior Orpheum Vaudeville in conjunction with pictures. The theatre is a negro house, a negro jazz orchestra being one of its features.

It may have been the weather or it may have been the show, but, any way, 9,300 tickets were purchased at the Mainstreet Theatre, Kansas City, Sunday to see Priscilla Dean in her personal appearance in conjunction with the P. D. C. production in which she stars, "A Cafe In Cairo."

Earle S. Nesbitt, former advertising manager of the Mainstreet Theatre, Kansas City, and for ten years an exhibitor in Tarkio, Mo., has deserted the film industry to become development manager of radio station WHB in Kansas City.

Jack Roth, manager of the Isis Theatre, suburban house of Kansas City, is achieving unusual success in employing high school girls and boys for musical and novelty numbers in addition to the feature picture. Not only has he succeeded in having photographs of the "talent" run in daily newspapers, along with stories, but the policy is attracting a large number of high school pupils, friends of the "talent," at the theatre.

Exhibitors of St. Joseph, Mo., are anxiously awaiting the production of the first picture in which Georgia Hale, St. Joseph girl who has succeeded Lita Gray, Mrs. Charlie Chaplin, is starred. Miss Hale is a popular favorite in the ol' home town.

Here is what one woman fan of Kansas City thinks of the modern picture theatre, as was published in the Kansas City Star:

"I go to our largest motion picture houses, partly to hear the splendid music of the orchestra or organs. I generally go alone so that I can avoid a talkative companion and revel in the sweet melodies. Am I alone to listen? Not on your life. The women—not the men—on all sides of me chatter so that they almost drown out the music. I tell you it makes me mad—mad 'clean' through—and I should enjoy shaking some of these women. Surely we all go to have a little common courtesy for each other, but it is the same in all theatres.

(Signed) MRS. M. MAY."

A tip in time saves an exhibitor's box office. Straight From the Shoulder reports will help you; help others by sending your reports to Van.

Arkansas

The Yellowville Theatre Company has opened a new theatre in the Rex Hotel at Yellowville, Ark.

Roy Redman has purchased the Leslie Theatre at Leslie, Ark.

C. E. Smith has opened a new theatre at Lockesburg, Ark.

C. W. Tipton has purchased the Manila Theatre at Monette, Ark.

New Hampshire

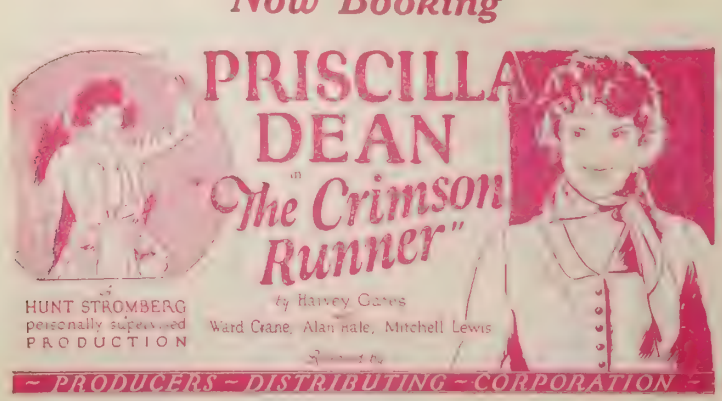
Just as the press in all its divisions is ever on the alert to safeguard our national interest and was made constitutionally free for that purpose, National President M. J. O'Toole of the Motion Picture Theatre Owners of America told the members of the Kiwanis Club at the Eagle Hotel in Concord, N. H., on February 2 that the picture theatre screen as the screen press will be ever loyal, patriotic and sure on every occasion.

He said that every form of American life, economic, commercial and social, is based on national security and that theatre owners, as the custodians of the screen press, can and will convey the safeguarding message of Kiwanians and others to the people.

Exhibitors all over the United States and abroad turn to Straight From the Shoulder for dependable tips on pictures they plan to run. They send tips on their own shows, too. Do you?



LUCILLE HUTTON
Tom Mix's leading lady in "Dick Turpin," the current Fox release.



STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

Associated Exhibitors

(INCLUDES SELZNICK)

NEVER SAY DIE. (6 reels). Star, Douglas MacLean. A dandy good comedy for any house. Went over good. Tone good. Sunday, yes. All classes, town of 2,500. Admission 10-30. A. C. Gordon, Star Theatre (450 seats), Weiser, Idaho.

TWENTY DOLLARS A WEEK. Star, George Arliss. This is a fine program picture. A good story and good acting. Tone good. Special, no. Fine audience appeal. General class, town of 1,900. Admission 10-20, 10-25. J. E. Hubbell, Palace Theatre (325 seats), Worthington, Indiana.

TWENTY DOLLARS A WEEK. Star, George Arliss. Arliss used to be a good star but is handled very poorly in this one. Picture has no pep, and audience gave a sigh of relief when it was all over. It was a good filler, if your crowd isn't critical. Tone fine. Sunday, yes. Special, no. Audience appeal fifty per cent. All classes, town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

WIFE IN NAME ONLY. Star, Edmund Lowe. Very good program picture. Will please most of them. Tone good. Hardly suitable for Sunday. Special, no. Average audience appeal. General class, town of 1,900. Admission 10-20, 10-25. J. E. Hubbell, Palace Theatre (325 seats), Worthington, Indiana.

F. B. O.

AMERICAN MANNERS. (5,200 feet). Star cast. At least a clean picture. You can't say that about many coming from some producers. Sunday, no. Special, no. All classes, town of 3,500. Admission 10-35. A. E. Jarboe, Royal Theatre (500 seats), Cameron, Missouri.

BLOW YOUR OWN HORN. (6,315 feet). Star, Ralph Lewis. Very good program picture. Had several favorable comments on this picture. Some good comedy. Tone good. Sunday, yes. Fairly good audience appeal. All classes, town of 1,900. Admission 10-25, 10-20. J. E. Hubbell, Palace Theatre (325 seats), Worthington, Indiana.

CHEAP KISSES. (6,538 feet). Star, Cullen Landis. A mighty fine picture for the kind of title it has. Tone good. Sunday, yes. Special, yes. Audience appeal eighty per cent. Small town class, town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

DANGEROUS COWARD. (6 reels). Star, Fred Thomson. This picture is a little draggy in places but it has lots of punch to it at that. You won't go wrong on these Thomsons. Tone good. Sunday, yes. Special, no. Fine audience appeal. General class, town of 1,900. Admission 10-20, 10-25. J. E. Hubbell, Palace Theatre (325 seats), Worthington, Indiana.

GALLOPING GALLAGHER. (4,700 feet). Star, Fred Thomson. Very good western. Wonderful horse. Tone okay. Sunday, yes. Special, no. Good appeal. W. F. Loibl, Chimes Theatre, Cedarburg, Wisconsin.

LOVE PIRATE. Star, Carmel Myers. Can't say very much for this picture. Not much to it. Tone no good. Sunday, no. No appeal. All classes, town of 1,900. Admission 10-20, 10-25. J. E. Hubbell, Palace Theatre (325 seats), Worthington, Indiana.

MASK OF LOPEZ. (4,900 feet). Star, Fred Thomson. Very fine entertainment; everyone pleased. Fred is a coming favorite. Tone good. Sunday, yes. Special, no. Good audience appeal. General class, town of 1,900. Admission 10-20, 10-25. J. E. Hubbell, Palace Theatre (325 seats), Worthington, Indiana.

MESSALINA. (8,475 feet). Star cast. A great picture for an Italian community. Brother exhibitors, take a tip from me and insert an ad in your local Italian newspaper and you will clean up on this one. Not suitable for a big house. Tone good. Sunday, yes. Good appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

MILLIONAIRE COWBOY. (4,841 feet). Star, Lefty Flynn. Just another western with no drawing power. Lefty Flynn is no good here, but had to book him to get what we did want. Audience appeal seventy per cent. Admission 10-25. S. A. Hendrix, Princess Theatre, Cotton Plant, Arkansas.

NORTH OF NEVADA. (5,000 feet). Star, Fred Thomson. Can't compare with Mix. We did a fair business for two days. General class, city of 30,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

NORTH OF NEVADA. (5,000 feet). Star, Fred Thomson. The usual run of the Thomson series; not wonderfully good nor is it bad. A little above average perhaps. The story does not tire the brain; it simply serves as a vehicle for a few of "Silver King's" tricks and Fred's gymnastics, all of which make rip-roarin' entertainment for the fan that glories in the west as pictures in the movies. Tone fair. Sunday, no. Special, no. Average audience appeal. Rural class, town of 300. Admission 10-30, special 15-40. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

ON TIME. (6,030 feet). Star, Richard Talmadge. Fair program picture; some said good, others said bum. Nothing very startling about it. Tone only fair. Sunday, no. Not much audience appeal. All classes, town of 1,900. Admission 10-20, 10-25. J. E. Hubbell, Palace Theatre (325 seats), Worthington, Indiana.

ON TIME. (6,030 feet). Star, Richard Talmadge. Very good program picture. Well acted. Tone okay. Sunday, yes. Fair audience appeal. Small town and country class, town of 450. Admission 10-30-35. A. F. Thomas, Pastime Theatre (250 seats), Almyra, Arkansas.

SILENT STRANGER. (5 reels). Star, Fred Thomson. Our second "Thomson," and much better than the first one. Fred is not an actor, by a long ways; in fact, the horse is far ahead of Fred, but the two together make a good team and, given suitable stories, there is no question of their drawing power. Tone fair. Sunday, no. Special, no. General audience appeal. Rural class, town of 300. Admission 10-30, special 15-40. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

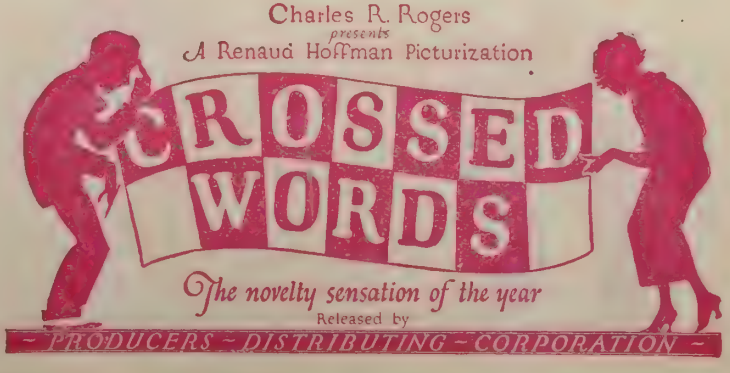
STEPPING LIVELY. (5,317 feet). Star, Richard Talmadge. Not as much action in this as in previous releases but a very good story. Will please Talmadge fans. Watch out, Talmadge, Kenneth McDonald is after you. Tone okay. Sunday, no. Good appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

THUNDERING HOOFS. (5,015 feet). Star, Fred Thomson. For action this cannot be beat and will please those liking action, and it also pleased several who did not care for this type show but told me that they really enjoyed it. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

TRIGGER FINGERS. (4,775 feet). Star cast. Will please the western fans, and is a very good western feature. Tone good. Sunday, no. Special, no. Audience appeal eighty per cent. Small town class, town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

TRIGGER FINGERS. (4,775 feet). Star, Bob Custer. A good western with plenty of action, and this Custer is a comer. Will do for anybody that likes action. Sunday, no. Special, no. Good appeal. Working class, city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (195 seats), Piqua, Ohio.

UNKNOWN PURPLE. (6,950 feet). Star cast. Show Terry, Walthall, Ferguson, Arthur, Lee. A good mystery play, fine story, good directing, but the color hurts your eyes.



Little too deep to play but it went over well. Admission 15-30. Robert W. Hines, Hines Theatre (150 seats), Loyalton, South Dakota.

First National

BRASS BOTTLE. (5,790 feet). Star cast. Terrible; worth about five cents a reel to the exhibitor. No tone. Audience appeal forty per cent. City of 200,000. Admission 10-20. R. M. Kennedy, Royal Theatre (350 seats), Birmingham, Alabama.

CYTHEREA. (7,400 feet). Star cast. A good show of its kind but not for the small towns. Failed to draw. Tone fair. Possibly suitable for Sunday. Special, no. Fair audience appeal. Family and student class, town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

EAST IS WEST. (7,737 feet). Star, Constance Talmadge. A good picture that the name will draw patrons. A picture that is a little rough in places but will get by. Tone fair. Sunday, no. Town and country class, town of 7,000. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

FLOWING GOLD. (8,005 feet). Star cast. My patrons thought this equal to special. Sunday, okay. All classes, town of 3,500. Admission 10-25. A. E. Jarboe, Royal Theatre (500 seats), Cameron, Missouri.

HER NIGHT OF ROMANCE. (7,211 feet). Star, Constance Talmadge. Very good comedy drama throughout. Quite a bit better than her former pictures, "Goldfish" and "Dulcy." About the best she has done since "East Is West." Tone okay. Sunday, yes. Good audience appeal. Suburban class, town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

HER TEMPORARY HUSBAND. (6,723 feet). Star, Syd Chaplin. A comedy drama from start to finish that kept the audience laughing all the time. It pleased and satisfied what they came for. Tone okay. Sunday, yes. Not suitable for special. Audience appeal ninety per cent. Town and country class, town of 1,000. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

HUNTRESS. (6,236 feet). Star, Colleen Moore. Here is a good picture that will please. Action and also some comedy and the scenery is good on the western part. Town and country class, town of 7,000. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

LILIES OF THE FIELD. (8,500 feet). Star, Corinne Griffith. This picture caused more favorable comment than anything we have had in a long time. Hokum? Yes, but effective hokum. The direction is fine and the work of the cast splendid. An excellent picture. Tone okay. Sunday, yes. Special, yes. High appeal. Best class, city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

MARRIAGE CHEAT. (7 reels). Star cast. You never know what is going to happen next in a picture anymore. They don't seem to care what they put in. In this one shows awful pains of mother in child birth. A. E. Jarboe, Royal Theatre, Cameron, Missouri.

Between Ourselves

A get-together place where we can talk things over

"The whole town was talking about the picture the next day"—and you had the picture for only the day BEFORE THEY WERE TALKING!

"The finest advertising I can get is the mouth-to-mouth advertising of my patrons,"—and yet, at the time that such advertising is being passed out—the picture IS SOMEWHERE ELSE!

..How about it, folks?

E. N. Prescott has brought up the important point in a letter.

Read his letter—AND THEN COME ON IN AND TALK ABOUT IT!

Can that highly valuable advertising be capitalized? Have YOU done it?

IF NOT—WHY NOT?
IF SO—
HOW?

VAN.

MEANEST MAN IN THE WORLD. (6,500 feet). Star, Bert Lytell. Fair offering. Nice comedy drama; nothing big and no drawing power. Tone okay. Sunday, yes. Special, no. Fair audience appeal. Town and country class, town of 1,000. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

ONLY WOMAN. (6,700 feet). Star, Norma Talmadge. Satisfactory but only a fair business. City of 10,000. Admission 10-25. Vine Theatre, Mt. Vernon, Ohio.

SEA HAWK. (12,045 feet). Star, Milton Sills. The greatest picture the writer has ever seen. Directed perfectly, staged wonderfully and acted magnificently. Will please any audience at advanced prices. It's a magnificent piece of work, a monument to the motion picture industry. Play it and step on it to the limit. Business only fair here. Tone okay. Sunday, yes. Absolutely suitable for special. High audience appeal. Best classes, city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

SELF MADE FAILURE. (8 reels). Star, Lloyd Hamilton. Not up to First National's high standard. He should be starred in two-reel comedies. This is the first one in a long time from this company that was disappointing. Well, we don't expect them all to be "Covered Wagons." Tone fair. Sunday, yes. Special, no. Appeal forty per cent. All classes, town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

SMILIN' THRU. (8 reels). Star, Norma Talmadge. While this is a little old, it is a real picture that will please. The kind that elevates the standing of your theatre. Tone good. Sunday, yes. Special, yes. Good audience appeal. General class, town of 1,900. Admission 10-20, 10-25. J. E. Hubbell, Palace Theatre (325 seats), Worthington, Indiana.

SONNY. (6,900 feet). Star, Richard Barthelmess. Here also is a good picture that sure pleased here. Good story, good cast. This picture will please most any audience. Town and country class, town of 7,000. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

TOL'ABLE DAVID. (7,118 feet). Star, Richard Barthelmess. This is a little old but it is a real picture and a wonderful story. This class of pictures makes a reputation for your theatre. Tone fine. Sunday, yes. Wonderful appeal. All classes, town of 1,900. Admission 10-20, 10-25. J. E. Hubbell, Palace Theatre (325 seats), Worthington, Indiana.

TROUBLE. (4,800 feet). Star, Jackie Coogan. A wonderful story and Jackie puts the pep in it and you can't help but put your okay on it, and then, too, Jackie brings them in. A good box office bet. Tone fine. Sunday, yes. Special, yes. Excellent audience appeal. General class, town of 1,900. Admission 10-20, 10-25. J. E. Hubbell, Palace Theatre (325 seats), Worthington, Indiana.

WANTERS. (6,871 feet). Star, Marie Prevost. Very good comedy drama, with Marie Prevost in the title role. Lots of laughs and a lot of truth in this picture that pokes fun at society. Tone okay. Sunday, yes. Audience appeal excellent. Suburban class, town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

WHEN A MAN'S A MAN. (6,910 feet). Star cast. A wonderful picture. Has everything that will please a small town audience. Play it. Had fair crowd owing to bad weather. Tone fair. Sunday, no. Audience appeal Good. Town and country class, town of 7,000. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

Fox

CIRCUS COWBOY. (6,400 feet). Star, Buck Jones. Good one-day picture. Elite Theatre, Placerville, California.

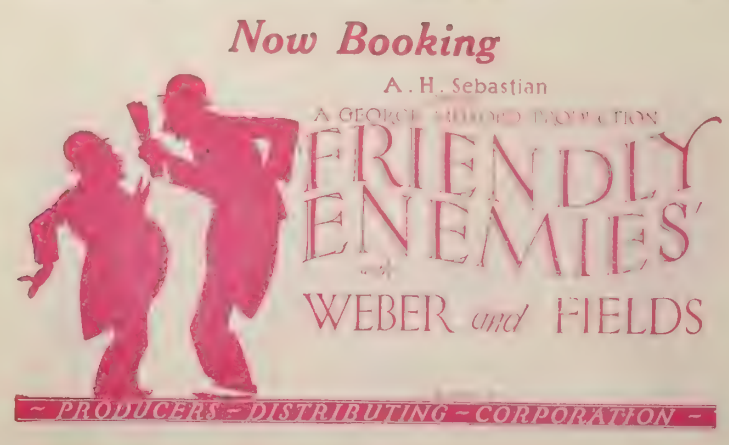
ELEVENTH HOUR. (6,819 feet). Star, Buck Jones. Rental too high for this small town; only a slight profit. Picture has many thrills and is worth seeing. Tone good. Sunday, yes. Good audience appeal. Farmers and merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

MILE A MINUTE ROMEO. (4,800 feet). Star, Tom Mix. Splendid picture. Elite Theatre, Placerville, California.

ST. ELMO. (6 reels). Star, John Gilbert. Good picture but too many church scenes in last reel. Not a special but sells for one. Tone okay. Sunday, yes. Fair audience appeal. Small town and country class, town of 430. Admission 10-30-35. A. F. Thomas, Pastime Theatre (250 seats), Almyra, Arkansas.

SHADOW OF THE EAST. (5,874 feet). Star, Frank Mayo. Can't say very much for this one, although it is as good as the usual run of Fox's specials. Frank Mayo does some good acting. Tone, none. Sunday, no. Audience appeal eighty per cent. Admission 10-25. S. A. Hendrix, Princess Theatre, Cotton Plant, Arkansas.

TEMPLE OF VENUS. (8,000 feet). Star cast. I hope there are no more of this type of picture in existence. This one is absolutely rotten. Nothing but a lot of jazzy stuff. Small town exhibitors, watch your step. Tone undecided. Sunday, no. Good appeal to certain classes. All classes in big city.



Mouth-to-Mouth Advertising! Wasted?

"Dear 'Gang': The breezes that are blowing at this writing don't whisper anything about Summer and Mr. Thermometer looks 'down at the heel' at a tilt of 30 degrees below zero, with a promise of crawling into his boots still further. Nancy Hanks (the car) is hiding in the garage and stoutly refused to move around until Dame Nature changes her garments.

"To overcome these small trifles, have got acquainted with some devilish contraption called a 'snow-mo-beel' which gets me around my circuit very nicely, thank you!

"Now, can some of you good scouts help me to sift out a thing I've had on my mind for some time?

'As you know, my towns are small, and usually play ONLY ONE DAY, unless on some specials.

"NOW AND THEN WE PLAY SOME PRODUCTION THAT HAS THE TOWNS TALKING THE NEXT DAY, OR, MAYBE MANY DAYS AFTER.

"MY THEORY IS THAT SUCH A PRODUCTION WOULD STAND AN EXTRA DAY TO BIGGER BUSINESS THAN ON THE FIRST DAY, DUE TO THE WORD-OF-MOUTH ADVERTISING THE PUBLIC WOULD GIVE IT—WHICH ADVERTISING IS BEYOND ANY OTHER TYPE IT HAS EVER BEEN MY GOOD FORTUNE TO FIND.

"We find in our programs, many times, a real gem, that the public stops you on the street and tells you how much he or she enjoyed the show and the fellow who did not see it tells you that somebody said it was great.

"MY THEORY IS THAT IF SUCH A PICTURE WAS ON FOR A TWO DAYS RUN OR EVEN LONGER, I WOULD BENEFIT BY THE UNCOUNTABLE VALUE OF THIS MOUTH-TO-MOUTH ADVERTISING. The phenomenal business on an extended run of 'The Covered Wagon' is still fresh in my memory and I firmly believe that on some production (perhaps of even less magnitude) this extra time could be utilized to fine business.

"'GANG', KINDLY LET ME KNOW YOUR VIEWS AND EXPERIENCES ALONG THIS LINE, WON'T YOU PLEASE?" E. N. Prescott, Prescott Circuit, Union Maine.

Come on, fellows—let's discuss this. Maybe something will come up that will benefit a whole lot of exhibitors. SAY YOUR SAY.

Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

TROUBLE SHOOTER. (5,702 feet). Star, Tom Mix. One of Tom Mix's best pictures. Plenty of action and thrills, and Tony is just wonderful but we got one of the worst prints we ever ran. Don't know why Fox will send out such stuff. Audience appeal ninety-five per cent. Admission 10-25. S. A. Hendrix, Princess Theatre, Cotton Plant, Arkansas.

TROUBLE SHOOTER. (5,702 feet). Star, Tom Mix. Print cut all up as usual; otherwise what we saw was okay. Tone okay. Sunday, yes. Audience appeal eighty per cent. City of 200,000. Admission 10-20. R. M. Kennedy, Royal Theatre (350 seats), Birmingham, Alabama.

WESTERN LUCK. (5,020 feet). Star, Buck Jones. Jones at his best in a combination comedy, society and western drama. Best he has done for a long time. Good picture to book. Suburban class, town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

Metro-Goldwyn

EAGLE'S FEATHER. (6,500 feet). Star, James Kirkwood. Some western in seven reels. The story will hold an audience. Plenty of action at the finish. Tone good. Strong audience appeal. Working class, city of 100,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

EAGLE'S FEATHER. (6,500 feet). Star, James Kirkwood. A good picture. Entertaining. Good business. General class, city of 30,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

HELD TO ANSWER. (5,601 feet). Star, House Peters. As many good pictures as there are on the market, it's best to leave this kind alone. No drawing power. Good Sunday picture. Special, no. Audience appeal sixty per cent. Town and country class, town of 1,000. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

HE WHO GETS SLAPPED. (6,613 feet). Star cast. Many good comments on this. Tone okay. Sunday, yes. Audience appeal very good. Chimes Theatre, Cedarburg, Wisconsin.

HIS HOUR. (6,300 feet). Star, Eileen Pringle. Wonderful production; more than expectations, but no good for small town. Watch your buying. Metro-Goldwyn has Paramount price ideas. Special, no. Good appeal. Mixed class, city of 15,009. Admission 25-30. Herbert A. Shaw, Metropolitan Theatre (1,300 seats), Morgantown, West Virginia.

IN THE PALACE OF THE KING. (9,000 feet). Star cast. The last Metro-Goldwyn lemon for us. We played it two nights and starved. The second night we played to a huge crowd of thirty-six people. Count 'em! There never could have been any sane reason in putting such an insane picture on the market. No entertainment value at all. Metro-Goldwyn has always given us poor prints and this one followed the rule. The last reel had one hundred twenty-seven splices in it. That would mean that there were over one thousand splices in the eight reels. Some print! Besides, it was about the dirtiest piece of film I have ever seen. The picture's appearance on the screen with the numerous splices and dirty film was terrible. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

LITTLE OLD NEW YORK. (10,000 feet). Star, Marion Davies. Good. Make more pictures like this and the industry will build up and not go down like it has. Tone good. Sunday, yes. All classes, town of 2,500. Admission 10-30. A. C. Gordon, Star Theatre (450 seats), Weiser, Idaho.

LITTLE ROBINSON CRUSOE. (6,216 feet). Star, Jackie Coogan. Good for any day in week. Special, no. All classes, town of 3,500. Admission 10-25. A. E. Jarboe, Royal Theatre (500 seats), Cameron, Missouri.

LONG LIVE THE KING. (9,364 feet). Star, Jackie Coogan. A fine production of a "mythical kingdom" story. It is elaborately done and pleases everyone, but Jackie does not draw for us except among the kids. Tone okay. Sunday, yes. Special, no. Good appeal. Best class, city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

OUR HOSPITALITY. (6,220 feet). Star, Buster Keaton. When you get tired of society dramas and westerns, give your audience laughs, thrills and roars at Buster. Tone good. Audience appeal good. Working class, city of 100,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

PLEASURE MAD. (7,547 feet). Star cast. Good picture, but public seems to be tired of this type of story. General class city of 30,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

RECOIL. (6,800 feet). Star, Betty Blythe. A great big picture, and a real special. The ladies fell hard for this one, and the men liked it also. Everybody satisfied, and many



favorable comments from patrons. The cabaret scenes were especially fine. Tone, fair. Sunday, no. Special, yes. Audience appeal, ninety per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

SHOOTING OF DAN McGREW. (6,318 feet). Star cast. This is a little old but draws them in and puts the coin in the old box office. Tone, good. Sunday, yes. Special, yes. Audience appeal, ninety-eight per cent. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

SHOOTING OF DAN McGREW. (6,318 feet). Star cast. Wonderful entertainment. This picture should please any audience. Good scenes. Plenty of action. Tone, good. Strong audience appeal. Working class city of 100,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

SHOOTING OF DAN McGREW. (6,318 feet). Star, Lew Cody. If the producers would make more of these he would find it a paying proposition from all angles. A real picture. Pleased all. Tone, okay. Sunday, yes. Special, yes. Audience appeal, one hundred per cent. Town and country class town of 1,000. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

SINNERS IN SILK. (5,750 feet). Star cast. A good picture but too hot for Sunday and I played it on this day. Sunday, no. Special, no. All classes town of 3,500. Admission 10-35. A. E. Jarboe, Royal Theatre (500 seats), Cameron, Missouri.

SILENT ACCUSER. (6 reels). Star, Peter The Great (dog). A dandy dog picture but for some reason did not pull. All classes town of 3,500. Admission 10-25. A. E. Jarboe, Royal Theatre (500 seats), Cameron, Missouri.

THY NAME IS WOMAN. (9,087 feet). Star cast. Very good picture. W. F. Loibl, Chimes Theatre, Cedarburg, Wisconsin.

WIFE'S ROMANCE. Star, Clara Kimball Young. If you change every day this will be all right but you won't be able to run it any longer and get away with it. Tone, good. Sunday, yes. Audience appeal, fifty per cent. All classes town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

WINE OF YOUTH. (6,600 feet). Star, Johnny Walker. Good picture throughout for large houses. Very interesting. Paper not strong for drawing power. Special sign does the business. Mixed class city of 15,009. Admission 25-30. Herbert A. Shaw, Metropolitan Theatre (1,300 seats), Morgantown, West Virginia.

WOMEN WHO GIVE. (7,500 feet). Star cast. Very good picture that seemed one hundred per cent audience picture. Tone, okay. Sunday, yes. Special yes. Best audience appeal. W. F. Loibl, Chimes Theatre, Cedarburg, Wisconsin.

Paramount

ALASKAN. (6,738 feet). Star, Thomas Meighan. Good background but poor story. We paid just exactly twice too much rental. Tone, good. Sunday, yes. All classes town of 2,500. Admission 10-30. A. C. Bordon, Star Theatre (450 seats), Weiser, Idaho.

BIG BROTHER. (7,080 feet). Star, Tom Moore. A good picture that is all. Sunday, yes. Admission 15-25. E. C. Bays, Globe Theatre, Buena Vista, Virginia.

BREAKING POINT. (5,788 feet). Star cast. An average program show. The print on this one was poor. One of the reels had a bent hub causing three stops during showing. Better prints are needed to compete with the radio. Tone, fair. Fair audience appeal Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

CALL OF THE CANYON. (6,982 feet). Star, Lois Wilson. Mighty good, but not exactly the type one expects from a Zane Grey story. Played this in zero weather, to business a trifle below average, so cannot determine its "pull." I'd recommend this to any house. Tone, good. Sunday, yes, special, no. General appeal. Rural class town of 300. Admission 10-30, special, 15-40. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

CHANGING HUSBANDS. (6,799 feet). Star, Leatrice Joy. This is a light comedy picture with rather an exaggerated or preposterous plot. Two women of strong resemblance change places and in the end change husbands. Leatrice Joy is as usual good in a dual role and Raymond Griffith and ZaZu Pitts are splendid in comedy parts. A more than average good evening's entertainment. City and country class, town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre, (500 seats), Kerrville, Texas.

CITY THAT NEVER SLEEPS. (6,007 feet). Star, Virginia Lee Corbin. Very good attraction. Worth seeing anywhere. Tone, good. Sunday, yes. Good appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Better Business Built by Barnett

"Dear Van and 'Gang': I would like to say a few words in regard to an idea, new for me, that I am trying out to increase business: namely, Amateur Night.

"This surely ought to go over big anywhere; especially in a small town where everybody knows one another.

"I offered a first and second prize, in money, and also a smaller cash prize to anyone who went (participated) and did not receive either of the larger prizes.

"It was a big success with me and I put it on, on one of the worst nights of the year, a terrible snow storm. I drew a good house, considering the weather, and everyone present enjoyed it immensely.

"I have heard so many good comments on it that I am going to run another in a few weeks. It should take anywhere, because it gives your patrons a change. Try it once and be convinced." T. L. Barnett, Finn's Theatre, Jewett City, Connecticut.

CODE OF THE SEA. (6,038 feet). Star, Rod LaRocque. One of the best sea pictures I have played. Sunday, okay. Special, no. All classes town of 3,500. Admission 10-35. A. E. Jarboe, Royal Theatre (500 seats), Cameron, Missouri.

DAUGHTER OF LUXURY. Star, Agnes Ayres. Nothing much to this, pretty scenes but no action and the actors acted like wooden figures with the possible exception of Miss Ayres, and she did not make a hit with me. Small town class and farmers town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

FEET OF CLAY. (9,746 feet). Star cast. A good picture for any house. Did a fair business. Tone, good. Sunday, yes. Special, yes. All classes town of 2,500. Admission 10-30. A. C. Gordon, Star Theatre (450 seats), Weiser, Idaho.

GARDEN OF WEEDS. (6,250 feet). Star, Betty Compson. Shame on Paramount, ditto Betty, ditto Jimmy Cruze. Had lots of complaints on this and no compliments. Can't expect anything the second night on this kind of trash. Page Will Hays. Tone, bad. Sunday, no. Wasn't any audience appeal. Joe Hewitt, Strand Theatre, Robinson, Illinois.

HERITAGE OF THE DESERT. (5,785 feet). Star, Ernest Torrence. This picture stood them up and everyone was pleased. Print fine, but photography in a few scenes was rotten, that was only thing that marred a good picture. Tone, objectionable. Sunday, no. Audience appeal, ninety percent. All classes town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

HOLLYWOOD. (8,100 feet). Star cast. We paid too much for what there was to it. Some of the audience knew some of the "personalities" when they had a label stuck on them. Couldn't advise any other small towner to show it unless they got it cheaper than we did. L. E. Smith, Town Hall, Pittsford, Vermont.

HOLLYWOOD. (8,100 feet). Star cast. Movie propaganda, yet at the same time good entertainment. Pleased here, at special prices, but may not appeal where the gentle satire is beyond the comprehension of the western type fan. Tone, okay. Sunday, yes. Special, no. Average audience appeal. Rural class town of 300. Admission 10-30, special 15-40. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

ICEBOUND. (6,471 feet). Star cast. No good here. Too slow and draggy. Tone, fair. Possibly suitable for Sunday. Special, no. Poor audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

LIGHT THAT FAILED. (7,012 feet). Star, Jacqueline Logan. It also failed to draw us enough money to keep out of the red inkwell. To me the picture was good. The title and posters must have looked bum to the public from the attendance we had. Tone,





Lige Conley in a scene from "Step Lightly," an Educational-Mermaid comedy distributed by Educational Film Exchanges, Inc.

good. Fair audience appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

LILY OF THE DUST. (6,811 feet). Star, Pola Negri. This is absolutely junk. Didn't draw and we were glad it didn't after hearing the patrons' knocks. Tone, none. Not suitable for Sunday. No appeal. Country class town of 3,300. Admission 15-30. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

MANHANDLED. (6,998 feet). Star, Gloria Swanson. This is the best of the famous forty we have yet played. It is a splendid picture from start to finish. Tone, doubtful. Sunday, no. Appeal, okay. Country class town of 3,300. Admission 15-30. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

MANHATTAN. (6,415 feet). Star, Richard Dix. A good picture. Has everything. Tone O. K. Good appeal. Yes for Sunday. Draw family and student class, town 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

MAN MUST LIVE. Star cast. Good picture. Interesting story. Tone, good. Sunday, yes. Box office good. Elite Theatre, Placerville, California.

MAN WHO FIGHTS ALONE. (6,337 feet). Star, William Farnum. Although this is a very good picture I think it will disappoint a good many because, judging by the title, they will expect to see a lot of action; but the action for which he is famous, is missing. O. K. Tone. Sunday yes. As Special, no. Good appeal. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

MAN WHO FIGHTS ALONE. (6,337 feet). Star, William Farnum. In the old days this star was a whizz. He was miserably miscast in this and overacted like a big school boy. Fault perhaps of the director. Farnum is an actor, just give him something to act in, he can do it. Best class city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

MEN. (6,564 feet). Star, Pola Negri. Altogether too suggestive is my personal opinion of this one. The industry is better off without such pictures. Pola does some good work, but the fault is with the story. Tone bad. No for Sunday. Not for Special. Poor audience appeal. Draw mixed class, town 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

MERTON OF THE MOVIES. (7,655 feet). Star, Glenn Hunter. First part dragged but last half okay. Eight reels killed it. Tone, okay. Sunday, yes. Special, no. Good audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

MISS BLUEBEARD. Star, Bebe Daniels. It's great for it's comedy value. Never heard such continual laughter in our house before. The close-ups are mighty poor but you will get your money's worth on this one. N. H. Lamere, Opera House, Ludlow, Vermont.

MONSIEUR BEAUCAIRE. (9,932 feet). Star, Rudolph Valentino. Very poor. Valentino's imitation of John Barrymore in "Beau Brummel" fell flat. Valentino hasn't a chance. Tone, fair. Sunday, yes. Audience appeal, sixty per cent. City of 200,000. Admission 10-20. R. M. Kennedy, Royal Theatre (350 seats), Birmingham, Alabama.

MORAL SINNER. (5,455 feet). Star, Dorothy Dalton. Just another picture. Nothing extremely bad or good about it. Don't promise much for it. Tone, okay. Sunday, yes. Special, no. Ordinary audience appeal. Best classes city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

NEXT CORNER. (7,081 feet). Star cast. Poor picture not worth booking if you got it for nothing. Tone, none. Sunday, no. All classes town of 2,500. Admission 10-30. A. C. Gordon, Star Theatre (450 seats), Weiser, Idaho.

PETER THE GREAT. (7 reels). If I get a few more of them like this I would better close up and save my money. Why do they want to give the small town such stuff? Draw miners, town about 2,000. Admission 10-25. Arch Catalano, Victory Theatre (275 seats), Rossiter, Pennsylvania.

SAINTED DEVIL. (8,633 feet). Star, Rudolph Valentino. This by all means should have been called the "Scented Devil" because people could smell it out on the street. Terrible. I can't put this star over. It cannot be done. No excuse for one so poor as "Sainted Devil." Lost me money? Sure it did. Best class city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

SIDE SHOW OF LIFE. (7,511 feet). Star, Ernest Torrence. Just another program picture and will fairly get by as much. Will please few but not many. Torrence doesn't belong here. Tone, okay. Sunday, yes. Not suitable for special. Audience appeal, sixty per cent. Small town class town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

THREE LIVE GHOSTS. Star cast. This is an old picture. It was good in condition and subject. Shown at the "Old Men's Home," pleased immensely. A comedy-drama that went over "big" with a better-class audience. Tone and appeal good. Yes for Sunday. Mitchell Conery, Conoat Projection Service, Menands, New York.

Pathe

DR. JACK. (4,700 feet). Star, Harold Lloyd. Not much use in reporting on this one except to say that if you did not run it yet do so at once. Print fine. Tone, good. Sunday, yes. Audience appeal, one hundred per cent. All classes town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

HOT WATER. (5,000 feet). Star, Harold Lloyd. Fine comedy if you buy it right. Not his best. Watch your buying. Ran it four days. Special, yes. Audience appeal, good. Mixed class city of 15,009. Admission 25-30. Herbert A. Shaw, Metropolitan Theatre (1,300 seats), Morgantown, West Virginia.

KING OF WILD HORSES. (5 reels). Star Rex. The only Pathe feature I have run and was able to get by without losing money. This is an extra good one. Tone, good. Sunday, yes. Special, yes. Audience appeal ninety-eight per cent. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.





SHIRLEY MASON
Fox star in "The Scarlet Honeymoon."

NANOOK OF THE NORTH. (6 reels). Star cast. As a good picture, this is a joke. My advice to anyone with good common sense is to stay away from it. If you must run it, move out of town for a while. What is it about anyway? No tone at all. Sunday, no day. No appeal. Mitchell Conery, Conoat Projection Service, Menands, New York.

Principal

DARING YOUTH. Star, Bebe Daniels. A fairly good program show. The titles and some of the situations were funny and brought some hearty chuckles from our audiences. Pretty peppy show. Tone, fair. Appeal, good. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

MINE WITH THE IRON DOOR. Star cast. Although strongly advertised as being a Harold Bell Wright story picture flopped at box office. General class city of 30,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

Producers' Dist. Corp.

FLAMING FORTIES. (5,770 feet). Star, Harry Carey. Very good picture. Pleased the patrons. Tone, good. Sunday, yes. Good appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

LEGEND OF HOLLYWOOD. (5,414 feet). Star cast. Just a good program picture and we can't kick as others will make up for the ones not so strong. Buy all Producers, boys. You can't go wrong. A. D. Steele, Empress Theatre, Smithfield, Utah.

OLD FOOL. (6,147 feet). Star cast. Very good show; acting was good until the last reel; I thought they were very poor in the wild West stuff, the rest was good. Tone, good. Sunday, yes. Not suitable for a special. Fair audience appeal. Small town class and farmers town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

RAMSHACKLE HOUSE. (6,257 feet). Star cast. Swell. We have all good comments and are pleased to tell you that we made more money on this one than any other picture in 1924. A. D. Steele, Empress Theatre, Smithfield, Utah.

ROARING RAILS. (5,753 feet). Star cast. Keep them coming. They can't be beat; always fine service from Producers and a real bunch in office to do business with. A. E. Steele, Empress Theatre, Smithfield, Utah.

TIGER THOMPSON. (5,700 feet). Star, Harry Carey. This one is another good Carey and it is as good as the "Lightning Rider" and it was some picture. Sunday, no. Special, no. Good audience appeal. Working class city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (195 seats), Piqua, Ohio.

WELCOME STRANGER. (6,618 feet). Star cast. A treat of laughter for any house. The more we can get like this the better people will like pictures. W. L. Duncan, Y. M. C. A. Theatre, Carneys Point, New Jersey.

United Artists

GARRISON'S FINISH. Star, Jack Pickford. Here is a clean cut racing story that all the countryside will like. We couldn't find anyone who didn't praise it to the skies. For boys and girls, it was of the type that you like to have them see, for they will come back for more. A beautiful print was sent to us. It is a great buy every way you look at it. L. E. Smith, Town Hall, Pittsford, Vermont.

ROBIN HOOD. Star, Douglas Fairbanks. This was the finest picture ever put before our townspeople and even though it cost us a lot of money, we made lots. The school co-operated with us and the young people had a real lesson in history. It was a picture full of buoyancy and the kind that left a good taste in everyone's mouth. Can't say too much for it. L. E. Smith, Town Hall, Pittsford, Vermont.

Universal

BIG TIMBER. (4,650 feet). Star, William Desmond. A fairly good picture of the timber country with action galore. However, not a bit better than many others of the same type. T. L. Barnett, Finn's Theatre, Jewett City, Connecticut.

HOOK AND LADDER. (6 reels). Star cast. Good program picture. Tone, good. Sunday, yes. Box office good. Elite Theatre, Placerville, California.

HOOK AND LADDER. (6 reels). Star, Hoot Gibson. Nothing to brag about. Hoot don't seem to please like he used to. However, this



LEW FIELDS
Co-starring with Joe Weber in "Friendly Enemies" for Producers Distributing Corporation release.

picture has some comedy and a few clever Sunday, unless Hoot is a favorite. Fair audience appeal. All classes town of 1,900. Admission 10-25, 10-20. J. E. Hubbell, Palace Theatre, (325 seats), Worthington, Indiana.

HUNCHBACK OF NOTRE DAME. (11,000 feet). Star, Lon Chaney. One of the greatest pictures I have ever run. Pleased all. Work of Chaney marvelous. Buy it and boost it. Tone, okay. Sunday, yes. Special, yes. Best audience appeal. Town and country class town of 1,000. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

RIDE FOR YOUR LIFE. (5,310 feet). Star, Hoot Gibson. Poorest picture Universal or Hoot has given me in a long time. At that, a fair western that will please those who can overlook, not see the silly plot. Tone, good. Sunday, yes. Special, no. Audience appeal, sixty-five per cent. Small town class town of 2,500. Admission 10-25. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

RIDE FOR YOUR LIFE. (5,318 feet). Star cast. Good program picture. Tone, good. Sunday, yes. Box office good. Elite Theatre, Placerville, California.

SIGNAL TOWER. (6,714 feet). Star, Virginia Valli. One of the best pictures produced. Very good business. General class city of 30,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

TORNADO. (6,576 feet). Star, House Peters. A real picture if you advertise it. Ending bad. Comes out of the climax too soon. Mixed class city of 15,009. Admission 25-30. Herbert A. Shaw, Metropolitan Theatre (1,300 seats), Morgantown, West Virginia.

Vitagraph

BORROWED HUSBANDS. (7,000 feet). Star, Florence Vidor. Fair program picture. Story rather far fetched. Some said they liked it, others said not so good. Good crowd drawing title, however. Tone, medium. Sunday, no. Special, no. Audience appeal, fifty per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

CAPTAIN BLOOD. (10,680 feet). Star, J. Warren Kerrigan. This is indeed a wonderful picture. A great story and some wonderful acting. Just a little draggy in a few places, but it will hold your interest all the way through, if it could have been condensed about one reel it would be a knockout. The trouble with it is, it is too high class for a great many. Tone, fine. Sunday, yes. Excellent audience appeal. All classes





JOE WEBER
Starring in "Friendly Enemies," released by Producers Distributing Corporation.

town of 1,900. Admission 10-25, 10-20. J. E. Hubell, Palace Theatre (325 seats), Worthington, Indiana.

MAN NEXT DOOR. (7 reels). Star cast. A very interesting story of blue blood against red blood. The children marry and settle the blood question. Working class city of 1,000,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (297 seats), Jamaica, New York.

Warner Bros.

BEING RESPECTABLE. (7,500 feet). Star, Monte Blue. Like all the rest of the Warner Brothers' pictures we have got. A good one, but failed to draw. Through no fault of the picture. Seemed to please the few who saw it. Tone, very good. Sunday, yes. Audience appeal, eighty-five percent. Admission 10-25. S. A. Hendrix, Princess Theatre, Cotton Plant, Arkansas.

HER MARRIAGE VOW. (7,100 feet). Star cast. A different eternal triangle story that gets under the skin but has good comedy relief and pleased my folks immensely. Great deal better than I expected. Tone, good. Sunday, yes. Special, yes. Audience appeal, one hundred percent. Small town class of 2,500. Admission 10-25. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

LOVER'S LANE. (6,000 feet). Star cast. Very good little program picture adapted from Clyde Fitch's popular play and story. Good work on the part of Gertrude Olmstead and rest of cast. Tone, okay. Suburban class town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

MARRIAGE CIRCLE. (8,500 feet). Star cast. A positive hit that will register anywhere. One of the cleverest pictures of the decade. Handsomely done, ably acted and superbly directed. Tone, okay. Sunday, yes. Special, yes. High appeal. Best class city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

PRINTER'S DEVIL. (7 reels). Star, Wesley Barry. Fair program picture not nearly so good as "George Washington, Jr." But rambles along and creates a good deal of laughter by burlesquing small town people. Tone, good. Sunday, yes. Special, no. Audience appeal, ninety per cent. Small town class town of 2,500. Admission 10-25. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

TENTH WOMAN. (5,250 feet). Star, June Marlow. They spoke well of this and pleased, fair business. A good sample of putting a feature in six reels and no dragging. Tone, okay. Sunday, yes. Special, no. Good audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

Comedies

ANDY'S TEMPTATION. (Universal). This one proved to be the best of this series; kept them laughing from start to finish. Print new. Tone, okay. Sunday, yes. Good audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

BARNUM JR. (Educational). A good comic—second reel is very funny. All classes town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

CAT'S MEOW. (Mack Sennett). Star, Harry Langdon. This is a wow. Star and stunts original. This bird Langdon introduced in this comedy as an open faced youth lives up to the name and sure gets the laughter. Tone, good. Sunday, yes. Audience appeal, one hundred per cent. Small town class town of 2,500. Admission 10-25. A. L. Middleton, Grand Theatre, (500 seats), DeQueen, Arkansas.

COLLEGE COWBOY. (Universal). Star, Joe Bonomo. Boys, here's a two reeler that is a riot. More thrills than a five reeler. Sunday, yes. Admission 15-25. E. C. Bays, Globe Theatre, Buena Vista, Virginia.

DOWN TO THE SEA IN SHOES. (Pathe). A regular laugh producer, very funny the whole way through. Run it, it will help many a week feature. Sunday, yes. All classes town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

GEE WHIZ GENEVIEVE. (Pathe). Star, Will Rogers. Best we have had for some time with this star. Business and farming class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

GO EASY. (Educational). Star, Cliff Bowes. Not a laugh in it. Full of old moth eaten gags that everybody has seen before. A very poor Cameo comedy, but they have some good ones, too. Tone, okay. Poor audience appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

GRANDPA'S GIRL. (Educational). Star cast. An average Christie comedy. Everybody seemed to enjoy it. It had some good comedy situations in it. Print was in excellent shape as usual. Tone, okay. Fair audience appeal. Better class town of 4,500. Admission 10-15. C. A. Angelmire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

HIGHBROW STUFF. (Pathe). Star, Will Rogers. This is a dandy little comedy that no one can object to and that everyone will enjoy. It is a take off on the "highbrow" drama as considered higher class than the movie and has many clever situations. Tone, fine. Sunday, yes. Universal audience appeal. Universal class town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

Boosts Blank

Says Steve—Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland, of the revised report blank:

"This report blank is an improvement on the former styles.

"Thanks are due to friend Davis."

HUSTLIN' HANK. (Pathe). Star, Will Rogers. Fair comedy. Small town class and farmers town of 800. Admission 10-25. Welty & Son, Mid-Way Theatre (500 seats), Hill City, Kansas.

LODGE NIGHT. (Pathe). "Our Gang." This is a very good comedy. One of the best on this series. A good comedy for Saturday, especially, as the children will like it. Tone, good. Sunday, yes. Appeal, very good. Junior class town of 1,000. Mitchell Conery, Conoat Projection Service, Menands, New York.

MY FRIEND. (Educational). The first reel not so good but the second is a scream. Run it with a weak feature and they will be pleased. Sunday, yes. All classes town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

PLEASANT JOURNEY. (Pathe). "Our Gang." Only fairly amusing. Not up to the consistent standard of these comedies. Tone, good. Sunday, yes. Good audience appeal. Mitchell Conery, Conoat Projection Service, Menands, New York.

TOOTSIE WOOTSIE. (Educational). A dandy comedy. Everybody had a good word for this comedy. Glad we had it to help along a weak sister feature. Tone, okay. Audience appeal, fine. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

TROUBLE FIXER. (Universal Century Comedy). Star, Wanda Wiley. Just fair. A few laughs but mostly forced situations. Small town class town of 2,500. Admission 10-25. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

Serials

FAST EXPRESS. (Universal). Star, William Duncan. The best serial in two years. Only criticism is their old method of repeating two hundred feet of the preceding episode each time. Wonder how long we'll have this. Tone, good. Sunday, yes. Audience appeal, one hundred per cent. Small town class, town of 2,50. Admission 10-25. A. L. Middleton, Grand Theatre (500 seats), De Queen, Arkansas.

WOLVES OF THE NORTH. (Universal). Star, William Duncan. The poorest serial,



That good scout, O. J. Ramey, drops out through selling his theatre to Mr. Charles MacFadden. We will miss friend Ramey. Hope Mr. MacFadden will jump in and help out with tips.

Lee. D. Balsly quits reporting because he is distributing Western pictures. Manager Stebbins, of the Liberty, is invited to give a hand. We'll all appreciate his tips.

William Duncan has ever made. No pep. Too slow. Has no drawing power. Has some pretty snow scenes in it. Audience appeal, seventy per cent. Admission 10-25. S. A. Hendrix, Princess Theatre, Cotton Plant, Arkansas.

Short Subjects

AESOP'S FABLES. (Pathe). These have the desired effect we are looking for, namely adding a little spice in the beginning of the show to set every one feeling good. They do it too. L. E. Smith, Town Hall, Pittsford, Vermont.

FIGHT AND WIN. (Universal). Boys, don't book this just because you are a supporter of champion Dempsey the prize fighter. Jack is okay in the ring but on the screen he is a lemon. His popularity will draw 'em for a few episodes but no more. In fact his "mug" will keep them away. He's a corking good fighter but a poor actor and a poorer drawing attraction on the screen. H. N. Lamere, Hammond Theatre, Ludlow, Vermont.

GO GETTERS. (F. B. O.) O'Hara and Vaughn. A good comedy drama. Can't go wrong on buying it. Tone, good. Sunday, yes. Audience appeal, ninety-five per cent. Farm and city class. Admission 15-30. Robert W. Hines, Hines Theatre (150 seats), Loyalton, South Dakota.

PATHE NEWS. (Pathe). Never heard a kick in a year's showing. On the other hand, have had some fine compliments on this News. Heard a small boy say one day "If you've got the News tonight I'm coming." The football scenes in season suited us to a T, in fact all the sports do. L. E. Smith, Town Hall, Pittsford, Vermont.

SHE'S IN AGAIN. (Pathe). A very good picture. A cartoon that is very clever, etc. This is the one that shows "raining cats and dogs." Tone, good. Sunday, yes. Good audience appeal. Junior class town of 1,000. Mitchell Conery, Conoat Projection Service, Menands, New York.

SAGEBRUSHING THROUGH YELLOWSTONE PARK. (Vitagraph). A very interesting picture showing the natural wonders of this National Park. It is not a scenicly beautiful picture as there are no particularly finished tints but it is interesting. Tone, good. Sunday, yes. Good appeal. Junior class town of 1,000. Mitchell Conery, Conoat Projection Service, Menands, New York.

Independents

BATTLING FOOL. (State Right). Star, William Fairbanks. Mighty good program picture. Lots of action, and drew applause. Smiling Bill at last has a director, and he is coming fast. He's a new star for us, but is making a fine impression. Tone, good. Sunday, no. Special, no. Audience appeal, seventy-five per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

BRINGING HOME THE BACON. (State Right). Star, Buffalo Bill Jr. Here is the coming western star that has got everything. He makes you like westerns. Sunday, no. Special, no. Good audience appeal. Working class city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (195 seats), Piqua, Ohio.

FIGHTING THROUGH. (State Right). Star, Bill Patton. Will get by as an ordinary western, and please the western fans. Tone, good. Sunday, no. Special, no. Audience appeal, fifty-five per cent. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

FOOLISH VIRGIN. (State Right). Star, Elaine Hammerstein. Three days to only average business. Not a very strong picture. General class city of 30,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

FOR YOU MY BOY. (State Right). Star cast. This is an old one, but a very fair picture without a love story. It is clean, and wholesome, and if the audience doesn't rave about it, they won't slam it. Tone, good. Sunday, no. Special, no. Audience appeal, fifty per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

GETTING HER MAN. (State Right). Star cast. Nothing extra. Will please the western fans, if you can get them in. I could not on account of title. Tone, good. Sunday, no. Special, no. Audience appeal, fifty per cent. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

HELION. (State Right). Star, J. B. Warner. Not much of a picture. Poor title. Star does not draw here. Average attendance. Tone, none. Sunday, no. Audience appeal, seventy percent. Admission 10-25. S. A. Hendrix Princess Theatre, Cotton Plant, Arkansas.

LOOPED FOR LIFE. (State Right). Star, Art Acord. Not as good as "Fighting For Justice." Star's previous picture but will please western fans. Print new. Tone, okay. Sunday, no. Good appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.



"Get out of here," commands Viola Dana to Eddie Phillips when he demands she give him part of the money she received as prize winner in "The Beauty Prize," the Metro-Goldwyn-Mayer production in which she plays the leading role.

NOTORIETY. (State Right). Star cast. A good drama with a little of everything in it. Will do for anybody's house. Can't go wrong on this one. Tone, good. Sunday, yes. Special, no. Good audience appeal. Working class city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (195 seats), Piqua, Ohio.

RAINBOW RANGERS. (Arrow). Star, Pete Morrison. A real good western, more laughs than a five reel comedy. Admission 15-25. E. C. Bays, Globe Theatre, Buena Vista, Virginia.

RIDING MAD. (Arrow). Star, Yakima Canutt. Canutt sure is a good rider. I hope he'll win the next rodeo. Sunday, yes. Special, yes. Admission 15-25. E. C. Bays, Globe Theatre, Buena Vista, Virginia.

ROUGH RIDIN' (Artclass). Star, Buddy Roosevelt. Fairly good average western. Tone, okay. Sunday, yes. Audience appeal, seventy per cent. City of 200,000. Admission 10-20. R. M. Kennedy, Royal Theatre (350 seats), Birmingham, Alabama.

SLOW AS LIGHTNING. (State Right). Star, Kenneth McDonald. Boys, here is another new star and believe me he is going to surprise you by filling your seats. This is a fair story and has a very good supporting cast. Lots of comedy and stunts. Tone, okay. Sunday, no. Good audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

SOULS IN BONDAGE. (State Right). Star cast. To those exhibitors hard pressed for a Sunday drama they will find this one well suited for any audience. Tone, good. Sunday, yes. Good appeal. Working class city of 100,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

WOMEN AND GOLD. (State Right). Star cast. Fine picture but made for small houses. No good for large houses. Special, no. Good audience appeal. Mixed class city of 15,009. Admission 25-30. Herbert A. Shaw, Metropolitan Theatre (1,300 seats), Morgantown, West Virginia.

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The funniest farce in 40 years

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with Syd Chaplin



PRESENTED BY

CHRISTIE FILM COMPANY, INC.

IDEAL FILMS LTD DISTRIBUTORS FOR UNITED KINGDOM

RELEASED BY

Producers Distributing Corporation

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Southern Enterprises Managers Obtain Better Results from Smaller Spending

AT the convention of Southern Enterprises, held in Atlanta a couple of weeks ago, one of the most interesting speeches was that made by Lem L. Stewart, director of exploitation.

Most of the talks were upon the future plans, but Lem gave a review of what had been done and the highlight of his speech was the fact that in 1924 the houses had effected a reduction of about 5 per cent. in their advertising and exploitation costs.

This was in the face of rising newspaper rates and slightly increased costs for accessories and was attributed by the speaker to the improved class of advertising done, since the receipts were greater, while the costs were one-twentieth less.

The cost was divided between newspaper work and all other forms of advertising and exploitation almost equally. There was a difference of less than $100 between the two sums.

Better Work Counted

Under the system obtaining a couple of years ago, the rising space costs would have made the newspaper work cost about two-thirds of the entire sum instead of practically half. As it is, the five per cent. reduction in space cost represented considerably more than a five per cent. reduction in space taken. Probably a 25 per cent. reduction in the area of space taken would be closer to the figure, *and yet the results were decidedly more profitable.*

To state it in other terms, using three-fourths of the previous space, but employing better copy and more attractive display, brought better financial results.

This was the highlight in the speech, for this is one of the points on which Lem has strenuously and consistently fought.

This would be only of passing interest did it apply to the Southern Enterprises alone, but it proves in terms of figures what applies to every house in every town. It is not quantity but quality which counts, though quality applies equally to copy *and* display.

Two or three years ago there was no general rule as to advertising. Newspaper spaces would creep up and up until a full page was necessary to mark the big production.

Smaller Spaces Work

Today better results are obtained with a practical maximum of a quarter page and a minimum of two single column inches. If more than a quarter page is taken, the result is gained through co-operation with merchants, which costs the house nothing more than a few ticket prizes or a relatively modest outlay of cash.

Smaller spaces, better written and better displayed, bring greater results than carelessly prepared full pages.

The Right Angle

Much of this result has been due to a better appreciation on the part of the resident managers of the need for the proper audience appeal. The 1924 copy was written from the local slant rather than as an adaptation of prepared campaign book copy, and every line counted for sales.

Much the same applies to the handling of accessories. Save in isolated instances the use of windshield stickers, steering wheel hangers and similar irritants has been abandoned. Where stickers are used they are applied with the permission of the car owner, and he does not find his driver's seat and steering gear cluttered with a lot of stuff that must be removed. The merchant adaptation of the car advertising stunt has resulted in what was a novelty becoming a first class nuisance

Car advertising today has at least a passive if not an actively negative result.

Lithographic Practise

More care has been used in the selection of lithographic material. Paper which will not only not sell but perhaps create a bad impression is avoided in favor of better pieces, and in most places a lithograph stays up for a full week, since it has been shown that paper does not become fully effective if displayed only for a day or two.

More care has been exercised in the selection of the stands. The poor ones have been eliminated. A good stand is required or paper is not used, since it has been demonstrated that good paper is wasted in a poor location and does not pay its cost.

To sum up the entire speech, the better the advertising the better the return and *the smaller the cost.*

Mr. Stewart was speaking only of his own circuit, but precisely the same thing applies to all houses, independent or chain.

And Lem might have added with entire truth that he was importantly responsible for the improvement through his constructive letters and criticisms. When he prepared for this speech he got out two portfolios, one of good and one of poor newspaper advertisements, and he had to go outside the circuit for the poor examples.

Hooked Hardware

Two hardware stores responded to the suggestion of the American Theatre, Evansville, Ind., on True As Steel, the general idea being that the steel in the tools on display was as good as the Metro-Goldwyn release to which they were tied. One of the stores also bannered its delivery truck to carry along the idea. Almost any hardware store will fall for this idea.



A Pro-Dis-Co. Release

A NICE WAY TO SELL MIAMI ON A SNOWY WEEK IN DECEMBER. IT COMES FROM HARRISBURG

The Victoria Theatre made three sand piles in the lobby, peopled these with cutout bathing girls and asked, "Why go to Florida when you can see Miami here for thirty cents?" We don't believe that it hurt the sale of any railroad tickets to the South, but it certainly did run up the attendance at the Victoria on this Producers Distributing picture.

R. Al. Jones Has Chaucer Licked

R. Al. Jones, of the Victory Theatre, Providence, R. I., sends in a poem on a four-page herald on So This is Marriage that beats anything Chaucer ever wrote for poor spelling. The last line reads "When they see So This Is Marriage." If you have nothing to do for a couple of days you can work out the rest of it from this hint.

When fur stews can this seal Leer Im,
Toot rye toom ache theme e'en ink Lear,
Youth inked wood bee but weigh sting thyme,
Use eh, "It's imp lean on scents sheer."

Gnome atter, Anna ies align,
Nation mice lender verse says knot,
Fork rip tick poet real Ike mine,
How Arron weal Delymeans allot.

Rest less Maud earn flap purr why hives,
Li Ving Inn tea his Jay as Dan Sing age,
We ill bee caw sh U. S. how tea hay by and Dely.
When tea hay sea "Sew tea hisis Ma rye age."

Above is the legend "Can you make this rhyme? This is not" and below the verses is "A cross word puzzle. So This is Marriage." The front is printed up "Intention of Marriage" with other text conforming to the Providence preliminary to the marriage license. Inside it is straight advertising for the picture.

It's good stuff if you don't go crazy over it. It's good stuff if you do.

Stage Wedding

J. C. Wodetsky recently took the management of the Liberty Theatre, Terre Haute, Ind., and to make a splash he arranged a stage wedding for The Marriage Circle, working along the usual lines.

Some twenty merchants contributed presents including the wedding supper and the first week's laundry, and then went into a cooperative page to tell all about it, giving a very effective double truck.

It's an old stunt, but where it is new it still has a wonderful pull on public interest, and of course the newspapers take up whatever interests the public; particularly when they stand to get a double page ad out of the idea.

Made Own Props for An America Prologue

Harry Steel, of the People's Theatre, Greenville, Miss., broke all his records with America, but he helped the picture with his local production.

You will recall that he has an unorganized, but very complete, local stock company, and he made an unusually large presentation for this picture, employing some forty persons. He got a Patriotic Pageant that got two thirds of a column for review and a lot of preliminary notice.

Mr. Steel has no cinch putting these productions on, for he cannot send around the corner and hire what he wants. For example, for the tableau of The Spirit of '76 he had to make his own old time drums out of pasteboard, and lacking a continental flag with thirteen stars, he made one of paper that looked as well as bunting.

He also made a heavy prologue production for Dorothy Vernon, while a double truck co-op was his best bet for Peter Pan.

These three all came the same week, and Mr. Seel not only swung them all, but in the absence of his leader, who was ill, he had to handle the orchestra, which came easy, because he had had experience.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

COLLEEN MOORE'S production, "So Big," served as the inspiration for an atmospheric prologue that went over with a bang in Brooklyn, the two incidents providing the major part of a show which had six incidents altogether. "So Big" required one hour and thirty-four minutes in the telling, while the prologue that immediately preceded it and was tied up to it by means of a scrim took up ten minutes. The other four numbers of the show were the overture, Flowtow's "Merry Wives of Windsor," a tenor aria, a xylophone speciality and the Topical Review. The whole performance covered two hours and eight minutes.

Selections from "Merry Wives of Windsor," running eight minutes, was the overture, with the following lights: One rose-pink Mestrum flood of 160 amperes and one lemon Mestrum flood, both from the dome, on musicians from each side, meeting at center; two violet Mestrum floods from the booth covering orchestra; light pink and lemon entrance spots hitting the top of set and ceiling drapes; arch spots of rose-pink and green blending on the silver draw curtains of production stage; blue borders on orchestra stage.

Operatic tenor sang the aria, "Like a Dream," from Flotow's "Martha," on the apron of the big stage, lighted as follows: arch spots of rose-pink and green streaking the silver draw curtains of small stage; one violet flood at either side of orchestra; blue borders large stage, and orange spot on singer from the dome. Four minutes.

Harry Breuer, xylophonist, former vaudeville star and now in the thirty-five-piece orchestra here, did a turn on the production stage, called "Opera a la Carte." This was an operatic medley, jazzed in spots, with orchestra accompaniment. Setting was deep blue plush cyclorama used as back drop, with xylophone center stage draped in white satin upon which were sewed vari-colored rhinestones. Breuer wore all-white serge suit. From the booth two violet Mestrum floods covered the set and sparkled the gems. Four minutes for "Opera a la Carte," with "World Is Waiting for the Sunrise" and "Nola" put in as encores.

The atmospheric prologue was billed as Days of a Bye-gone Age, and opened with the orchestra playing Herbert's "Little Old New York" as the introduction. Opening scene showed a painted drop, a transparency, of an old city street. Inhabitants of grandmother's time were promenading, the women with their bustles, and one or two men with the high-wheel bicycle. The music went into Strauss' Polka and the premiere danseuse, one of the promenaders, danced to it, with a little comedy touch with the bustle. At finish of this the front lighting, which had been amber and orange floods from the booth, with spots of same color from the sides, dimmed out and lights came up behind the transparency to show the parlor of a home of the period. Props were old sofa, organ, pictures of relatives on the wall, fire-place, table, chairs, window curtains, etc. Seated and standing were three men and two women. First was "When the Corn Is Waving," by mixed quartette, then "I'm Alongin', Dear, for You," by tenor; "When Lights Are Low," by contralto; Quilting Party dance by ensemble to tune of "Arkansas Traveler," played by "fiddler," and "Sweetest Story Ever Told," by soprano. For "When Lights Are Low" all lights were dimmed out except magenta glow from the fireplace. For the final number all lights dimmed except pale blue, for moonlight, coming through open window upon the singer and those seated about. At final note the production was thrown on the screen to tie it up closely.



A First National Release

ONE OF THE SCENES IN THE HYMAN PROLOGUE ON SO BIG

See just above for a detailed description of this effective prologue, planned by Edward L. Hyman, of the Mark-Strand Theatre, Brooklyn. It created the proper atmosphere for the picture by taking the spectator back to the period of the play.



A First National Release

A NICE DISPLAY ON THE SEA HAWK FROM SWANKE

You miss the vivid coloring of this display, but you get a hint of the strength of the appeal. It is more elaborate than most of the displays from the Rialto, El Dorado, Ark., but it brought an exceptional four days' business, so it paid.

Gets Tent Show to Advertise His Show

Tent shows are poison to the established theatres, and most managers have a descending scale which winds up with pirates, sneak thieves, dogs and tent show managers.

When a tent show blew into Laredo, Texas, for a couple of weeks, Jack Rowley, of the Royal, Strand and Rialto, figured that he would only hurt his toes kicking at the visitors, so instead he passed the players into his matinees, and was glad they left him at least the matinees.

But on the first Saturday he reminded the manager that the tent show was to be closed Sunday and asked permission to advertise his Sunday show with cards on either side of the stage.

Permission was not only granted, but on the following Saturday, the closing night, the announcer of the show not only called attention to the cards for The Fighting Blade but put in a good word for Flowing Gold and told the audience that both First Nationals were well worth their while.

It brought a business that helped make up some of the loss on the previous weeks. That's better than grouching.

Evins' Inspiration

Shirt boards are old stuff and so are department store inserts. But J. G. Evins hooked the telegraph company to stuffers on Manhattan. They read: "Wire the Postal when wiring Manhattan, but see Richard Dix in Manhattan at the Lucas Theatre," and then he gave the dates.

It's a more limited circulation, but it's a good idea.

Repeated

For Our Hospitality it was suggested in the press book that an old fashioned high wheel bicycle would be a good perambulator to link to the suggestion of other days.

A surprisingly large number of high wheels were dug out of the cellars and attics and used for the promotion of the story. Now comes the Rivoli Theatre, La Crosse, Wis., to take a repeat. The same wheel was used, with the rider in a sailor's dress, to announce The Navigator. The revival was suggested by Morris Abrams, a Metro-Goldwyn exploiteer, who figured that those who had seen the first picture would be reminded of their laughs and hustle to see The Navigator. It appears to have been good dope.

Shifted It

"For the City That Never Sleeps" J. G. Evins, of the Lucas Theatre, Savannah, Ga., used a painting of the hereinbefore mentioned city, all lit up with a torchlight parade.

That was plenty good, but read the rest. When the play came along, he moved the display over to the Odeon with a paster for the Lucas, and he made a fresh display for the home lobby, killing two birds with one lobby display, if you don't mind mixed metaphors.

Pony Ballyhoo and Clowns Helped He

Loew's Palace Theatre, Washington, D. C., dug out an elaborate ballyhoo on "He Who Gets Slapped. The outfit consisted of a two-pony cart, with two pony outriders, a girl and five boys, one of the latter being an acrobat.

Costumed as clowns, they drove around the streets, blowing horns, using balloons and other germane noise makers, and for six days they were all over the shopping districts.

Five thousand clown hats were distributed through one of the newspapers and the paper also cooperated in two prize stunts. One was for the solution of a cross word puzzle, bearing on the production. The other was for the best filling in of the outlined face of the clown. Only the outlines were given and it remained for the contestants to fill in the features and give expression to the blank space.

This last is worth noting, for scores will essay to pencil in the features where one would attempt to make a complete clown drawing, and of course the greater number of contestants, the greater the interest in the idea.

Rates for Names

Not expecting to do a lot of business the week before Christmas, Frank H. Burns, of the Beacham Theatre, Orlando, Fla., put on a special matinee rate for Meighan in "Tongues of Flame."

Any woman could gain admission for half the usual price if she turned in a list of five names and addresses. It got him about 400 new names for his mailing list and more money than he would have taken in at full price.

Though not previously announced, each woman was given a fanfoto of Meighan, and the surprise made the gift seem much more valuable than would have been the case had it been promised.



A Paramount Release

FIND THE MIS-SPELLED WORD ON THAT BANNER AND GET A CIGAR

Just to help you get started, this is the front of the Kinema Club Theatre, Kobe, Japan, and the attraction is The Covered Wagon, which hung up a new record for Japan. The pictorial banner is partly cutout and partly native painting.

Old Material Is as Good as New

Arthur Swanke, of the Rialto Theatre, El Dorado, Ark., sends in a front on Dorothy Vernon, of Haddon Hall, which shows what can be done with scraps.

The basis of the display, the side pieces and banner, were first used on America, while the two men-at-arms were used for Barthelmess in The Fighting Blade, which was some time ago.

The side pieces were black and white with the men in white and grey, while the banner is black lettering on lavender and yellow quarterings.

It made a strong flash and got the picture off to a start that held up for the day run.

Make a note of that lavender and yellow for a color combination. That really is the best of Swanke's work. He seems to have a natural eye for unusual color combinations.



A United Artists' Release

A DOROTHY VERNON FRONT MADE OVER FROM OLD PARTS

This front of the Rialto Theatre, El Dorado, Ark., is remade from fronts on America and The Fighting Blade, but you would never know it after Arthur Swanke got through with the job. He gets some striking color schemes for his displays.

Silks for Sinners

The big smash on "Sinners in Silk" at the American Theatre, Evansville, Ind., was a window filled with silk dresses and liberally supplied with stills on the production. As this was worked during the holiday shopping period, the window got extra circulation, and at the same time the stills got the attention for the window. Two smaller displays of silk hosiery supplemented the large window, and 5000 laundry inserts were used.

Burns Enlarged a Store Display

Before he was ready to advertise Baby Peggy in "Captain January," Frank H. Burns, publicity man for the Beacham Theatre, Orlando, Fla., happened to pass a store in which there was a small display of Baby Peggy dresses.

He hustled in to see the advertising man and learned that he had intended to redress the window in a couple of days. When he learned that the little star was due presently, he changed his plans and instead of drawing out the display, the raised it to fill the entire window, with a supply of stills and other material supplied by Burns and with the announcement that Peggy would be seen very shortly.

He ran mention of the play in the store newspaper advertising for two days.

Seaside Campaign Is Made Standard

Most persons think of Coney Island and the Rockaways as Summer resorts, yet both of them have large, permanent populations, even though the merry-go-rounds and bathing houses may be boarded up after Labor Day.

The Strand Theatre, Rockaway, was selected as the tryout for "Is Love Everything?" and the campaign was so successful that it has been adopted by the Fox and Poli circuits as well as individual houses.

One interesting feature that should carry universal appeal is a special phonograph record, made by the Brunswick people, announcing the coming of the play and telling about it. It can be handled to suggest a radio announcement or used straight as a record.

A bombing plane distributed "Air Mail Lettergrams" about the play, the services of the plane and its pilot being obtained without cost as the owner wanted to try it out. Several well known residents were taken up for short flights.

Even more interesting—and practicable—was the presentation of several scenes from the play in the window of a vacant store. This window was set with furniture borrowed for a credit card, and several girls took part in the scenes in return for passes and experience. They also were driven around town in a bannered car. Here is a stunt that can be sized to fit any town. It combines the local talent appeal with the pull of the live persons in a show window, and has a direct bearing upon the play. Try it out. It's good.



A Universal Release

HELD SPEED CONTESTS FOR LOCAL FAST WORKERS

The employment department of the Los Angeles Underwood Agency held a contest in its window and gave ticket prizes to the ones who lived up to the title of the Universal play. It cost Grauman's only ten tickets for a fine window ballyhoo.

It will not always work, but the Amuse-U Theatre, Corpus Christi, Texas, took advantage of a "norther" just after Christmas to advertise Husbands and Lovers.

The town was frozen to the marrow and it responded to the appeal of "Come in. The picture is a warm one and so is the house." Lots of the patrons went in just to get warm, but they liked the picture, too.



A Principal Release

AN INTERESTING LOBBY MODEL ON THE MINE WITH THE IRON DOOR

This was built by Arthur W. Pinkham, of the Park Theatre, Bangor, Maine, who backed this with real Indians and a generally intensive campaign, including a special morning matinee for the children. The Indians also ballyhooed.

Made Lobby Showing in House Rest Room

When In Hollywood with Potash and Perlmutter came to the Premier Theatre, Brooklyn, they found a studio that even the most exacting director must approve. The Premier is the leading house in the "Brownsville" section of Brooklyn, and Brownsville is almost wholly Jewish in population; one of those towns within a town such as abound in New York. It was felt that Potash and Perlmutter should make an especial appeal, and because of that the management decided to put it over as thoroughly as possible.

There is a rest room about 50 by 70 feet opening off the lobby and this was converted into a studio with the use of some spare scenery, such spot and flood lamps as were not being used and any other material that could be temporarily spared from an ample stage equipment.

It made a splendid flash and the legend on the strip over the top, which reads, "The Studio of Potash and Perlmutter in Hollywood," and the dated card in the set, announcing that this was a scene from the play, got everyone talking.

The Premier knows that the bigger the film, the better it will repay concentrated effort. It knows that it is better to spend money on the big things than to waste the same money in an effort to bolster up the weak offerings, and the idea worked out just that way with this engagement. They packed the house.

Got Much for $10

A. R. Lynch, of the Lyric Theatre, Jacksonville, had A Sainted Devil for a two day run, and he put it over to good business with a contest for the best reply to the question "Why is Valentino the most popular male star on the screen today?" In trying to win the $10, split $5, $3 and $2, the contestants sold themselves and their friends on the idea that he really was.

A clever stunt was to use extra paper, particularly 24-sheets, to create the impression of bigness, but a cooperative page saved the cost of extra advertising. He also got a front page box in one paper with a few passes for the usual classified ad hook-in.

If you are helped by any of these schemes, why not drop a line to the originator and thank him for the tip? He will appreciate it.

Had Real Indians for His Ballyhoo

It's a far drive from Maine to the Indian country, but there are a lot of Indians still in Maine and Arthur W. Pinkham used several, in blankets, for his ballyhoo on The Mine With the Iron Door when he played that at the Park Theatre, Bangor.

The Indians were permitted to offer tickets for the special Children's Matinee on Saturday to the pupils of the grade schools, and one of them stood around in the lobby in advance of the opening, handing out heralds. The braves were obtained from the Indian Branch of the local Boy Scouts; probably Pasamaquoddys.

Mr. Pinkham also constructed an unusually neat scene model for his lobby display, and writes that his art department gets out at least one good lobby display each week. If they are as good as this we hope that he sends more in, for this is very cleverly done, and nothing carries greater appeal than a miniature of any sort.

The Park is a unit of the William P. Gray Circuit and evidently Mr. Pinkham wants to prove that Edgar Hart is not the only hustler in the outfit.

A Flapper Contest on Wine of Youth

Working with the Sun Theatre, Buddy Hooton put over a number of good stunts on "Wine of Youth" for its Omaha run.

For one thing he revived the Flapper Contest and found it still to be in good working order. Motion pictures of the contestants were made and later were shown in the window of the Union Outfitting Company, which had donated the prizes in consideration of the use of this trade attractor. Balloting for the winners was done the following week, when "Circe the Enchantress" was the attraction. Each patron was supplied with a ballot to be cast for the preferred candidate, the film being run at each showing of Circe.

The contest and the times and places of showing were announced from the bandstand of the largest dance hall in town and here and at a somewhat smaller place 2,500 marriage license novelties were passed out.



A First National Release

A GOOD LOBBY DISPLAY ON POTASH AND PERLMUTTER

This is not the front lobby, but a rest room off the main entrance. It belongs to the Premier Theatre, Brooklyn, and raiding the stage for extra props gave the ex-clothiers a very fancy studio for testing out their vamp applicants.

Gets Nice Effects With Pastel Work

Ben F. Caldwell, art director and production manager of the Circle Theatre, Indianapolis, sends in a photograph showing some of the pastel portraits he has made for lobby use. The picture of Mae Busch he is working on looks rather washy, because the color values do not show up, and in pastel it is the soft blends that give this medium its great charm. Over on the right is a picture of Barthelmess, while below is Mildred Harris, in charcoal.



A First National Release

WORKING IN PASTEL

This latter, which also was used for Frivolous Sal, shows up the best of the three, because the charcoal sketch values come out more distinctly, but the drafting in all three is excellent, and the effects are worth the extra trouble and the decidedly higher costs for Caldwell works in pastel and not in colored crayons, though pastel is merely a fine grade of crayon in the last analysis.



A Fox Release

HOW THEY VISION THE INFERNO IN JERSEY CITY

The lobby of the Central Theatre dressed for the showing of the Fox production. Red crepe paper dresses the ceiling, while a woman and three men work inside of a three-panel screen to get interest during the busy hours.

This will interest only the larger houses, but these certainly should be interested, for these posters are a material help to the Circle.

Played to Hubby

Just to be different the Pastime Theatre, Kansas City, upended an old stunt. To get attention for "The Signal Tower" Charles W. Goodell advertised that he would give free admission to any man who came accompanied by his wife.

Not many men could get off to the matinees, but they all read the advertisement and appreciated the kindly thought that men were entitled to the best of it now and then.

Printed a Puzzle in the Ad. Columns

Most managers lay off their cross word puzzles to some newspaper, but down in St. Louis the Skouras Brothers put theirs in the advertising columns, and then hitched it to their house publication by announcing that the answer would be printed in Screenings, which brought this issue to the attention of a number who were not receiving it regularly.

Several hundred replies were received, and 100 passes were awarded the best replies. As the picture was being shown at three houses, the Grand Central, West End Lyric and Capitol, the proportion to any one house was not extravagant.

Another stunt was the use of a card slotted to receive a Lincoln penny with the announcement that "this Lincoln penny and others just like it" would provide admission to any of the three theatres.

Effective lobby displays, mostly cutout, were made at the three houses.



A Vitagraph Release

NOVEL STILL FRAMES FROM PORTLAND ON CAPTAIN BLOOD

Blood sailed a long, low, rakish craft and these frames are built on the same lines. A tall man may have to go down on all fours in the lobby of the Rivoli Theatre, Portland, Oregon, but he is bound to notice this nice display.

Loaned the Cradle

When The Sea Hawk came to Florence, S. C., a local man loaned the Opera House one of the most novel lobby displays yet used in this picture.

Some years before the general contours of the galleon type had suggested to him the idea of a novel cradle for his first born, and this cradle, handsomely built in mahogany, was not only a good representation of the ships used in the play, but it carried a local and human interest appeal of unusual strength.

Pace and Bouma, of the Rialto Theatre, Pocahontas, Ia., send in copies of a compact little four page monthly program. We cannot reproduce because the examples are on colored stock, but we think that if you want a good model, they will be glad to send you one if you supply the return envelope.

Woodcut Style is Not Attractive

This odd use of a single column cut is from the Randolph Theatre, Chicago, where a single column three-inch has been set diagonally in a space sixty lines by two, or a trifle over a two fours. The placement rather



A Universal Release

A THREE IN TWO FOURS

than the cut is what gets the attention. The drawing seems to be an attempt to imitate the old style woodcut. This has been done with success in certain types of display, but here the drawing is out of proportion and suggests a monster rather than a hero, which of course would put the girl in an unpleasant predicament. It is the reverse of a pretty cut, yet it is difficult to say what the reaction of the public will be. It may help sales or it may hurt. It may suggest an unpleasant type of story; which The Tornado is not, but the chances are that the other sales efforts overcame this erroneous impression. One thing is certain. You cannot overlook the cut. Between the strength of the drawing and the display value of the white, it is the biggest thing on the page, regardless of the fact that there are not many larger spaces. In a Chicago paper you cannot well sell on involved reading matter. The city man skims over the paper. He does not read every line of it, as does his country cousin. He has to rush through the morning paper on his way to work and skin the evening edition on his way home. Sundays he has from two to four Sunday papers to look at, and he is not wasting time to read even the advertisements. In getting the city man you have to reach out of the sheet and slap him in the eye as he is turning the page. For this reason the somewhat uncouth Tornado cut is better than would be a better design with a lot of involved detail and no especial point of focus. In a small town you can use argument, but in the city you must sell at first glance or not at all, unless you build up the newspaper appeal with lithographs and stunts, and the stronger the flash the better, providing the flash is not repellant.

Manuscript Ad is Waster of Space

We think that most of the space in this three fours from the Sun Theatre, Omaha, is wasted. Hand writing seldom reproduces well and when it is reduced from the original size it is still less legible. Here it seems to form an attractor rather than a sales point, and combined with the up-ended regular display gets attention through novelty. If anyone takes the trouble to read it through there is little conviction. It probably carries some interest through being signed by Conrad Nagel, but properly this should be signed by the character played by Nagel, since he refers to his role and not his personal experience. The result is that the supposed letter is not convincing. We question whether it sold many tickets. Business probably came through the use of the player names and the appeal of the title, but the value of this letter, if any, is due almost wholly to the mechanical fact that it is in handwriting instead of type, and a cut probably would have brought a better result from this angle. This seems to be an effort to get something different, but poor copy and a none too legible handwriting combine to lower the value of the idea. Handwritten copy should be used only wherein it may be read with reasonable ease, and there should be a real message conveyed. This lacks the ring of conviction.

Well Shaped Ad Lacks the Punch

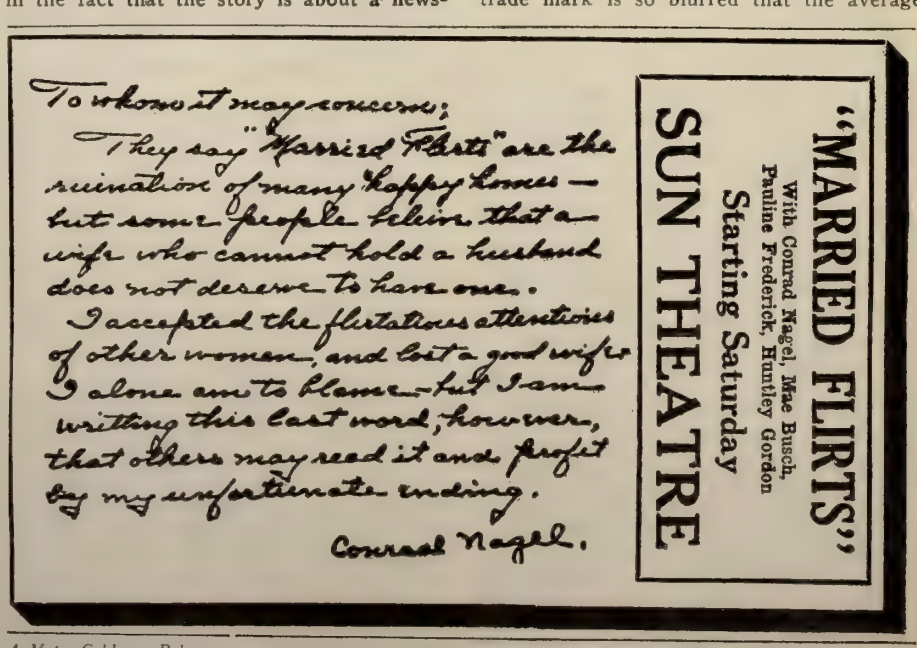
This design for The Clean Heart at the Mission Theatre, Los Angeles, it aptly selected, and demands immediate attention, but the invention seems to have stopped with the selection of the heart shape. The copy is weak and is handicapped by being lettered in, though in so large a space the mortising of type would have been a simple matter. Hand lettering is excusable in a small space, but in this four column width there was plenty of room for a mortise and type display. The text suggests that the copy writer knew that he was expected to fill the space, so he did, without enthusiasm or special appeal. "The amazing adventures of an overworked newspaper editor" is about as good a salesman as "A most unusual story in plot, theme and treatment." Neither section means anything in particular. There is no suggestion of real punch in the fact that the story is about a newspaper editor, and the second section might as well be kept in stock and cut off in lengths to fit the space. The Clean Heart means very little to the average reader. He cannot be sold that title unless it is in connection with the earlier success of If Winter Comes. Percy Marmont now means some-



A Vitagraph Release

A CAPITAL SHAPE AD

thing to the average fan, but he would mean more if the "with" had been reduced to permit more space between his name and that of Miss de la Motte. There is no display of anything but the title, and the title is the least valuable of the factors. It would have been well had the matter outside the shape been shifted. The Vitagraph trade mark could have been sunk to the bottom of the space over to the right, and the Blackton box moved over and placed lower down on the left where it could have been made larger. In the light of some of his recent productions, Mr. Blackton's name would have paid for a better display, and there is a large area of black over on the left where he could have given greater prominence. The Vitagraph trade mark is so blurred that the average



A Metro-Goldwyn Release

A NOT VERY SUCCESSFUL EFFORT TO GAIN ATTENTION WITH HANDWRITING

reader will not know what it is. Only those familiar with the marks will know what it is, for even a strong magnifying glass does not reveal the name clearly, and it is just a design in the original size. This display makes only about a thirty percent use of the available appeal.

Three Tint Ad is a Novelty

Taken by itself we don't think so much of this three tens from Loew's State Theatre, Los Angeles. Most of the talk is against a benday ground that sinks it in a little, and the effect of the two shades of black is to



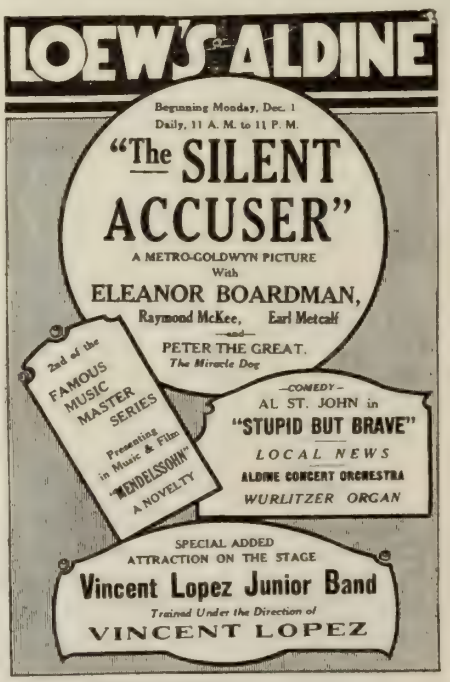
A Metro-Goldwyn Release

IT GETS ATTENTION

make the white in the oval suggest a grey. If we were dissecting this for a group of students we would tell them that this violated about every rule of proper display. This would be a theoretical truth, and yet it is equally true that this is an exceptionally good advertisement when you drop it into a page along with a lot of usual advertisements. It's so different that it is exceptionally good even though it does violate most of the rules of good display. No rule holds good more than ninety per cent. of the time, and by smashing a whole lot of traditions the press agent has achieved a striking effect. He had the good sense to hold his letters so large that they can fight up through the tint ground, but then if he had not possessed better than usual sense he would not have known that he could do so well with this, and probably would have stuck to the conventional. The only real chance he took was with the halftone, and this came through very nicely. He had to gamble on that, but he won. Had he lost, this still would have been a good display. However it naturally is better with a good cut. Selecting an oval for his black, and then placing an oval within this gives him a maximum amount of attention. The circle is supposed to be the best attractor, but the oval is practically as good, and this oval is emphasized by the lines in the white. All by itself it might not be so good, but it is good enough to go into the theatrical page and make the entire space merely a background to its own appeal. It takes careful handling to get such a result, but the main point is to be sure not to set any important lines in a letter so small that the tint cannot be overcome. Look to this as carefully as this pressman has done and you'll have a good result if you do break about nine of the ten commandments of advertising.

Nice Arrangement in This Panel Set

No one would suppose that this was a Pittsburgh advertisement. It is, for Loew's Aldine Theatre in that city adapted this space, and gets a maximum of display. Placing each program item in its own panel gives



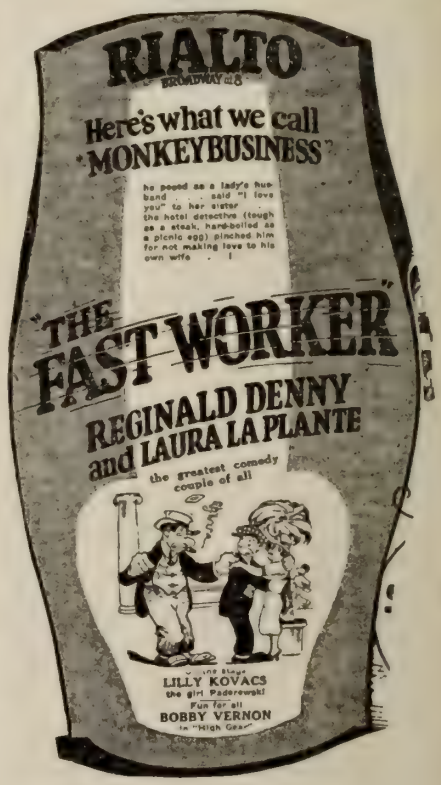
A Metro-Goldwyn Release

AN EFFECTIVE DESIGN

an even exploitation to the smaller features as well as the film attraction without detracting from the latter. The value of this arrangement is that it gives big display to comparatively small type faces through isolation. You can run The Silent Accuser in letters twice as large to reach from side to side of the space, and you would get no greater appeal. Probably you would get less, for if the title were run over to the side rules it would then come into competition with the matter in the adjoining spaces, and it would not make as good a fight. Here the small faces are segregated in this panel of ruled lines, and if the title is well displayed within its space, it is as well displayed as though four times the space were taken to give it the same chance set up against competitive material. It's the same idea as white space. You set the type by itself, and the largest line in that space is the big display line, though it may not exceed an eighteen point. The type is not called upon to fight its neighbors, the white space looks after that. This virtually is a collection of four display advertisements under a single general heading, each giving good display to its particular offering. The entire space is about 9½ inches across three. A quarter page in the usual arrangement, would have given no greater display, and would have cost more than double. Panels against a white ground will work well, but this linear background is better still. But we are lost in amazement that Pittsburgh, of all places, should have gone to straight type where the panels had to be drawn. If we were handing out medals one certainly would go to the Aldine.

Odd Design is A Good Attractor

This is about a three nines from the Rialto Theatre, Los Angeles; evidently a portion of a combination display for the Grauman houses. It goes to show what attention an odd design will attract, and it would be even better if used singly in this form. But the design is merely a secondary



A Universal Release

SNAPPY COPY

matter to the text. Design alone seldom sells tickets. It can only draw attention to the copy, and that, if it is the right sort, will do the selling. This copy sells with a minimum of effort. That little bank in the centre, just above the title, tells you the gist of the plot without revealing it, and if you have a fair amount of curiosity you will wish to know more about it. Even in the style there is the suggestion of comedy in the lines: "He posed as a lady's husband. * * * Said I love you to her sister * * * the hotel detective, (tough as a steak, hard boiled as a picnic egg,) * * * pinched him for not making love to his own wife." That should give the average reader the idea that he could see something entertaining by going to the Rialto. It forms a decidedly good appeal and should have gotten the money.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"The Lady"

Norma Talmadge Remarkable in First National Picture Rich in Emotional Appeal

Reviewed by Sumner Smith

Norma Talmadge can go on and on. Her beauty is an added feature of her appeal, not the essence of it. When youthful roles are no longer her forte, she can still stir the emotions of her audiences in more mature parts. "Secrets" suggested this happy future for the First National star, and now "The Lady," an even more poignant and certainly smoother story, establishes it beyond the shadow of a doubt.

Men will like "The Lady" but women will go into ecstasies over it. That is because of its wealth of emotional appeal. Martin Brown's drama has a gripping story, a sure treatment of plot and a plenitude of incidental detail that both advances the plot and supplies beautiful characterization. In a word, it is well-knit, fascinating drama.

Though the story is told by the flash-back method, it does not suffer in coherence or intensity. The movement is smooth throughout and events telescope into a perfect unit of emotion.

Norma is marvelous as the woman bereft of her baby son by an unfeeling father-in-law. Through her life she searches for him, and while she is telling the story of her life he appears as a soldier involved in a cafe brawl. Then he proves himself a gentleman.

The characterization by Norma plays constantly upon two thoughts—mother love and a desire to be considered a lady. Norma handles these two phases quite as adeptly as the play provides them. She reaches heights of emotionalism hitherto unattained by her. And yet she never becomes banal or ultra-sensational. It is superb acting.

Perhaps Norma's finest work is in wandering the streets of London looking for her son, then in identifying him in the cafe. To her characterization of the old woman she lends, besides the skilled tricks of an expert actress, a definite spirituality that cannot be explained except as a part of Norma's personal self. Her attitudes are perfection, her facial expressions perfection, and there is that something else which touches them with fire and beauty.

Don't miss Norma in this. More than any picture we have seen in a long while, it seems like the sure combination of artistry and box office appeal. Especially will it thrill the women.

This has been all about Norma and the story. The other players are entitled to full recognition. Their roles are justly subordinated to hers, for each of them by contrast and inference develops her characterization and awakens the fullest measure of sympathy for her, and the picture would have missed fire if they had not been cleverly acted and a good appreciation of values shown by Director Frank Borzage. Therefore, Norma must share her triumph with such able artists as George Hackathorne, Margaret Seddon, Alf Goulding and Emily Fitzroy, to mention only a few of a splendid cast. Hackathorne is particularly fine. Though he has only one short series of scenes, where the mother discovers him to be her son, he will be remembered for his work in "The Lady."

Cast

Polly Pearl.....Norma Talmadge
Leonard St. Aubyns.....Wallace MacDonald
St. Aubyns, Sr.....Brandon Hurst
Tom Robinson.....Alf Goulding
Fannie LeClair.....Doris Lloyd
Freckles.....John Fox, Jr.
Mme. Chatellier.....Paulette Duval
Mme. Blanche.....Emily Fitzroy
John Cairns.....John Herdman
Mrs. Cairns.....Margaret Seddon
Mr. Grave.....Myles McCarthy
Leonard Cairns.....George Hackathorne
Mr. Wendover.....Marc McDermott
Blackie.....Walter Long

Story by Martin Brown.
Adapted by Frances Marion.
Directed by Frank Borzage.
Length, 7,357 feet.

Story

Polly Pearl, English music hall singer, marries Leonard St. Aubyns, scion of nobility, only to lose his love when his father casts him out. She ekes out a living in a dingy French cafe as entertainer. The elder St. Aubyns appears to claim her baby son after the death of its father, but Polly manages to have it spirited away by a minister's wife. Thereafter she endeavors to find the boy, searching the streets of London for weeks, but fails. As she is telling the story of her life in her French cafe, a brawl starts between an English soldier and a Frenchman. The Englishman's comrade in intervening accidentally shoots his friend and is himself knocked unconscious. From his identification tag Polly learns that he is her son. She tries to take upon herself the blame for the accident, but her son will not have it that way. To her delight he proves himself a gentleman, and this joy is added to her discovery of him.

Features Reviewed in This Issue

Cheaper to Marry (Metro-Goldwyn).
Fear-Bound (Vitagraph).
Folly of Vanity (Fox).
Forty Winks (Paramount).
Lady, The (First National).
Miss Bluebeard (Paramount).
Range Terror, The (F. B. O.).
Roaring Adventure (Universal).
Salvation Hunters, The (United Artists).
Tales of a Thousand and One Nights (Davis).

"Tales of a Thousand and One Nights"

Davis Distributing Division Presents French Version of an Arabian Nights Tale

Reviewed by Epes W. Sargent

Opulent oriental coloring seldom replaces plot-interest, and in this regard Davis Distributing Division's offering of the product of the Societie des Films Albatross, being released on the independent market, differs little from the others. These tales which have delighted the Arabs for centuries are too simple to carry sustained plot value. They are episodic and the characters are too unreal to win the sympathy that is lavished upon the poor but honest working girl or the flapper of our own day.

The story of Gul-y-Hanur is spectacle, rather than drama, but this is spectacle made in authentic locales. No California sand dune was pressed into service for the Sahara. The picture was made in the vicinity of Tunis and the studio interior sets are painted to match the actual interiors used in many of the scenes. The interiors suffer somewhat from a lack of sufficient illumination, but they always are interesting, and most of the exterior shots are of unusual beauty, though the photography here is often obscure.

The production has been made with care, but the story has been developed with a too slavish adherence to the original story, and the story covers too much ground to be condensed into proper feature length. The result is a series of illustrated episodes rather than an engrossing tale, and the spectacular side is thus made unduly important. The costuming is rich and the scenes are well peopled where the action calls for a mob, while Mlle. Kovanko, as the Princess, is a charming figure, properly youthful and yet an able actress, and Rimsky, as the Prince, is a manly though too exotic a figure. Janeau, a repulsive dwarf, who has been seen in other productions, walks away with the dramatic honors, though his role is comparatively a small one. He is about the only one who is given a chance really to act.

The director has concerned himself more with the pageant than the development of what dramatic idea there is. The story will interest as a novelty, but it will not class with the greatest of the foreign pictures.

Cast

Shahriar.....Mons. Ivanoff
Scheherazade.....Mlle. Boldireff
Caliph Abdelcadus.....Mons. Maillard
Princess.....Mlle. Kovanko
Sultan Mahmoud.....Mons. Maltzeff
Prince Soleiman.....Mons. Rimsky
Ibrahim, Vizier.....Mons. Olivier
Sultan Salamandra.....Mons. Bartkevitch
The Dwarf.....Mons. Janeau

Story from The Arabian Nights Entertainment
Directed by Mons. Tourjansky.
Length, 6,800 feet.

Story

Gul-y-Hanur, daughter of the Caliph Abdeleadus, goes to visit her sister, but is shipwrecked on an inhospitable coast where the worship of the One True God is a profanation of their own worship of Nardoun, and for her impiety she is given to the Prince Soleiman, son of the Sultan, who is secretly a professor of Islam. He aids her to escape, but his own apostacy being discovered, he is sentenced to death. Allah causes the impious inhabitants to turn to stone. Soleiman, left free, rejoins the princess and eventually they return to her own land, where the Caliph abdicates in favor of his new son-in-law.

"Roaring Adventure"

Jack Hoxie Stars in Another Excellent Universal Western Production

Reviewed by Sumner Smith

These Jack Hoxie productions certainly maintain a high average as western productions. "Roaring Adventure," the latest, is a worthy companion of all that have gone before. It presents Hoxie in "civies" rather than the conventional cowboy garb, but mingles him with a ranch and horses and the gray dust that trails galloping riders. As investigator of conditions on his father's ranch he is given a role that fits him perfectly.

Probably the best part of the picture deals with a gun fight between desperadoes trying to thieve cattle and a sheriff's posse. Here Director Clifford Smith has seen to it that not only is the action fast and exciting, but that the backgrounds are striking. The entire episode is well staged.

The story, written by Jack Rollins, is well knit and convincing, and the characters are uniformly well played. Francis Ford plays both the owner of the ranch and the town banker. Mary McAllister is charming as the heroine and should develop into a good actress. She has good looks and her work is natural and unaffected. Marin Sais is called upon to elicit sympathy for herself as the woman who loved and lost, and registers the point well. J. Gordon Russell is excellent as the repentant thief.

Western fans should thoroughly enjoy "Roaring Adventure." It has plenty of action, sympathetic acting and a logical story. Incidentally, it seems that the plots of these western stories, while not varying greatly from the accepted pattern, have improved immensely within the last two years. More care is taken with characterization and incident, and more realism is the reward.

Cast

Duffy Burns.....Jack Hoxie
Gloria Carpenter.....Mary McAllister
Katherine Dodd.....Marin Sais
Robert Carpenter.....J. Gordon Russell
Brute Kilroy.....Jack Pratt
Col. Burns.....Francis Ford
Bennett Hardy.....Francis Ford
Kitty Dodd (aged 5).....Margaret Smith

From the story by Jack Rollins.
Adapted by Isadore Bernstein.
Directed by Clifford Smith.
Photographed by Harry Neumann.
Length, 4,800 feet.

Story

Duffy Burns, easterner since college days, visits his father in the cattle country and learns that rustlers are depleting the stock. He obtains employment on his father's ranch without disclosing his identity and falls in love with Gloria Carpenter, daughter of one of the thieves. In league with him is a widow he has befriended, and Gloria cannot understand the friendship. Duffy and a sheriff's posse frustrate the thieves' attempt at a "clean-up," Gloria's father reforms and Duffy wins the girl.

"Forty Winks"

An Honorable Old Play Is Clowned Into a Fast-Moving Farce in This Paramount Feature

Reviewed by Epes W. Sargent

Silver-haired old ladies who treasure memories of E. H. Sothern in his delightful portrayal of the name part in "Lord Chumley" should keep away from the Paramount production of "Forty Winks," but unless you were a giddy matinee gusher of the early nineties you'll enjoy this production which starts as a drama, works over into a farce and winds up with the extravaganza of a Sennett burlesque.

In all its phases it is good entertainment, and this somewhat peculiar construction of the continuity provides what is too often lacking in a farce: continuous acceleration. It does not, like so many comedy efforts, fail toward the close because too quick a tempo has been accepted at the start. Moreover, this commencement gives to the plot the full value of dramatic interest, which clings to the stressed action toward the close. It still motivates the utterly improbable situations in which the players find themselves. In this sense it is an exceptionally fine piece of constructive work, and the scenarist has attained the end sought.

Here is a farce without a single lagging moment. It sweeps along with irresistible movement to a screaming close. You laugh even at death, for one of the most delightful moments comes when the villain is blown to Kingdom Come by a shell from a battleship. It is farce with a strong flavoring of horseplay and yet, with it all the action retains some of the dignity of the drama to the very end. In three words it's delightful entertainment.

Viola Dana is the featured player, but the course of the story forces her into third place through no lack of her own. The honors go to Raymond Giffith, who has a part that is tailored to his exact measure. He plays it with just the touch of gravity that gives full value to the clowning. Anna May Wong, as an adventuress, is very good indeed, and Theodore Roberts cannot well be poor. Cyril Chadwick is just heavy enough to be a farcical villain and the others all contribute their share, not forgetting a very competent dog.

The story abounds in invention, and the directors have brought out its merits to the full. In a Famous Forty it is well up in the first ten.

Cast

Eleanor Butterworth.....Viola Dana
Lord Chumley.....Raymond Griffith
Adam Butterworth.....Theodore Roberts
Gaspar Le Sage.....Cyril Chadwick
Annabelle Wu.....Anna May Wong
Lt. Butterworth.....William Boyd

From the stage play, "Lord Chumley," by David Belasco and Henry V. DeMille.
Scenario by Bertram Milhauser.
Directed by Frank Urson and Paul Iribe.
Length, 6,293 feet.

Story

Gaspar Le Sage, attorney to the Butterworths and suitor for the hand of Eleanor Butterworth, persuades Annabelle Wu, a Eurasian, to vamp Lt. Butterworth and with his keys obtain the plans for a coast defense movement. Suspicion falls upon Lord Cholmondeley, of the British secret service, who is engaged to Eleanor. Le Sage offers to recover the papers if Eleanor will marry him, but "Chumley" forestalls him and gets the papers and the girl after a lively and variegated chase.

"The Range Terror"

Bob Custer's Third Western for F. B. O. Has Some Tensely Dramatic Scenes and Should Please

Reviewed by C. S. Sewell

As the third offering in the "Texas Ranger" series produced by Independent Pictures Corporation starring Bob Custer, F. B. O. is offering "The Range Terror," in which the star appears as a recruit in this famous organization who proves his mettle in connection with the adventures which form the plot.

The story concerns two strangers who seek refuge in a shack to escape a violent storm; one robs and kills the other. The hero, on patrol, meets the victim's dog bearing a message and starts out to ferret out the murderer, knowing only that the murderer had one finger shot off and his horse had a broken shoe. The romantic element is supplied in the person of the dead man's sister, who aids the ranger in discovering the murderer.

The opening scenes dealing with the murder reveal unusually tense drama. However, there is a let-down when the star starts out after his man, and it seems as if this quest has been unnecessarily prolonged to build up the romantic element, for the star is quite sure of his man early in the footage. The familiar idea of the girl gaining the friendship of the suspect is used and the jealousy angle is worked up between her and a vamp and adventuress.

The action again speeds up when the hero forces the villain to take off his glove, revealing the fact that one finger is missing, and this is followed by the chase of the villain and his henchmen, a fire in the dance hall and a fight between the two women. An out of the ordinary ending shows the hero capturing the henchmen, while the villain himself is attacked and killed by the dead man's dog. Only enough of this is shown to produce the effect as the attack occurs in the bushes.

Altogether, "The Range Terror" should prove a satisfactory program attraction for the average theatre that caters to "western" fans.

Cast

Speed Meredith.....Bob Custer
Virginia Allen.....Thais Valdemar
Reagan.....Henry J. Hebert
Teresa.....Claire DeLorez
Bud Allen.....Doris Bullock

Story by James Oromont.
Scenario by George H. Plympton.
Directed by W. J. Craft.
Length, 4,753 feet.

Story

Meredith, a new member of the Texas Rangers, on a stormy night sees a dog with a note, and following him finds a wounded man who dies in his arms after telling him he was shot and robbed but that the robber lost a finger. Meredith gets busy. Soon after, the dead man's sister, Virginia, appears, and as Meredith suspects Reagan, the owner of a dance hall, he gets Virginia to pose as a dance girl to help him. She discovers that Reagan has her brother's money belt. Meredith brings about a situation whereby he forces Reagan to take off his glove and finds a finger missing. Reagan and his henchmen escape and Meredith follows. While he is subduing the two henchmen the dead man's dog attacks and kills Reagan. Meredith decorates the dog with a ranger's badge and tells Virginia he needs another partner, and she agrees with him.

"The Salvation Hunters"

New Director Offers Symbolical Picture That Is Radically Different

REVIEWED BY C. S. SEWELL

PROBABLY no picture has excited greater advance interest in the trade or caused greater discussion among those who have seen it than "The Salvation Hunters," which is being distributed through United Artists. Why is this? True, it is the work of a new director, but this means nothing. The answer is found in the fact that here is a picture that measures fully up to that much abused word, "different."

But how is "The Salvation Hunters" different? In story, technique, acting and direction it gets away from commonly accepted standards. So radical is this departure that it is bound to provoke a variety of opinions, both pro and con, as to its artistic values, its effect on future production and its box office possibility.

Just what has this new director, Josef Von Sternberg, sought to do? According to the subtitles he has endeavored to present a picturization of a thought—that through unswerving faith we can eventually find the light and rise above the forces which tend to cast us down.

Here Von Sternberg makes his first radical departure. Other feature pictures follow the novel in form, taking their characters through a gamut of experiences, clear to the goal of romance, success, or wherever the story leads. Von Sternberg, however, has adapted the literary form of the ideal short story which concentrates on one person in one closely knit series of situations and details the effect they produce. It may represent but one episode, probably the turning point, in the hero's life.

Such is the case with "The Salvation Hunters." First it presents the hero, a girl and a little child in the most sordid surroundings, takes them out of this into a series of difficulties of another type, shows the hero conquering these by overcoming his greatest weakness, cowardice, and leaves the trio facing life with renewed hope backed up by courage. In this respect it will doubtless disappoint the average fan who is accustomed to seeing the characters carried along to the ultimate solution of their difficulties.

How does his treatment of this theme differ from accustomed handling? By the employment of symbolism, exceptional simplicity and straightforwardness in direction and unusual restraint in the acting of his players; by reducing his sets to the minimum, discarding the obvious as far as possible and avoiding the theatric.

How well has he succeeded in his endeavor? Some who feel the power of the big underlying thought will keep it before them and consider that he has accomplished all that he set out to do and at the same time revolutionized motion picture direction. Others, the less imaginative and more analytical, will question this.

These will find, first, surroundings that are extremely sordid and unpleasant, for he paints the water-front home of his characters as a place of rotting lumber and dead fish, of scavengers, of derelict vessels and men, of mud symbolized by the huge dredge that is continually bringing it up from the bottom of the harbor. And when his characters seek to get away from the "mud" they are pictured as entering a city of smoke and grime, of paupers and beggars and homeless, and immediately falling into the hands of a man with evil intent who uses devilish ingenuity to drag the girl down and whose female companion is characterized as having fallen as low as the stockings that fall slovenly about her feet. True, this is a picturization of one phase of life, but there is another side, which Von Sternberg does not touch; the beauties of the seashore and the city or the better things of life are not mentioned. Even in a view of the open country there is cynical reference to the real estate signs that dot it.

His three characters they will find to be rather uninteresting as types, a boy who is a weakling, a coward, too listless to make a very determined effort to get a job even when goaded by the pangs of hunger, content to sit and dream and hope, who makes only a half-hearted attempt to prevent the girl from starting on the road of shame. His one redeeming trait is his faith, but he does not back this up with effort. The girl is another listless type, contemptuous of life, bowed down by forces she has ceased to combat, making no effort to get honest employment but willing to succumb to a life of shame, and saved by a man who senses the true situation and gives the little kid a bill, and even this character is shown as experiencing a change of feeling toward her. The only other characters are the man who seeks to drag the girl down, his fallen companion and another man who seeks to mistreat the little boy.

Has Von Sternberg Succeeded?

Has Von Sternberg definitely established his characterizations? He has stamped the boy as a coward, but this result is achieved largely through a subtitle, for there is no definite act of real cowardice shown, rather is he listless and lacking in the force to really battle the obstacles he encounters. Why does "The Brute" use such consideration, patience and restraint in dealing with the girl! Is this true to life with a man of his type?

How about drama? There is undoubted force in the underlying thought but very little in the action of the characters. The scenes that are dramatic are the sequences where the girl goes out on the street and immediately returns with a man, and the scene in which she takes him to the room occupied by the trio, his quick perception of the truth, his departure and his waiting outside the door. Here we have an unusually daring sex situation, handled bluntly, which may grate on those who like the sugar-coated and subtle. Also in the climax there is a fight between the hero and the evil man which has good snap, but here Mr. Von Sternberg has used ordinary movie technique, for the fight resembles many others. He also resorted to the usual method of preparing for his climax, by having a scene early in the picture where the hero begins to get away from his nature when he is goaded on by the girl, by going to the rescue of the child who is being mistreated. It is a similar scene but with greater provocation that causes him to conquer himself and fate by chastising the villain, but in this he gets away from the usual by not having the girl as the cause.

As to Von Sternberg's employment of symbolism. Much has been said about this. Some of this is obvious and hammered home with sledge-hammer blows by titles and repetition, such is the case with the dredge bringing up mud from the darkness of the harbor bottom to the sunlight, doubly symbolical of the surroundings and the striving of the hero's struggle for the light. Also the fight which regenerates him culminates behind a real estate sign reading, "Here's where dreams come true." There are other symbolical touches, some so subtle that a great majority will not get them.

The cast, faced with the difficult task of unusual restraint, do exceptional work; practically all are unknown except little Bruce Guerin and Stuart Holmes, though some have appeared in a few other productions. George K. Arthur is fine as the boy, and Georgia Hale all that could be desired as the girl. Olaf Hytten as the villain, "The Brute," whose work more nearly approaches that of the ordinary type of this kind, is excellent.

A story of this kind to achieve its ideal form should be without subtitles, and much of it is put over this way, but they at times assist greatly at important points, as in characterizing the hero as a coward and in the explanatory title at the end which points to the pair walking erect with brightened eyes, and faces pointed toward the sun.

In this picture Mr. Von Sternberg does achieve unusual suspense by making you constantly wonder what will come next, but the restraint and deliberateness of the direction, the holding of the scenes in which there is no action, and the cut-backs again and again become somewhat tiring and tend to make the picture draggy.

While Mr. Von Sternberg does not appear to have achieved his ideal goal, he has succeeded in traveling a long way toward it. Certainly he has a picture that will interest the student of the motion picture and the intelligent patron, for it will make them think and cause a diversity of opinion. So radical a departure is it that its box-office effect is problematical. Its appeal to the average theatregoer is doubtful but its very "difference" if sufficiently exploited may serve to bring them in.

Cast

The Boy ..... **George K. Arthur**
The Girl ..... **Georgia Hale**
The Child ..... **Bruce Guerin**
The Man ..... **Otto Matiesen**
The Woman ..... **Nellie Ely Baker**
The Brute ..... **Olaf Hytten**
The Gentleman ..... **Stuart Holmes**
Written and directed by Josef Von Sternberg.
Length, 5,930 feet.

Story

Along the river front, in the sordid surroundings of rotting boats, dead fish and misery, lived a boy who was a failure and a coward but who dreamed of better things. There was also a girl, a bit of human wreckage, who looked on life with contemptuous eyes, and a small waif whose parents were

(Continued on page 703)

"Miss Bluebeard"

Bebe Daniels Stars in Exceptionally Amusing Adaptation of Rollicking Stage Farce Comedy

Reviewed by C. S. Sewell

In its screen form, under the title, "Miss Bluebeard," Avery Hopwood's stage play, "Little Miss Bluebeard," proves an admirable vehicle for Bebe Daniels, the Paramount star. It is a rollicking farce comedy that almost any type of patron should find thoroughly amusing. At the Rivoli Theatre, New York, there was hardly a moment during the entire 6,453 feet when someone in the audience was not laughing out loud or chuckling audibly, and during most of the time the laughter was quite general.

The idea of the story is that a young actress, through an amusing blunder, finds herself married to a chap who has used another man's name, and the question arises as to which is really her husband or whether she has two of them. The fellow she actually married is engaged, while the other fellow, a composer, has affairs with several other women. This combination, aided by a convenient friend who is pressed into service to help straighten the tangled situation, results in a series of complications of a familiar farce comedy type but with more pep and humor than usual.

The action is quite sophisticated and at times risque, notably where, unknown to each other, the heroine and the friend get into the same bed. There is nothing, however, at all suggestive in this scene, but there is a lot of good, clever comedy.

Written by Avery Hopwood, one of the most experienced and prolific authors of Broadway successes, the story is expertly constructed and cleverly makes use of every possibility to produce laughter. Frank Tuttle has done fine work in directing and is aided by an excellent cast.

As the French actress, Bebe Daniels has a congenial role. Robert Frazer is well cast as the composer, while Kenneth MacKenna is satisfactory as the other fellow. Raymond Griffith in the role of the eccentric friend scores heavily and provides a lot of the laughs. Ivan Simpson adds his share to the hilarity as the butler.

As is usual with farce comedy, a number of the situations are far-fetched, but they get the laughs, and that is what counts. We heartily recommend "Miss Bluebeard," for we believe the great majority go to the theatre to be amused, and this picture surely fills the bill.

Cast

Collette Girard ..... **Bebe Daniels**
Larry Charters ..... **Robert Frazer**
Bob Hawley ..... **Kenneth MacKenna**
Hon. Bertie Bird ..... **Raymond Griffith**
Lulu ..... **Martha Madison**
Gloria Harding ..... **Diana Kane**
Col. Harding ..... **Lawrence D'Orsay**
Eva ..... **Florence Billings**
Bounds ..... **Ivan Simpson**

Based on play "Little Miss Bluebeard" by Avery Hopwood.
Scenario by Townsend Martin.
Directed by Frank Tuttle.
Length, 6,453 feet.

Story

Larry Charters, a composer is so annoyed by women chasing him that he has his friend Bob Hawley impersonate him. On a train Bob meets Collette, a French actress. They get left at a station and seek the mayor to secure rooms for the night. Believing they are a couple he is to marry, the Mayor marries Collette to Bob under the name of Charters. Collette is all fussed up and does not know who she really married. Returning to Paris, Charters is so impressed with Collette that he persuades her to remain at his apartment in order to avoid talk. The appearance of his friend Bertie and two of his lady admirers causes a general mix-up. Bob is nearly crazy as he is engaged to Gloria who turns out to be a school friend of Collette. All go to a house party. Collette tells Gloria about the whole affair but they continue to profess ignorance. To test Charter's love, Collette disguises as Lulu one of Charter's admirers and goes to his room. Charters has changed rooms with Bertie, but returns to his own room. Collette hides in Bob's room, Gloria walks in her sleep. There is general confusion and chasing around, but finally all is straightened out and Collette feels sure of Charter's love.

"The Folly of Vanity"

Interesting Modern Story and Spectacular Under-Sea Fantasy Are Combined in This Fox Feature

Reviewed by C. S. Sewell

A modern human interest story based on a woman's vanity, and an allegorical fantasy in which she learns the folly of her course, are the ingredients of the William Fox production, "The Folly of Vanity."

First we see a newly married couple who have their first disagreement over the bride's purchase of a necklace of artificial pearls. This develops into a situation where she is tempted by her vanity to accept real ones from a wealthy man and actually does compromise by wearing them for a time to restore their lustre. By means of a dream sequence, while they are on a yacht she believes she is being attacked and throws herself into the sea.

Here the fantasy begins and she is shown visiting Neptune's court where an elaborate celebration is given in her honor. It is discovered by an imprint on her neck made by the pearls that she has the mark of vanity and she is cast out. Awakening, she has learned her lesson, returns the pearls to their owner and is glad to patch up the quarrel she had with her husband over them.

Because of the entirely different nature of the two parts of the story, Fox employed two directors, Henry Otto handling the fantasy and Maurice Elvey the modern story. Mr. Elvey's section holds the interest because of its true-to-life situations and some good comedy and human interest touches that will appeal especially to married couples. The comedy is clean-cut and will cause many smiles.

In the fantasy the main appeal is to the eye, and as in his previous productions, Henry Otto has produced scenes of striking beauty which are enhanced by tinting the film in several different shades. Following the introduction to Neptune's court there is a succession of beautifully photographed scenes, some representing underwater situations, and by clever photography you see these as if you were looking down through the ocean; others, such as the carnival, with high diving from the rocks, are exceedingly picturesque scenic shots of rugged coast land. Neptune is pictured as surrounded by beautiful maidens scantily clad or apparently unclad. These scenes have been handled artistically.

Billie Dove is exceedingly attractive in the leading role and Jack Mulhall gives a good performance as her husband. Betty Blythe shows to advantage as a wealthy, worldly-wise widow who wears striking gowns, and John Sainpolis is well cast as the man of wealth who tempts the bride.

As considerable footage is consumed in the gorgeous fantasy it naturally has the effect of breaking the continuity of the modern story. We believe, however, that this combination of interesting and amusing modern sequences and beautiful and spectacular fantasy will furnish pleasing entertainment for the majority.

Cast

Alice ..... **Billie Dove**
Robert ..... **Jack Mulhall**
Mrs. Ridgeway ..... **Betty Blythe**
Ridgeway ..... **John Sainpolis**
Old Roue ..... **Paul Weigel**
Witch ..... **Lola Drovner**
Neptune ..... **Bob Klein**
Diren ..... **Edna Gregory**

Story by Charles Darnton.
Director of Modern Story—Maurice Elvey.
Director of Fantasy—Henry Otto.
Length, 5,250 feet.

Story

Alice, a beautiful young wife, loves jewelry and spends money intended for other purposes to buy an imitation pearl necklace. Robert, her husband, invites a wealthy client, Ridgeway, to dinner. Ridgeway is a conisseur of pearls and beautiful women and he invites the young couple to a party he is giving. Robert chides Alice for buying the pearls and declines the invitation. Alice determines to go and has her way. Ridgeway presents his guests with expensive jewelry as souvenirs and, unable to persuade Alice to take any, insists that she wear a beautiful necklace to restore the lustre of the pearls. The whole crowd is invited on a yacht cruise and Ridgeway is attentive to Alice, while a wealthy widow attracts Robert. Alice and Robert have a quarrel. Alice dreams that Ridgeway attempts to attack her, and jumping into the sea is carried to Neptune's court where all the beauties are shown her and a festival held in her honor. A witch discovers the pearls have made a mark of vanity on her neck, and Neptune orders her cast out. Awakening, she returns the necklace to Ridgeway and by error gets into Robert's room and a reconciliation occurs.

"Cheaper to Marry"

Unusually Capable Acting and Fine Comedy Make This Metro-Goldwyn Feature Good Entertainment

Reviewed by C. S. Sewell

As the title of this Metro-Goldwyn production, "Cheaper to Marry," indicates, the idea of the story is that in the long run it is cheaper in every way and far better to marry than to adopt a more unconventional mode of living. This is worked out by means of two partners who follow the divergent paths. Happiness and prosperity comes to the one who marries his sweetheart, while disillusionment, ruin and finally suicide is the fate of the other.

It is a story of today; the two men are Wall Street brokers, the wife is a hard-working artist and the other woman plays the game for all she can get out of it and turns on her benefactor.

The story interest is light and lacking in action during a majority of its length. The early footage is taken up with scenes between the partners in their office and a party at the other woman's home which is filmed at considerable length in developing the contrast between the two couples and painting their respective characters. The lack of incident in this portion of the picture is made up by the introduction of comedy that follows familiar lines, with an eccentric girl who hounds a banker. First he considers her a pest, but of course he falls for her before the picture is over. There is excellent comedy in these scenes which are handled by the accomplished comedienne, Louise Fazenda, and that sterling actor, Claude Gillingwater. It seems rather strange to see him

in comedy, but his work and especially his expressions of disgust are excellent and good for many laughs. While brightening up the film and furnishing enjoyment, these scenes are held so long that they tend to break the continuity of the story.

The entire cast is excellent and do much to bolster up the story. Conrad Nagel and Marguerite de la Motte could hardly be improved upon as the married couple. Lewis Stone is finely cast as the worldly partner, and Paulette Duval makes a distinctly pleasing impression as the other woman. She is a strikingly beautiful woman of the French type who commands your attention whether in a bathing suit or evening gown, and her great number of gorgeous gowns will be the delight and envy of the women in the audience, while the men will admire the striking tout ensemble.

The picture has been produced on a high class scale, with good taste, and has been well directed by Robert Z. Leonard. Its only weakness is the slightness of the story and lack of incident in the earlier reels for those who demand action. To compensate there is good comedy and plenty of action in the climax, which centers around the excitement of a wild market on the stock exchange.

We believe that "Cheaper to Marry" will provide pleasing entertainment for most audiences.

Cast

Dick ..... Conrad Nagel
Jim Knight ..... Lewis Stone
Evelyn ..... Paulette Duval
Doris ..... Marguerite de la Motte
Flora ..... Louise Fazenda
Riddle ..... Claude Gillingwater
Dal Whitney ..... Richard Wayne

Based on stage play by Samuel Shipman.
Directed by Robert Z. Leonard.
Length, 5,921 feet.

Story

On being taken into the firm of Knight & Tyler, Dick Tyler proposes to Doris, an artist, and is accepted. Jim Knight, his partner, on hearing this tells him he is making a mistake as a wife interferes too much with a young man in business. Attending a dinner given by her old schoolmate, Evelyn, Doris is impressed by her luxurious mode of living. Dick is surprised to find that Jim is there and soon learns that Evelyn is his mistress. A crisis arises in business and it develops that Jim has squandered the firm's surplus on Doris. He goes to her for aid but she turns him down. Doris pleads with a banker friend, who is so much impressed that he agrees to accept Dick's personal note to tide them over. They go to inform Jim, but find he has taken his own life. The banker marries Doris' friend, Flora, and the two couples, contrasting their own with Jim's experience, decide that it is better and cheaper in every way to marry.

"Fear-Bound"

Vitagraph Offers Will Nigh in Powerful Characterization of Heavy and Intensely Dramatic Role

Reviewed by C. S. Sewell

Some time ago Will Nigh produced a single-reel film in which a man returned home and rather than let the world know he was a coward, one of his family shot directly into the cupboard in which he had hidden, when the officers of the law arrived. In a different setting, this tremendously dramatic situation is presented in the opening reel of "Fear-Bound," Mr. Nigh's production for Vitagraph, and is an indication of the nature of the entire picture.

The wounded man is nursed back to health by the loving sister who shot him, and the story is built around his abject fear when ever a situation arose requiring courage. All the main characters are moulded so as to intensify the dramatic side. There is the shiftless and criminal father, two equally worthless sons, and the stern and unrelenting mother whom they deserted years before.

To offset this intensity, excellent comedy is introduced by the minor characters and it registers with especial strength in contrast to the heavy drama. The story is melodramatic, with the climax being furnished with the return of the vicious father and brothers, who play upon the hero's fear and loot a money wagon he is supposed to guard. These characters have been painted so as to make them distinctly repulsive. They are degraded, dirty and vicious; you cannot admire the hero in the earlier reels, and the only one who gets your full sympathy is his loving sister.

There is a tenseness throughout the whole film that holds the attention, and plenty of stirring action when the hero finds himself and attacks his father and brothers. His regeneration, however, is not altogether convincing, nor is it explained why one of the brothers suddenly aids him.

The outstanding impression of this picture is that it is an unusually forceful and dramatic character study of a fear-crazed man, and so compelling and unusually forceful is Mr. Nigh's interpretation of this role that it far overshadows the other elements. The general atmosphere is in keeping with the rather drab story, and altogether "Fear-Bound" is rather heavy screen fare for the average patron.

The work of the entire cast is excellent, but the reaction to the entire picture will depend upon the audience's attitude toward this one characterization, whether the tremendous dramatic force compensates for the somewhat unpleasant theme.

An unusual angle of this picture is the fact that the leading character does not figure in the romance. This is supplied by his sister and a fellow who befriends her.

Cast

Falfi Tumble ..... Marjorie Daw
Jim Tumble ..... Will Nigh
Tod Vane ..... Niles Welch
Ma Tumble ..... Louise Mackintosh
Pa Tumble ..... Ed. F. Roseman
Luke Tumble ..... James Bradbury, Jr.
Ed. Tumble ..... Warner Richmond
Alkali Red ..... D. MacReynolds
Fluffy Ralston ..... Jean Jarvie
Cooky ..... Frank Conlon

Story not credited.
Directed by Will Nigh
Length, 5,700 feet.

Story

Deserted by her shiftless husband and three sons, Ma Tumble works the little farm and raises her infant daughter, Falfi. Fifteen years later Falfi finds a stranger who proves to be the youngest son, Jim. Falfi pleads so with Ma that she lets him stay. The arrival of the sheriff finds Jim crazed with fear as he aided his father and brothers in a bank robbery. A soldier appears and tells the family Jim died in France a hero. To escape the law, the family moves to another state and Falfi opens a restaurant. All goes well until Pa and the boys appear. The soldier, Tod, now a mine owner, gets him a job as guard at the mine and, though afraid, Jim accepts. When money is to be transported, his shiftless father makes him change uniforms with his brother and they rob the money wagon. Jim, cowering with fear, binds himself to the bed, but Ma discovers the deception and he admits he was always a coward and in France hid so as to be captured. He slinks away from the house in terror and meets his father and brothers. The youngest taunts him with being yellow and suddenly he finds himself and fights them all. Finally his younger brother aids him and they subdue the others. Jim is again proclaimed a hero and Tod marries Falfi.

"Salvation Hunters"

(Continued from page 701)

killed by the huge dredge on which the girl lives. Spurred on by hope, the boy persuaded the girl to leave with him "to get away from the mud." They journeyed to a city and came in contact with a man of evil intent who gave them shelter and figured on hunger aiding him. The boy gave up after trying fitfully to get a job. The girl went out on the street and brought back a man who when he realized the situation gave the child money and departed. The chap with evil intent took them all to the country in the hope of furthering his design. The little fellow annoyed him and he started to mistreat him. This awakened the boy, who found courage and overcame him in a fierce fight. This overcame the girl's disgust for his weakness and, sure of himself, the boy and the girl started out looking with hope and confidence to the future.

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THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"Change the Needle"

(Pathe—Comedy—Two Reels)

The scenes of this Arthur Stone vehicle are laid in a burlesque phonograph factory. The action is frankly slapstick, and though no new gags are introduced, it is generally effective. The chief complication is the effort of phonograph officials to persuade an opera singer and her husband to sing a duet without fighting with each other. Just when it seems that domestic peace has been attained, a chicken or a dog interrupts the singing, and temperamental hostilities are again begun. When at last the cherished record is complete, Stone holds it in one hand while kissing a girl and it melts. The sets in this subject are extremely good, somebody having shown a lot of imagination in their construction. "Change the Needle" ought to please all slapstick fans.—S. S.

"The Family Entrance"

(Pathe—Comedy—One Reel)

Where other Hal Roach-Charlie Chase comedies have dealt with rather broad humor, this latest offering is more subtle. It deals with the visit of a man and wife and young brother and baby to the "movies." The first essay at comedy shows the family rushing dinner to get to the theatre on time, the second their attempt to slip their younger brother by the turnstile as under age, the third the annoyance caused theatre patrons by their little girl, who must be taken to a waiting room every few minutes. There is little other humor in this subject.—S. S.

"High Hopes"

(Educational—Comedy—One Reel)

The action of this Cameo Comedy featuring Cliff Bowes, Virginia Vance and Ruth Hiatt occurs in a beauty parlor, with Virginia as the manicurist and Cliff as her admirer. An irate boss, a salesman who sells beauty mud and a jealous wife, plus machinery for permanent waving, offer opportunity for slapstick comedy that is mildly amusing, including a scene where dumb Cliff is responsible for the boss being covered with cement instead of mud as a demonstration of its beauty value. A mallet is finally necessary to remove the cement.—C. S. S.

"Pathe Review No. 7"

(Pathe—Magazine—One Reel)

There are three features in this short subject. Most interesting is the second of a series of camera novelties titled "Hot Dog." Special camera effects invented by Alvin Knechtel show how trained dogs do their stunts. They are shown leaping forward and backward, and suspended in air. Most striking of all the effects is that of a dog jumping out of his own shadow, as it were, and then returning to it. The first of "The Secrets of Nature" series shows what an ideal husband is Mr. Stickleback, the fish. A Pathecolor of Salt Lake City completed the Review.—S. S.

"Shorts" Reviewed in This Issue

Bigger and Better Jails (Pathe).
Change the Needle (Pathe).
Family Entrance, The (Pathe).
Her Daily Dozen (Universal).
High Hopes (Educational).
Pathe Review No. 7 (Pathe).
Sir Walter Raleigh (Universal).
Taming the East (Universal).
Wild Cat Willie (Educational)

"Sir Walter Raleigh"

(Universal—Comedy—One Reel)

Sir Walter Raleigh is the latest target for the producers of Universal's Hysterical History Series. "Walt" is shown returning to England and passing around a box of cigars. A rival gets him in dutch but he regains favor by means of the famous cloak episode where he placed his cloak over a mud puddle so Queen Elizabeth could cross. This idea is amusingly burlesqued by showing his successively taking off other garments as more puddles are reached until he has to use a barrel. It is up to the standard of this series as a laugh getter.—C. S. S.

"Bigger and Better Jails"

(Pathe—Fable—One Reel)

In this Aesop's Film Fable, Cartoonist Paul Terry shows a wholesale jail delivery of mice, one elephant and a cat. The moral must be that the arm of the law is long, because in the end the miscreants again find themselves behind the bars. This subject is replete with humor and rich in imagination. One of the best bits is the method employed by the prisoners to knock off the guards as they parade the walls. The mouse throws rocks and the cat, pretending to be playing ball, bats them so as to knock each guard unconscious.—S. S.

The House of FEATURETTES

Presents "Ko-Ko in Toyland" at the Rivoli Theatre, N. Y., this week. It is Fleischer's latest "Inkwell" Cartoon, and probably his most entertaining. Other Red Seal Featurettes are presented regularly every week in Broadway picture houses. The program comprises 120 First Run Novelties 1924-1925.

Edwin Miles Fadman, Pres.
1600 BROADWAY NEW YORK CITY

"Her Daily Dozen"

(Universal—Comedy—Two Reels)

Century is offering a new star in this two-reel comedy, an attractive little blond, Edna Marian, who appears in the role of a slavey in a boarding house. A new comedian, Eddie Gordon, also appears in support of Miss Marian. Gordon is not only funny but is a good acrobat and his falls and tumbles are among the highlights of the picture. The action concerns a boarder who owes rent and eludes the landlady. He goes to market with the slavey and has an awful time getting home with an armful of bundles. Later he gets a job as instructor in a gym when the boss takes a shine to Edna, who joins the class. These situations give opportunities for an attractive display of feminine beauty in gym costumes and considerable slapstick in the fights between Gordon and the boss. The action is disconnected and the situations are familiar, but there is considerable material that will amuse slapstick fans.—C. S. S.

"Taming the East"

(Universal—Comedy—Two Reels)

Now that Buddy Messinger is getting to be a big boy, his last few comedies for Century would indicate that he has definitely gotten away from kid roles. In this comedy Buddy and his big fat pal, Hilliard Karr, don cowboy regalia and seek to pose as "western bad men." Fate, however, decrees that they become heroes when they succeed in preventing the rascally sheriff from committing a robbery. Invited to the banker's home, they appear in nondescript western and evening attire and act like bulls in a china shop, finally wrecking the place when cartridges which Karr puts in his pocket start to explode. There are several slapstick gags in which a goat's propensity for "butting" figures, and also a scene where they appear to be breaking a broncho where in reality they are riding a hobby horse on the other side of a fence. While the humor is not hilarious, several of the situations are amusing.—C. S. S.

"Wild Cat Willie"

(Educational—Comedy—Two Reels)

Produced under the supervision of Jack White, this Juvenile Comedy distributed by Educational and directed by Arvid Gilstrom shows the familiar gang of youngsters engaged in a football game. There are a number of amusing moments and some clever trick stuff with the ball, with a particularly good title about hiding the ball in the dark when the little pickaninny secretes it and makes a record run. A bright little baby also figures in the action, stopping the game and being marooned in a cart that a dog runs away with, causing a chase and plenty of excitement and opportunity for the freckle-faced lad to prove a hero. It should prove of average amusement to grown-ups and delight the kiddies, especially the boys in the audience.—C. S. S.



ALICE TERRY
As she appears in "Confessions of a Queen," Victor Seastrom's latest Metro-Goldwyn-Mayer production.

Fox Films on Broadway Approach Record Mark

WHEREVER the eye wanders along New York's celebrated Rialto, between Thirty-ninth Street and Fifty-third Street, this week, it is sure to fall upon a sign reading "William Fox presents, etc."

The reasons for this are the Fox Film Corporation's exceptional productions that are being featured at four of the front rank theatres on New York's "Main Street."

One starts south on Broadway at Fifty-third Street and the first thing that attracts the eye is a gigantic electric sign telling the world that Tom Mix is appearing at the Piccadilly Theatre in "Dick Turpin."

Further south, where Broadway crosses Seventh Avenue, a large sign, read by millions, announces that William Fox is presenting "The Iron Horse" at the Lyric Theatre, on 42nd Street, just off Broadway.

At 47th Street one of the most beautifully dressed lobbies on the street of gorgeous lobbies, that of the Central Theatre, attracts you and you again see the name Fox, announcing the presentation of "Folly of Vanity." The lobby of this theatre is an irresistible thing, as attested by the steady crowds pouring in and out of the theatre.

The best known corner in the world, Broadway and Forty-second Street, is reached, and your eye wanders to the right and you see the home of "The Iron Horse." The Lyric Theatre seems to be the permanent home of this great production. It has been there seven months and from all appearances will be there seven more.

Approaching the end of the Rialto, at Broadway and 41st Street, and again you see the work of William Fox being presented in a blazing sign. "The Dancers" fresh from a successful run at the Central Theatre is getting its second Broadway showing at the B. S. Moss Broadway Theatre.

Patheserial Producing Units Are Busy on New Subjects

TWO Patheserial producing units are engaged on new subjects scheduled for release during the coming spring. On the West Coast camera work is being rapidly completed on "Idaho," with Mahlon Hamilton and Vivian Rich in the featured roles. At Miami, Fla., another Patheserial company under the direction of George B. Seitz has just begun the filming of a serial adaptation of Albert Payson Terhune's novel, "Black Caesar's Clan."

"Idaho," which is being produced by C. W. Patton, is a chapter production of western atmosphere and action. The story, which was written originally by Theodore Burrell under the title of "The Girl Vigilante" is laid in the West of Civil War days, when the Federal Government had to concentrate its military forces in the East and South to defeat the Confederacy and thus leave the unsettled West exposed to ruthless bands of criminals. The action is built around the efforts of the hastily organized police force, known as "The Vigilantes," to protect the isolated communities from the ravages of these lawless bands. Frank Leon Smith is responsible for the screen adaptation.

Porter Heads Production

Christie Vice-President Completes Nine Years of Service

Changes in the personnel of the Christie Studios have taken place, chief of which is that of Fred L. Porter, who, in addition to his duties as vice-president of the corporation, assumes charge of the production department, taking over the affairs formerly handled by Harry D. Edwards, who has gone with Warner Brothers as production manager.

Mr. Porter has just completed nine years of service with the Christie corporation, having been in the organization since its inception, January 6, 1916. He has finished ten years in the studio itself, since he was at that location as studio manager before Al Christie took it over and organized his own company, nine years ago this month.

In his new duties Mr. Porter will be assisted by Miss Ethel La Blanche, who has been with the organization for six years and who is now made assistant production manager.

The Original "Charley"

Brandon Hurst, creator of the role of Charley in "Charley's Aunt," who is now in picture work in Hollywood, said it was the thrill of a lifetime when he witnessed the private screening of the farce at the Writers Club in Los Angeles. Mr. Hurst said he had been looking forward eagerly to seeing "Charley's Aunt" on the screen, and would not have missed the preview at The Writers' for a thousand dollars. He wiped tears of laughter from his eyes after the showing and commented: "It's funnier than the play ever was. And that's a lot."



Warner Baxter, Billie Dove, Gladys Roy (stunt aviatrix) and Douglas Fairbanks, Jr., watching the aerial circus at Long Beach, Cal., during the filming of Paramount's "The Air Mail."

Jans Off to Key Cities

Producer is Selling "Playthings of Desire" and "The Mad Dancer"

Herman F. Jans, president of Jans Productions Inc., left last week for a trip around the circuit of key cities in the interests of the series of six new productions he is producing for the independent market.

He will close up what little territory still remains open and arrange for premiere showings of the first two features in the series, "Playthings of Desire," featuring Estelle Taylor and Mahlon Hamilton; and "The Mad Dancer" with Ann Pennington, Johnie Walker and Vincent Lopez, both of which have been completed and are ready for presentation.

Mr. Jans will be out of the city for probably ten days or two weeks and on his return will begin preparations for the filming of the third production in the series. It will be "Ermine and Rhinestones," by Louise Winter but as yet no casting has been done nor has it been determined at what studio the picture will be made.

Use Kelley Color Process

Production Work Started on "The White Mice," the Wilson Wetherald Picture

Actual production was started recently on the Wilson-Wetherald Production "The White Mice," adapted from Richard Harding Davis' famous novel of the same name.

"The White Mice" will be shot in Kelley Color. It is the first attempt of Wilson-Wetherald, Inc. to make a full length feature, using the famous color system that they have developed. Heretofore they have specialized in short reel subjects.

Jaqueline Logan will be seen in the leading role. Others in the cast are: Bigelow Cooper, Ernest Hilliard, Reginald Sheffield, Harlan Knight, Williams Wadsworth, Lucius Henderson, F. Vaux Wilson and Muriel Kingston.

William Powell will be seen in the leading role opposite Miss Logan.

E. H. Griffith is directing "The White Mice" which is being shot at the Paragon Studios.

Flint Visits New York

Los Angeles Banker, Warner Bros. Guest, Has Busy Time in Gotham

Among celebrities from the West Coast gathered at the Warner Bros. offices this week is Motley H. Flint, executive vice-chairman of the Pacific Southwest Trust and Savings Co., of Los Angeles.

Mr. Flint, Past Grandmaster of the F. and A. M. of California, is visiting the Warners and was guest of honor last night (Thursday) at the Pacific Lodge, F. and A. M., of New York.

Mr. Flint takes a lively interest in the affairs of the motion picture industry and his bank numbers many clients from the studios in Hollywood.

Famous Restaurant Reproduced

Luchow's restaurant, in New York City, one of the most famous restaurants in America, in pre-prohibition days, has been reproduced with absolute fidelity for "Friendly Enemies," in which Joe Weber and Lou Fields will be starred on the Producers Distributing Corporation program.

Warner's Rin-Tin-Tin Is Very Much Alive

For the last week the offices of Warner Bros. in New York City and the studio at Hollywood have been deluged by inquiries from newspaper offices motion picture fans, etc., inquiring the truth of a report that Rin-Tin-Tin had been killed.

A dog working on location met with an accident that resulted in its death, and a newspaper printed a report that it was the Warner Bros. animal.

There is absolutely no truth in the Rin-Tin-Tin story. There was no accident in which the dog was concerned. At present, Rin-Tin-Tin is up around Truckee somewhere making his new picture "Tracked in the Snow Country," and on his return will start on a world tour.

Larkin in Auto Smash

Star in Rayart Series Escapes Serious Injury in Hollywood.

George Larkin had a narrow escape early last Saturday morning from serious if not fatal injury in Hollywood, Cal., when his Paige limousine overturned.

Larkin was on his way to the Metro studio when, in crossing a street, he saw a collision with another car was unavoidable.

He turned his car sharply to give a glancing blow, but was overturned in the machine. With him was Olive Kirby, his wife. Mrs. Larkin was badly cut on the wrist. Larkin was bruised.

After being attended by a doctor they proceeded to the studio. The glass on the left side and front of their car was smashed.

As Larkin landed in the heap he reached up and shut off the engine. Mrs. Larkin neither screamed nor fainted.

Larkin is making a series of six pictures known as Metropolitan Melodramas for Rayart release. The third of the series, "The Right Man," is scheduled for an early release.

Prologue for "Iron Horse"

When "The Iron Horse," which is still playing at the Lyric Theatre, is given its western premiere in Los Angeles there will be a ready-made prologue awaiting the theatre that gives the romance of the rails its Angelano presentation. J. Farrell MacDonald, who was a stage director before he entered the movies, is spending his evenings writing a suitable prologue, especially prepared for Los Angeles use, with the western touches with which MacDonald is familiar. MacDonald has the outstanding character role in this William Fox production, that of "Corporal Casey," the railroad section boss.

"Silent Salverson"

"Beyond the Border," the first picture in the new Harry Carey series being produced by Hunt Stromberg for release through Producers Distributing Corporation, was completed this week and casting of the second picture, "Silent Salverson," was started with the signing of Trilby Clark as Carey's newest leading lady.

Preview of "Super Speed"

Mildred Harris Seen in Support of Reed Howes, Rayart Star

Rayart Pictures Corporation gave their first trade showing on Monday last at the Interocean Projection Rooms, 218 West 42nd Street, New York City.

The picture shown was "Super Speed," a modern comedy-drama starring Reed Howes, who is under contract with Harry J. Brown, the producer, to make six or more pictures for Rayart release. Mildred Harris is featured in support of the star.

Others in the cast are: Sheldon Lewis, Charles Clary, George Williams and Martin Turner.

An unusually representative group of reviewers was assembled, including: Larry Reid, Motion Picture News; Charles S. Sewell, Moving Picture World; Dick O'Brien, Exhibitors' Trade Review; Arthur W. Eddy, Billboard; A. Chester Keel; Dorothy Herzog, Daily Mirror; Grace Carson; Mary Boyle, Photoplay; Martin Dickstein, Screenland; Mrs. O'Brien, Movie Weekly, and H. A. Woodmansee, Movie Thrillers.

Chadwick's Newest Star

George Walsh, in "American Pluck," Will Be Directed by Edmund Lawrence

George Walsh, newest star of the Chadwick Pictures Corporation, left New York for Los Angeles last Monday to start work on "American Pluck," first of a series of six romantic comedy dramas he will make for that company. Accompaning Mr. Walsh on his trip west was Edmund Lawrence, who will direct the star.

"American Pluck," written especially for the star, will be typical of the several Walsh pictures that are to follow. It is the intention of I. E. Chadwick, president of the company, to produce a series of fast-moving action stories, with Mr. Walsh playing roles that typify the aggressive, clean-cut, dare-devil man that is the ideal of every American boy.

Production on "American Pluck" will be started at the Chadwick West Coast Studios as soon as possible after the arrival of the star. The cast will be announced shortly.

Langdon's Popularity Increasing

It looks as though Pathe will shortly release another and new series of feature length comedies, if the fan demand on exhibitors is carried to the Pathe offices.

Harry Langdon is fast becoming one of the most favored of comedians the screen has yet introduced. He has set a new standard for short length laughfilms, in which a distinctive character has been introduced, and his subtlety of expression and action is being accorded surprising and enthusiastic reception wherever he appears, with the result that requests are received daily suggesting that he be presented in longer length stories. Rumor has it that his producer, Mack Sennett, will shortly announce feature length comedies for his comedy ace.

Metro Buys "Sun Up"

"Sun Up" Lulu Vollmer's sensational drama of Kentucky mountains has been bought by Metro-Goldwyn-Mayer, it is announced by that company. "Sun Up" was produced on Broadway last season, and scored a remarkable success, running all season.

T. Hayes Hunter Directing "Wildfire" at Vitagraph

A DEAL recognized in picture circles as of deep importance was closed when John B. Rock, general manager of Vitagraph, and HenryM. Hobart, of Hobart Pictures Corporation, signed a contract under the terms of which the Hobart organization will produce four special pictures for Vitagraph distribution.

Announcement was made almost simultaneously of the selection of the thrilling racing melodrama, "Wild-Fire," as the first in this series of attractions. This will be a picturization of the stage play of the same name, which created a furore some years ago, and which Lillian Russell accounted one of her greatest successes.

Production work will be carried on at Vitagraph's Brooklyn studio, starting immediately, with T. Hayes Hunter directing. The work of selecting the cast is now almost finished and other necessary preliminaries are being rapidly brought to a close. Announcement of the subjects to follow "Wild-Fire" is yet to be made.

T. Hayes Hunter was for three years stage manager for David Belasco and produced, in co-operation with him, "The Girl of the Golden West" and other highly successful plays. As director-general of the Biograph Company he produced Klaw and Erlanger Biograph features, and, subsequently, as an independent producer and director, has been responsible for a large number of popular screen offerings.

"Don't Shoot the Players—They're Doing Their Best"

A SERIES of near disasters, two of which almost resulted in fatalities, has attended the making of "Great Guns," Bobby Vernon's latest two-reel comedy for Educational distribution.

During the actual filming of the picture, the barge upon which the company was working sprung a leak and sank during the night, resulting in the loss of several valuable props and delaying the work of production until the barge could be raised.

Part of the picture called for scenes on the target range of the navy. Director Harold Beaudine and his staff checked up carefully with the ordinance officers of the fleet to make sure that the navy would not actually fire at the target on which they were working. However, they were within range of the coast defense guns, and a tug towing the red target for the guns crossed the range while the guns of the land forts fired at it repeatedly.

While several of the big shells flew uncomfortably close to the movie company, no one was hurt.

The picture was filmed at Catalina Island and the company embarked for the location in a power schooner, with Director Baudine following in a runabout. During a fog he became separated from the larger vessel and was lost at sea, wandering about for twelve hours in the vicinity of the island before he recovered his bearings. Barely enough gasoline remained in the tank to enable him to make a beach on the opposite side of the island from his destination.

"Stars Supporting Star" Idea Proves a Winner, Says Steiner

WILLIAM STEINER announced last week that he is rapidly completing the cast in support of Edith Thornton in the latter's forthcoming feature production for the Steiner franchise holders.

The cast includes Earl Williams, Crauford Kent, Joseph Kilgour, Niles Welch, Melbourne MacDowell, Wilfred Lucas, Robert Ellis, Helen Lynch and Eddie Phillips.

The two previous Edith Thornton productions for the Steiner programme, "Virtue's Revolt" and "On Probation," have met with the approval of the public and showmen alike, and the forthcoming Steiner-Thornton feature will be right up to the high standard demanded by the exacting producer.

"We have found that the public appreciates our use of the best players in the screen world, and we will continue casting only 'electric light names,'" Mr. Steiner said last week.

"With a good story, excellent direction, and the best of everything else, there is no reason why we should engage a cast unless every member of it is well known and admired by the fans.

"From the showmen's angle, they have better advertising and exploitation facts to work on as a result of our 'stars supporting stars' system. From every angle the idea is a winner."

"The Rainbow Trail"

Doc Roberts, Carrol Halloway and Diana Miller have been added to the cast of "The Rainbow Trail," the Tom Mix starring photoplay, now in production at the Fox Film Corporation's West Coast Studios. "The Rainbow Trail" is an adaption from Zane Grey's novel, and is a sequel to "Riders of the Purple Sage," recently completed by Mix.



JACKIE COOGAN

In his latest Metro-Goldwyn-Mayer production, "The Rag Man."

A "Command" Performance

President Coolidge Requests Showing of "Charley's Aunt" at White House

Following a screening of "Charley's Aunt" on board the Mayflower, last Tuesday, President Coolidge made a request for a showing of the Al. Christie feature at the White House next Sunday evening.

The showing on the Mayflower was arranged through the courtesy of the Washington office of the Motion Picture Producers and Distributors of America, Inc., and was given privately before the officers of the President's yacht.

The President was not present, but the reports of the showing that reached him prompted the request of the White House screening, which was granted.

Camera Work Completed

Camera work is finished on B. P. Schulberg's screen version of David Belasco's play, "The Boomerang." The production is now being edited and will be released March first. In its cast are Anita Stewart, Bert Lytell and Donald Keith, the recent screen find whom Schulberg is now featuring.

Another Schulberg production, "The Mansion of Aching Hearts," being directed by James P. Hogan, is nearing completion. Its featured players consist of Ethel Clayton, Cullen Landis, Barbara Bedford and Sam de Grasse.

Neilan to Film West Novel

"The Return of the Soldier," Rebecca West's most famous novel, which created a great stir when it was published, is going to be screened by Metro-Goldwyn-Mayer. Marshall Neilan, it was announced this week, will make this his next Metro-Goldwyn-Mayer production to follow "The Sporting Venus."

Blanche Sweet is playing the titular character of "The Sporting Venus," with Ronald Colman and Lew Cody opposite her in featured roles. Josephine Crowell, Edward Martindell, Hank Mann, Kate Price, and others are also in the cast. Miss Crowell is playing the queen in "The Merry Widow." Miss Price recently appeared in "The Wife of the Centaur."



Ben Alexander, Mae Busch and Eugene O'Brien in First National's "Frivolous Sal."

"Salvation Hunters" Has Big Premiere at the California

WHAT is considered the most phenomenal and sensational opening on the west coast, particularly from the box-office point of view, marked the world's premiere of Josef von Sternberg's "Salvation Hunters," this week at the California Theatre, in San Francisco.

Every bit of the tremendous enthusiasm that was lavished on this sensational picture by the few who were privileged to view it prior to this opening, certainly was justified, for the public actually swarmed the theatre and mobbed the box-office to the tune of breaking every record that had existed for seven years at the California Theatre. And not only has it been a sensation from the box-office receipts alone, but also from the viewpoint of the critics and the public alike, who have unanimously agreed that it is the greatest thing the art of the cinema has had to offer the public for many years.

Word to this effect was received by Hiram Abrams, president of the United Artists Corporation, which company is handling the distribution of the picture. In a wire to Mr. Abrams, Herbert L. Rothschild of the California Theatre, said:

"'Salvation Hunters' which is now playing our California Theatre broke all records of seven years standing on its opening days, Saturday and Sunday. No picture of recent years has developed as much discussion as 'Salvation Hunters' and we anticipate extraordinary business with this production."

In another wire from the west coast Mr. Abrams was advised as follows:

"'Salvation Hunters,' von Sternberg's production grossed over $4,300 on the opening day and over $4,900 on the second day. These figures absolutely break every box-office record for the two opening days for this theatre and they have never before played to such phenomenal business on any production.

"It has become necessary for the management to open the theatre one hour earlier each day to accommodate the tremendous crowds that have swarmed to see this sensational picture.

"There is absolutely every indication that all existing box-office records for the California Theatre will be smashed to smithereens.

"Not only has the public waxed enthusiastic over this picture, but all the critics were unaimous in their praise of the production; in fact they used superlatives in describing the production, the like of which no picture has ever before received."

The Eastern premiere of "Salvation Hunters" will be at the Mark Strand Theatre in New York next week, beginning Sunday, February 1. Joseph Plunkett, managing director of this playhouse has declared this production one of the greatest that he has ever seen, and he has contrived one of the most elaborate presentations for the picture that the New York movie fans have had an opportunity of enjoying.

Gloria Hale, who plays "the girl" in the picture, will be Charlie Chaplin's next leading lady. Opposite her is George Arthur, as "the boy," while others in the cast are Bruce Guerin, Otto Matiesen, Nellie Bly Baker, Olaf Hytten and Stuart Holmes.

Sally Long Makes Screen Debut

Flo Ziegfeld has lost another beauty. She has been accepted by producers of the silent drama as splendid material for many of their forthcoming productions. The newcomer is Sally Long, who has been featured in the Follies, "Scandals" and "Kidd Boots."

Almost before people were aware of the fact she had reached the Film Capitol, the Warner Brothers' production of "The Man Without a Conscience" was publicizing her name in a prominent spot in the cast. When Famous Players-Lasky started "The Dress-Maker From Paris," the new starring vehicle for Leatrice Joy, Sally Long was one of the first players, outside of the principals in the cast, to be selected for a part, and now before the production is more than half completed overtures are being made for her services at other studios.

Asher Engages MacGregor

Malcolm MacGregor, one of the most popular of the younger leading men on the screen, has been engaged by Eph Asher to appear with Corinne Griffith in "The National Anthem," the next starring vehicle for the gifted and famous First National star. Mr. MacGregor's latest success to be released was "Smoldering Fires," in which he played the male lead opposite Pauline Frederick.

Chadwick, in Los Angeles, Will Supervise Pictures

I. E. CHADWICK, President of the Chadwick Pictures Corporation, left New York last Thursday for an extended stay in Los Angeles. He will remain at the company's West Coast production headquarters for several months.

The reason for Mr. Chadick's protracted visit in California was announced at the offices of the corporation recently as follows:

"With 'The Midnight Girl,' starring Lila Lee, sixth of the Chadwick Nine, now in production at the Long Island Studios, Mr. Chadwick is leaving for California to supervise personally the making of 'Sunshine of Paradise Alley' and 'The Romance of an Actress,' special productions on the company's 1924-1925 schedule.

"At the same time, Mr. Chadwick will make preparations for the first productions on the company's 1925-26 schedule. The first of these will be a screen version of Louis K. Anspacher's drama, 'The Unchastened Woman,' which will provide the vehicle for the return of Theda Bara.

Another production to be started shortly is 'American Pluck,' first of the George Walsh romantic comedy-dramas.

"Who Cares" Arrives

Columbia Pictures Corp. announces that the sixth of the eight Columbia Pictures has been received from the coast. It will be released under the original title "Who Cares" as written by Cosmo Hamilton, the author of the book.

A fine cast was assembled for the picture; it includes such well know players as Dorothy Devoree, William Haines, Beverly Bayne, Lloyd Whitlock, Charlie Murray, Ralph Lewis, Vera Lewis, Wanda Hawley, Viola Vale and William Austin.

Finishes Thirty-eighth Comedy

Hal Roach Lot a Bee-Hive of Activity on Pathe Productions

Director "Bob" McGowan has just finished camera work on the thirty-eighth "Our Gang" comedy for Hal Roach. The second picture of the fourth series of what are universally conceded to be the most successful two-reel comedies on the screen, will be released as "First Love."

While the cutting of the picture is in progress, Director McGowan will start work on his next picture with Farina, Mickey, Joe, Jack, Mary and Gene. The nature of the story embodied in this production is in a degree a "western," as the inimitable neighborhood rascals are cowboys who go adventuring westward.

In addition to "First Love," three other Hal Roach productions are in the final stages of editing and will be sent East to the Pathe headquarters this week. The three pictures are: one starring Arthur Stone under the title of "The Hard Working Loafer," directed by Eugene DeRue; "Sherlock Slueth," also starring Arthur Stone and directed by Ralph Ceder; and an untitled Glenn Tryon-Blanche Mehaffey comedy.

Von Sternberg Starts "Escape"

Josef von Sternberg starts work at the Metro-Goldwyn-Mayer studios at Culver City, on "Escape," his first production under a contract with this company.

"Escape" is Alden Brooks novel, described as satirical study in psychology, and is laid entirely in France. It is a story of the present day, full of situations and characters which are counted on to make the screen version a big success.

Renewing Old Friendships

May Robson, celebrated actress, now playing in Los Angeles in a comedy written by herself, was a recent visitor at the Hollywood Studios, where she renewed acquaintance with Weber and Fields, who are making "Friendly Enemies" under George Melford's direction for release through Producers Distributing Corporation. Miss Robson appeared in "Sapolio," a burlesque of "Sappho." nearly a score of years ago. This was one of the Weberfields successes, and Miss Robson played the mother role.



Scene from the Hal Roach-Charley Chase Pathe comedy, "Fighting Fluid."

Century Announces Four Comedies for February

ABE STERN, vice-president of the Century Film Corporation, has just announced four Century Comedies for release through all Universal exchanges during the month of February. Three of them are star comedies made with three of Century's quartet of comedy stars, Wanda Wiley, Edna Marian and Al Alt. The fourth is a Buddy Messinger comedy.

Wanda Wiley, the young comedienne who had her first showing on Broadway in the Rialto Theatre last week, starts off the month of February for Century. On February 4th, her latest picture, "Nobody's Sweetheart," will be released. It was directed by William Watson, well known as a comedy director. Harry McCoy plays the leading role opposite Miss Wiley.

"Nobodys Sweetheart" shows the Century comedienne in a series of side-splitting adventures arising from her attempts to be a detective. Exhibitors report that this young woman is getting better and better with each succeeding picture. Her current release gives her ample opportunity to display her ability as a fun-maker.

The second Century release in February will be "My Baby Doll," a novelty comedy starring Miss Marian. She is supported by Arthur Lake, Larry Richardson and Jane Shirley. Edward I. Luddy directed this two-reeler, which, according to reports from a number of theatres which have shown its pre-release, is an unusually good comedy, and gets many laughs.

In it Miss Marian, working in a toy-shop, poses as one of the dolls and is taken to the home where her sweetheart lives. A hilarious series of antics follows until her identity is established. It is an exceptionally good comedy for children.

The following Century release will be "Dangerous Peach," starring Al Alt. This is a bright and snappy two-reeler directed by Jess Robbins, long noted as a comedy director. It is one of the best comedies ever turned out by Alt, who long has been a favorite in houses booking Century Comedies.

The final Century of the month will be a Buddy Messinger picture entitled "Sailing Along," which takes place aboard ship, showing Buddy, as a sailor, trying to make love to a pretty passenger, with one of the ship's officers as a rival. Harry McCoy is the rival and Stella Doyle the girl. The locale admits of many very funny situations. Charles Lamont directed it.

Alyce Mills, Schulberg Star, Featured in "Faint Perfume"

ANOTHER youthful player of promise was added this week to B. P. Schulberg's stock company when the producer signed Alyce Mills to a long-term contract. Mr. Schulberg, who has been very successful in developing new screen talent, predicts immediate recognition for this new actress.

Miss Mills will leave for Hollywood next week where she will play her first featured role for B. P. Schulberg in his production of Zona Gale's novel, "Faint Perfume," which is to be started in the very near future. This story will be next on the directorial schedule of Gasnier. Miss Mills will also appear in prominent roles in Schulberg releases for next season.

Most of the actress' work to date has been in productions made in the east. She played the leading part in William Fox's "Daughters of the Night" and was seen in support of Benny Leonard in the "Flying Fists" sreies.

Alyce Mills is Mr. Schulberg's second recent discovery in his search for new screen faces. He recently signed a young juvenile, Donald Keith, to a similar contract. Keith is being co-featured with Anita Stewart and Bert Lyell in "The Boomerang."

Chase and Stone Comedies Head Pathe List for Feb. 15

PATHE program of releases for the week of February 15 carries considerable diversity in the way of dramaticc and comedy offerings. Heading the list is a Hal Roach-Charlie Chase comedy, titled "The Family Entrance"; an Arthur Stone comedy entitled "Change the Needle"; and a rapid-fire, actionful chapter of the Patheserial, "Galloping Hoofs," featuring Allene Ray and Johnnie Walker.

"Change the Needle" is the fifth two-reel comedy starring Arthur Stone, made under the Hal Roach banner. Stone was recently recruited from the vaudeville field, and his latest comedy, "Change the needle," is considered one of the best pictures this comedian has yet made for the screen.

A small-town motion-picture theatre and the troubles of a family man who has taken his domestic charges to the movies afford Charlie Chase many situations for real laughs in "The Family Entrance." Leo McCarey handled the direction in on this production, which carries a supporting cast consisting of Katherine Grant, "Lassie Lou" Ahearn, Noah Young, Jack Gavin, Ed Porter, and Jerome LaPlanche.

The ninth and next-to-the-final chapter of the exciting racetrack Patheserial, "Galloping Hoofs," is entitled "Tricked." In this chapter the action of the story centers for the most part in New York City, where the villainous gang make their final attempt to gain possession of the mysterious sealed box before it is delivered to the proper authorities for opening.

Pathe Review No. 7 presents the second of a series of camera novelties under the title of "Hot Dog." This subject shows some of the marvelous motion-picture camera effects secured by the new "Process Camera" invented by Alvin Knechtel. A troupe of trained dogs are shown on the screen going through a series of stunts that defy the laws of space and gravity.

The first of the series of "The Secrets of Nature" is also released in Pathe Review No. 7. This series will disclose intensely interesting phases in the lives of animals and insects. Mr. Stickleback, the fish, who makes an ideal husband, is the hero of the first installment. A Pathecolor of the city of Salt Lake in the "Visiting Our Own America" series closes the Review.

In the Aesop's Film Fables for the week the funny little cartoon characters carry on a campaign for "Bigger and Better Jails" "Topics of the Day" No. 7 and Pathe News Nos. 16 and 17 complete the program for this week.



ERNEST TORRENCE

Soon to be seen in Paramount's "The Dressmaker of Paris."

"Lilies of the Streets" New Underworld Melodrama

CONFERENCES extending over a period of two weeks finally resulted in a title for F. B. O.'s big underworld melodrama, which Belban Productions are shooting at the Whitman Bennett Studios, in Yonkers.

"Lilies of the Streets" has finally been decided upon.

The title fits the story, which was written by Elizabeth J. Monroe, Mrs. Mary E. Hamilton's assistant in police work, snugly.

Shooting on interiors will be concluded next week, when the entire company will go to downtown New York to shoot exteriors. The tenderloin, the Bowery and downtown sections of Third Avenue will be utilized for these scenes.

Nat G. Rothstein, Director of Publicity and Advertising at F. B. O., has a huge exploitation campaign for "Lilies of the Streets" under way. Mrs. Mary E. Hamilton, America's only woman police chief, has been promised full cooperation by police chiefs throughout the United States in exploiting the picture, which deals with the experiences of a young girl in a big city, and the danger of bad associations.

The cast is headed by Virginia Lee Corbin, Johnnie Walker and Mrs. Hamilton. Prominent in support of these three luminaries are Wheeler Oakman, as the heavy, Peggy Kelly, Irma Harrison, Theodore Babcock, Elizabeth J. Monroe, and Dorothy Cummings. Harry Chandlee prepared the adaptation and continuity, and Joseph Levering is directing, with Edward Paul and Charles Davis behind the cameras. Harry Weil who was associated with Frank Lloyd for eleven years, is acting as production manager.

Samuel J. Briskin and George H. Davis, officiating heads of Belban Productions, expressed great enthusiasm when the rushes of the first week's work were shown, and feel they have an unusually big underworld production in "Lilies of the Streets." F. B. O. will list the picture as one of the specials for 1925.



Scene from episode 5 of "Galloping Hoofs," in which Johnny Walker and Allene Ray are featured by Pathe.

"Forbidden Cargo" Completed

Tom Buckingham has completed "Forbidden Cargo," the fourth Evelyn Brent production for Film Booking Offices. It is a sea story by Fred Kennedy Myton and concerns the romance and adventures of a girl who captains a rum-running ship in the South Atlantic. The company recently returned from Balboa and other west coast resorts where the sea action was filmed. Others in the cast are Robert Ellis and Boris Karloff.



Photo copyright—Mishkin.

MAURICE MAETERLINCK

Maurice Maeterlinck Now with Metro-Goldwyn-Mayer

MAURICE MAETERLINCK, the famed Belgian writer, has been signed by Metro-Goldwyn-Mayer to write three original scenarios for the screen.

"The Power of the Dead" is the tentative title of the first Maeterlinck story under his Metro-Goldwyn-Mayer contract. The tentative title of the second story is "The Power of Good." Maeterlinck's third contribution to Metro-Goldwyn-Mayer is not yet titled.

This deal with one of the most famous and greatest living writers is expected to create wide comment throughout the world. Maeterlinck is one of the first of the prominent literary minds to recognize the genuins are of the motion picture, and write directly for the screen.

Maeterlinck has been making a thorough study of motion picture technique, and has expressed himself as thoroughly in sympathy with motion picture methods of story telling.

Metro-Goldwyn-Mayer executives stated this week they were highly elated with the acquisition of the Maeterlinck scripts, and expect their production to be among the high lights of Metro-Goldwyn-Mayer's future program.

Maeterlinck's play, "The Bluebird," is still one of the most successful that has ever been produced in the theatre, and his other dramatic works have had little short of sensational success.

The step of Maeterlinck in turning his efforts to photoplay composition is in line with the attitude that is becoming more general throughout the literary world. With Maeterlinck's entrance as a writer of original screen scripts, it is expected that his action will have a tremendous effect on influencing the leading authors of the present to do likewise.

The present titles of the Maeterlinck stories will undoubtedly be changed when they are filmed by Metro-Goldwyn-Mayer. Among Maeterlinck's dramas are "Monna Vanna," "Pelleas and Melisande," "The Burgomaster of Stilemonde," "The Betrothal," "Sister Beatrice," and "The Death of Tintatile." "Monna Vanna" and "The Blue Bird," have been screened. Jane Cowl produced "Pelleas and Melisande" on Broadway last season.

In view of Maeterlinck's stage successes, much is expected of his first original screen plays.

Prince Troubetzkoy Plays in "The Roofs of New York"

UNIVERSAL has decided to make a picture in the East. In fact, it will make a picture in New York City. According to the statement issued, this doesn't mean that Universal is moving its producing center from Universal City or intends to establish a dual producing system or anything of that kind. It merely means that Universal will make a New York story, and instead of building New York at Universal City it will photograph the whole picture in New York. The title of the production is the key to the entire situation. The story will be called "The Roofs of New York." Although Universal has a studio in Fort Lee, the company has not made any productions in it since the time it decided to center its entire production activity in Universal City, about seven years ago. Universal City was opened in March 1915.

Coincidentally, Carl Laemmle has signed a long-time contract with Prince Youcca Troubetzkoy, whose first picture work in this country will be in "The Roofs of New York." The Prince is a handsome young aristocrat, scion of one of the most noted of the old Russian families. During the war the immense fortune possessed by the family was lost. Since that time the young Prince has developed a talent for acting and has had considerable experience in motion picture work in Europe. He is handsome (of the Thomas Meighan type), six feet tall, about twenty-two years of age, with a figure like a drill sergeant. He speaks English almost as well as he does Russian, French and German.

The following statement was issued from the Universal offices, 730 Fifth Avenue yesterday.

"Universal has engaged William Nigh, one of the most resourceful and successful directors in the moving picture business, to make a production of "The Roofs of New York." This production will be made in New York City. Space has just been engaged at the Cosmopolitan studio until such time as the Universal studio in Fort Lee is vacated and will be available for this production. Mr. Nigh will be engaged for the next week revising and editing the scenario.

"The only player engaged so far is the Prince Youcca Troubetzkoy, who will arrive on the Berengaria on Tuesday, February 3rd. Carl Laemmle, president of Universal, engaged Prince Troubetzkoy last summer when he was in Paris, on a long-time contract, to play in Universal productions. This is the Prince's first visit to New York, although the Troubetzkoy family is probably better known in America than any other Russian aristocratic name. The noted sculptor, Paul Troubetzkoy, is one of his uncles, and the painter, Pierre Troubetzkoy, who married Amelie Reeves, is another uncle. They have a beautiful home in Albemarle County, Virginia. The Prince's father is an intimate friend of Prince Cyril, whose wife was recently invited by New York society to visit America. Cyril is said to be a pretender to the Russian throne."

Hudson Adds to Staff

Earl Hudson has added another newspaperman to the staff of former newsgatherers under his command at the First National studios in New York. The latest acquisition is Harold R. Hall, of Boston. Hall for the last four years has been assistant city editor and feature writer of the Boston American. He has also been successful as a magazine writer.



Douglas MacLean in a scene from "Never S ay Die," which Encore Pictures is releasing through Associated Exhibitors.

Complete Exterior Scenes

Work Will Start Soon on Interiors For "The Cracker Jack," Latest Hines Feature

Exteriors on "The Cracker Jack," Johnny Hines' latest feature for East Coast Films Incorporated, were finally completed this week at Miami, Fla., after four weeks of consistent shooting. With three cameramen on location, over four hundred scenes were filmed and approximately thirty thousand feet of negative used. As a result, the entire cast including Johnny Hines, Sigrid Holmquist, J. Barney Sherry, Horace Haines, Bradley Barker and Vonda Case has left Miami for New York.

During the interval that the cast was on location in the south, a complete technical force has been at work at the Tec-Art Studio in New York, where to date eight big sets have already been completed. As soon as Hines and his supporting cast arrive, production on the interiors, which is expected to consume four weeks, will begin.

Cast in Leading Roles

George O'Brien, now a full fledged Fox star, and Billie Dove have been cast in the leading roles in the Fox screen version of Larry Evans' popular novel, "Once to Every Man," now in the course of production at the Fox West Coast Studios. John Ford is directing the picturization of the Evans story.

The new Ford production will be released as part of the Fox company's 1925-1926 program of special productions and is the second of the next season's productions that the young director has worked on.

"One of the 6 Best Pictures of the Month."
—Photoplay Magazine.

C. C. Burr Presents

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Langdon Pictures on Broadway

Harry Langdon has been seen on Broadway's screens quite often before and has won his measure of adulation from the photoplay scribes that cover New York's most important first-run theatres. Langdon outdid himself, however, the week of January 25th when two of his comedies played day and date engagements at two of Broadway's newest cinema palaces.

"The Sea Squawk" appeared on the program of the Piccadilly Theatre. "The Marriage Wow" was presented at B. S. Moss's New Colony Theatre.

"Getting 'Em Right"

"Getting 'Em Right" is the next of the Star Reporter series of Metropolitan Melodramas starring George Larkin, to be released by Rayart. The picture has gone into production on the Coast under the direction of Jack Harvey, supervised by George Blaisdell. Jane Thomas, recently featured in "The Hoosier Schoolmaster," plays opposite Larkin.



ALYCE MILLS

Who has been signed by B. P. Schulberg to a long-term contract.

Educational Producing Units Rushing Work on Comedies

ALL units producing comedies for distribution by Educational Film Exchanges, Inc., are working full time and both the Christie Studios and the Fine Arts Studios in Los Angeles are humming with activity as the second half of the winter producing season gets under way.

At the Christie Studio, Bobby Vernon is putting the finishing touches on "Great Guns," the comedy for which Vernon and his company went to Catalina. This will be a comedy somewhat different from the previous releases of the Vernon series, and Charles Christie, now in New York, predicts that it will be one of the best comedies of the season.

Walter Hiers, since his return from Dallas, Texas, where he made a flying visit as the guest of the Real Estate Board, is working on a picture which will reach the screen under the title of "Rarin' Romeo."

Jimmie Adams is working in "Love Goofy," while Neal Burns is between pictures.

At the Fine Arts Studio, where Hamilton, Mermaid, Cameo and Juvenile Comedies are produced, Lloyd Hamilton is working in "King Cotton," finishing the interior scenes for the comedy for which the Hamilton company visited Brawley, Cal. This will be a "Down in Dixie" picture, with the cotton fields as a background of much of the comedy.

Lige Conley is working in "Night Hawks," a picture revolving around a shipyard. One of the largest sets built on the stages of the Fine Arts Studio since "Intolerance" has been erected for this comedy.

Al St. John is finishing his first picture under the Mermaid banner. It has been titled "Red Pepper." Judy King and Babe London will be seen in his support.

Eddie Nelson, who was engaged to play leads in Cameo Comedies, will start a Mermaid Comedy as soon as he is finished with his present Cameo Comedy, "Welcome Danger." Selma O'Neil will be his leading lady. Cliff Bowes and Virginia Vance are working in Cameo Comedies, while the Juvenile cast, headed by Jack McHugh and Tom Hicks, are just starting a comedy to follow the release of "Wild Cat Willie."

Both new novelty series added to Educational's program at the beginning of the year have gotten away to a flying start, and have already been booked in many of the large representative circuits throughout the country.

"Judge's Crossword Puzzles," the series of one-reel novelty reels using the present cross-word craze as a basis for the comedy, has met with an exceptional reception in the key cities. The entire Loew circuit in New York and every Loew theatre in the United States has booked this series and has already started to play them.

Chicago is well under way with the entire Ascher circuit already booked as well as the circuit controlled by H. Schoenstadt & Son. In California the entire West Coast circuit has signed for the series.

The Paris Creations in Color, produced by McCall Fashion News and which presents Hope Hampton in the latest creations of Parisian designers, has also been booked in several large theatres and circuits, including the West Coast Circuit in California. One of the large bookings is Saxe's new Wisconsin Theatre in Milwaukee.

Earle Foxe Now a Star

Beginning with "A Spanish Romeo," latest of the Fox Film Corporation Van Bibber comedies from the stories by Richard Harding Davis, Earle Foxe, who played the title role in the earlier releases, will be the star of these two-reel polite comedies, it is announced by the Fox company. Earle's elevation to stardom is the result of his excellent work in the Davis stories.



PAULINE STARKE
In the William Fox special, "The Man Without a Country."

New Loew Policy

Will Present First Run Pictures in Neighborhood Theatres

Reversing the general custom of showing a picture first on Broadway, Marcus Loew will try out a new scheme in his Harlem and Bronx Theatres next week by giving the picture "One Glorious Night," a C. B. C. picture, featuring Elaine Hammerstein, its first trial in those territories. The experiment will be made only in Loew theatres playing pictures exclusively which heretofore have not only had to wait until after the Broadway showing, but engagements in the Loew combination theatres as well.

"One Glorious Night" is a first rate motion picture according to the Loew bookers, and Miss Hammerstein has in her support such well known players as Al Roscoe, Phyllis Haver and Freeman Wood. Scott Dunlap directed. The story deals with the choice made by a girl in two proposals in marriage, one offering wealth and luxury and the other poverty, but both with a promise of love. Loew's Harlem, Burnside and Elsmere will get it first, on February 3rd and 4th. Other neighborhood picture houses will follow immediately.

Laemmle Arrives on the Coast Finds Production Speeding Up

WHEN Carl Laemmle, president of Universal, arrived in Los Angeles this week, he found the "U" lot in the midst of heavy activities with four companies at work and preparation under way for the immediate production of seven other pictures, four of which will be big Universal-Jewel features.

The Jewel features now in production are "Lorraine of the Lions," starring Norman Kerry and Reginald Denny's latest starring vehicle, "I'll Show You the Town," which is being directed by Harry Pollard. "The Ace of Spades" also is in production and "Dangers of the Deep," another serial, is ready for filming.

"Lorraine of the Lions," to be one of the feature specials of the year, is an original story written especially for Norman Kerry by Isadore Bernstein. Patsy Ruth Miller has the leading feminine role, while others in the cast include Joseph Dowling, Philo McCullough, Fred Humes, Harry Todd, Doreen Turner and Jack Goodrich. A tropical jungle covering an area of six acres has been erected on the Universal lot for many of the scenes in the film. The production is under the direction of Edward Sedgwick, assisted by Tenny Wright.

"I'll Show You the Town" is adapted from the story by Elmer Davis. The cast supporting Reginald Denny includes Marian Nixon, Lilyan Tashman, Cissy Fitzgerald, Ed. Kimball, William A. Carroll, Hayden Stevenson and Lee Moran.

Among the pictures scheduled for early production are "The Teaser," "The Goose Woman," "Peacock Feathers" and "The Prince."

"The Teaser," co-starring Laura La Plante and Pat O'Malley, is adapted from Pamela Wynne's story of the same name and will be produced under the direction of William Seiter.

Clarence Brown, whose last picture for Universal was "Smouldering Fires," which co-starred Pauline Frederick and Laura La Plante, will direct "The Goose Woman," Rex Beach's sensational newspaper story, the adaptation of which was prepared by Melville Brown. The cast for "The Goose Woman" will include Louise Dresser, who will play the title role; Jack Pickford, Constance Bennett, James O. Barrows and George Cooper.

"Peacock Feathers" will be Virginia Valli's next starring vehicle, is adapted from the magazine story of the same name by Temple Bailey. King Baggot will direct the production.

"The Ace of Spades," a chapter play now in production under the direction of Henry McRae, features William Desmond and Mary McAllister. Others in the cast include Al. Smith, William A. Steele, Cathleen Calhoun, Jack Pratt, Clark Comstock and Frank Lanning.

Hoot Gibson's latest starring vehicle, "Spook Ranch," is now in production under the direction of Edward Laemmle. Gibson is supported by a cast including Helen Ferguson, Ed. Cowles, Tote DuCrow, Robert McKim and Frank Rice.

"The Prince," in which Mary Philbin will co-star with Norman Kerry, will be under the direction of Charles Brabin.

Andrews to Direct Thomson

Udell Sylvester Andrews, more commonly "Del," has been signed to direct Fred Thomson in "That Devil Quemado!" his next F. B. O. picture which will be started within a few days, according to the announcement made by B. P. Fineman, general studio manager.

This will be the first picture that Thomson has made since the stage-coach accident which laid him up for a long period with a broken leg. Casting has already begun for the new feature.

True Talk No. 29



By John B. Rock
General Manager, Vitagraph, Inc.

February 14—

Exhibitors:

If you are independent prove it!

TAKE A TIP!

BOOK VITAGRAPH PICTURES—name play dates now! Start with "Captain Blood" AND PLAY THEM ALL—clean, wholesome, actionful, audience thrillers!

"Pampered Youth," the latest, with the greatest fire scene ever filmed—a wonderful exploitation picture—is ready now.

Nazimova is the envy of every woman in America in her loveable, youthful characterization of the Apache girl in "The Redeeming Sin."

Delight Evans, in February's Screenland, says about "The Beloved Brute":

"I recommend that you do not fail to see 'The Beloved Brute' . . . it's fresh and vivid . . . the hero loves to fight . . . as played by Victor McLaglen he is an old darling, even if he is a brute."

John B. Rock

Thalberg Returns to West Coast; Has New Scripts; Signs Goulding

IRVING G. THALBERG, associate executive at the Metro-Goldwyn-Mayer studios at Culver City, returned to the coast Sunday after several weeks in New York during which future production plans were gone over with executives of the company, and a number of scripts purchased.

Lawrence Stallings, one of the authors of "What Price Glory," a current New York dramatic success, and feature writer of the New York *World*, accompanied Mr. Thalberg to the coast, where the writer will study screen technique.

Curtis Benton, whose original story, "White Heat," was bought by Mr. Thalburg, was also sent to the coast by the executive to develop the continuity. Benton has written a number of successes.

Edmund Goulding, well known screen author, was signed by Mr. Thalberg to write scenarios and preceded the executive to the coast. It is understood that Mr. Goulding, who has written many of the screen's outstanding successes, and is co-author of one of the most successful current Broadway dramas, will handle the megaphone for the first time under his arrangement with Metro-Goldwyn-Mayer. This is in line with the company's policy to develop new directors.

One of the chief contracts closed by Mr. Thalberg during his trip to New York was the purchase of two plays which will be produced by the Theatre Guild of New York during the coming year. The names of these plays are withheld until their production by the Guild.

From Samuel Shipman another original screen story was bought by Mr. Thalberg, who also purchased "The White Desert" by Courtney Ryley Cooper, a popular author of prominence. Ethel M. Dell's novel, "The Way of an Eagle," was another purchase by Mr. Thalberg.

During his stay in New York, arrangements were completed for the filming of Lulu Vollmer's drama of the Kentucky mountains, "Sun Up," produced last season.

Mr. Thalberg made other arrangements while in the East, and will probably have additional announcements to make following his return to the studios, where he will resume supervision of several Metro-Goldwyn-Mayer productions.

"While we have purchased a number of books and plays for productions, I think that our attitude toward writers of original screen scripts is becoming more general throughout the industry," Mr. Thalberg said. "We are glad to give the new writer a chance, because we think that the future progress of the motion picture lies in this direction. If new talent shows possibilities, the resources of our studios are welcome to its development."



BARBARA BEDFORD

Leading lady for Edmund Lowe in "The Champion of Lost Causes," a Fox production.

Aerial Circus Scheduled For F. B. O. Coast Convention

THE convention of the branch managers of Film Booking Office's west coast exchanges, to be held in Los Angeles the early part of next week, will be featured by an aerial circus over the company's Hollywood Studios at Melrose and Gower streets through the courtesy of Al Wilson, world-famous stunt aviator whose daring has thrilled thousands throughout the country and who is being starred by F. B. O. in a series of aerial dramas.

With the assistance of Frank Clark, Frank Tommick and Boyd Monteith, noted army aviators associated with Mr. Wilson's organization, "The Horseman of the Heavens" (as he has been called) will put on a three-ring affair high above the F. B. O. lot at noon on Monday as part of a welcome to the visiting members of the organization. Preceded by a salvo of friction bombs which will burst in midair, and a covey of descending parachutes with greetings to the film salesman. Mr. Wilson will put on a demonstration among the features of which will be acrobatic stunts on the wings of his whirling mount, a transfer from one plane to another while in the air, and a drop from the wing of his plane.

This spectacular introduction to Hollywood will be followed by business meetings at the F. B. O. lot at which Harry M. Berman, general sales manager, and J. I. Schnitzer, vice-president, will preside. The new $5,500,000 production program for the year of 1925, calling for the making of fifty-four pictures, will come in for discussion, with the possibility of a few changes being made in the production announcement.

A dinner and dance at the Ambassador will be given by F. B. O. for the visiting exchange managers from Denver, Seattle, Portland, Salt Lake and San Francisco, who will be represented in addition to the Los Angeles office. About sixty guests, including F. B. O. stars, directors and studio officials, have been invited.



Scene from "The Aggravatin' Kid," a new Century comedy. Buddy Messinger is the featured player in this Universal release.

Buys Rights to Belasco Play

Fox announces the purchase of the screen rights of "The Man in Evening Clothes," London, Paris and New York stage success, from David Belasco and Henry Miller, for immediate production under the title "She Wolves."

The action of the play takes place in London, Paris and New York and the night life of these world metropolises will be shown in the screen version.



CLAIRE WINDSOR
Metro-Goldwyn featured player, in "The Denial."

Fox 1924-25 Program Nearing Completion; 6 Specials in Work

FOX is entering the last lap as far as its 1924-25 release schedule is concerned. Of the twenty-eight special and giant special productions on the Fox program for the current season only six remain to be completed.

The same is true of the Shirley Mason, Edmund Lowe and Buck Jones star series releases. Of these productions, twenty-one in all, fifteen releases have been completed and are either released or ready for release.

The short subject units of the corporation are also well up to schedule with only two of the Van Bibber comedies, seven Imperial and eight Sunshine comedies, remaining to be released.

The first print of "The Hunted Woman," a special, directed by John Conway, and scheduled for release February 15, has arrived at the Fox Eastern Studios and is now in the laboratory there. This production is an adaptation from James Oliver Curwood's story of the same name, featuring Seena Owen, Francis McDonald, Cyril Chadwick and Diana Miller. Conway is now directing "Everyman's Wife," scheduled for release early this spring featuring an all star cast.

Tom Mix, having completed work on "Riders of the Purple Sage," is now at work on its sequel "The Rainbow Trail." At present he is on location shooting the outdoor sequences of this picture.

Emmett Flynn, who is directing "Everyman's Wife," scheduled for release early this spring featuring an all star cast, reports that production well on the way toward completion. The remaining special production, "She Wolves" an adaptation from the stage play "The Man in Evening Clothes," will be put in work as soon as the scenario department turns over the script.

Buck Jones is now at work on the last of his releases for the current season "The Timber Wolf," under the direction of W. S. Van Dyke. This production is from an original story by Jackson Gregory, "Wild Ridin'" another Jones starring vehicle is in the cutting room. "The Trail Rider" the Jones February release is ready for distribution.

Casting has begun for the last Shirley Mason release "The Splendid Folly." Miss Mason has just completed "The Scarlet Honeymoon," under the direction of Alan Hale. This is Hale's first directorial effort.

Halperin's "School for Wives" Pleases Vitagraph Officials

THE very best in a long line of big photoplays produced by Victor Hugo Halperin, and a picture destined to fill a place high among the many superior attractions in Vitagraph's current schedule of specials, is "School for Wives," Mr. Halperin's adaptation of Leonard Merrick's popular novel, "The House of Lynch."

This is the unanimous opinion of Vitagraph officials and executives, following their first view of the new film, at the company's studios in Brooklyn a few days ago. Albert E. Smith, president, and John B. Rock, general manager, were among the guardians of Vitagraph interests present, all of whom were moved to enthusiastic comment.

In "School for Wives," Conway Tearle is said to give an admirable characterization of Richard Keith, the young artist, whose high ideals restrain him from marrying the only daughter of Jordan B. Lynch, multi-millionaire, until she agrees to renounce the family fortune. Sigrid Holmquist is reported to be no less convincing as the heiress, Betty, who is torn between love for the painter and a training which fits her only for the enjoyment of ease and luxury.

The cast throughout is well chosen, with Peggy Kelly appearing as Lady Atherton, who tries hard to "vamp" Keith; Arthur Donaldson as Lynch himself, Allan Simpson as Howard, the thoroughly spoiled son, Dick Lee, as Tomlinson, the cynical bachelor, who "has no use for women," until one of them remembers him $50,000 worth in the distribution of a fortune, and Jill Lynn, Orlando Daly, Brian Dunlevy, Dorothy Allen, Gerald Oliver Smith, Emily Chichester and Alyce Mills in other important roles.

Adhering carefully to the main theme of Mr. Merrick's novel, Mr. Halperin, from all accounts, has evolved an uncommonly appealing picture, with romance, thrills, suspense, and comedy combining to produce high class entertainment. Some of the scenic effects are almost marvelous.

Victor Hugo Halperin not only made the adaptation and directed the production, but wrote the titles, with Edward A. Halperin supervising the production work.

Casting "That Devil Quemado"

The call has gone out for the cast of Fred Thomson's next western feature for Film Booking Offices. It will be called "That Devil Quemado," according to announcement by B. P. Fineman, general manager of the F. B. O. Studios. Del Andrews has been named as director and work will begin next week.

Chosen as Leading Woman

Mary Beth Milford has been chosen as leading lady for Bob Custer in his next Western feature for F. B. O. It will be called "Galloping Vengeance." Miss Milford played an important role in F. B. O.'s "Fighting Blood" series.



A scene from "Low Tide," a ripping Educational-Mermaid comedy with Ned Sparks and Peg O'Neill.



MARION DAVIES
Cosmopolitan - Metro - Goldwyn star, will shortly be seen in "Zander the Great."

Buys Rights to "Married?"

Just before leaving for a trip to the key cities Herman F. Jans, president of Jans Productions Inc., announced that he had purchased the screen rights to "Married?" by Marjorie Benton Cooke, published by A. L. Burt by arrangement with Doubleday, Page and Co.

It is a modern story with scenes laid both in New York City and the West and is said to provide unusual material for screen presentation.

"Married?" will precede "Ermine and Rhinestones" on the Jans schedule, the last named picture to be the fourth on the list and the first two being "Playthings of Desire," with Estelle Taylor and Mahlon Hamilton featured, and, "The Mad Dancer" with Ann Pennington, Johnnie Walker and Vincent Lopez and his band.

Bennie to Attend Premiere

Ben Alexander, 12-year-old picture star, whom Booth Tarkington calls the typical American boy, is now in New York and will attend the premiere of Vitagraph's "Pampered Youth" at the Rialto Theatre next week. The run is to begin Sunday, February 8.

Ben has an important part in this David Smith production, which is an adaptation of Booth Tarkington's Pulitzer prize-winning novel, "The Magnificent Ambersons." The present visit to New York is his first, and he is devoting every available moment to sightseeing.

"Capital Punishment"

The Castle, Chicago, will have the premiere showing of B. P. Schulberg's special, "Capital Punishment," according to information from J. G. Bachmann, head of distribution for Schulberg Productions. The picture will open early in February. The engagement at the Castle will be of indefinite duration.

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Florence Turner Returns

Florence Turner, one of the most popular stars in the early days of the motion picture, returns to the screen in the Cosmopolitan special production, "Never the Twain Shall Meet," for Metro-Goldwyn.

Miss Turner's return to pictures is due to the energy and generosity of Marion Davies, the Cosmopolitan star, who found Miss Turner alone and ill in London and brought her back to America, arranging for her return to pictures. Miss Turner's "come-back" is said to be highly successful. "Never the Twain Shall Meet," adapted by Eugene Mullin from Peter B. Kyne's popular novel, is set for release the last week in February. In the cast are Anita Stewart, Bert Lytell, Huntley Gordon, Justine Johnston, Lionel Barrymore, William Norris, George Siegmann, Emily Fitzroy and Princess Marie de Bourbon. Joseph Urban designed the interior settings.

Schulberg's February Release

J. B. Bachmann Concentrating a "Mansion of Aching Hearts"

J. G. Bachmann, general manager of distribution for B. P. Schulberg Productions, has set aside "The Mansion of Aching Hearts" as the February release on his company's current schedule. James P. Hogan recently completed this story, based on the widely known song by Harry Von Tilzer. This picture brings Ethel Clayton back to the screen after a two year's absence.

Following "The Mansion of Aching Hearts" will come the releasee of the B. P. Schulberg Special, "The Boomerang," adapted from the David Belasco play by Winchell Smith and Victor Mapes. Special titles, written from a comedy angle, are being prepared for "The Boomerang."

Anita Stewart, Bert Lytell and Donald Keith, B. P. Schulberg's new screen find, head the featured players in this latter picture which is the most ambitious production Mr. Schulberg has undertaken this year.

Neill to Direct Lowe

R. William Neill will direct Edmund Lowe in his next starring vehicle for Fox titled "The Best Man," from a story by Grace Livingston Hull Lutz, for which the cast has just been announced.

Grace Lombard has been selected to play the feminine lead opposite the star, and Adolph Milar will interpret the villain of the picture. Frank Beal, Harvey Clark and Fred Walton have important character roles. Others in the cast are Byron Douglas, Fred Butler, Wade Boteler, Fred Becker and Edward Chandler.

Phillips in Hogan Picture

Eddie Phillips whose work in "Capital Punishment" is receiving special mention from all reviewers, is playing another unique character bit in B. P. Schulberg's new production, "The Mansion of Aching Hearts" which features Ethel Clayton, Cullen Landis and Barbara Bedford.



VICTOR SEASTROM
Noted Swedish director, who produced "He Who Gets Slapped" for Metro-Goldwyn.

Vitagraph Signs Mae Marsh

Definite announcement was made at the Vitagraph executive offices in Brooklyn of the signing of Mae Marsh to play the leading role in "In the Garden of Charity," the special adaptation of Basil King's novel, which J. Stuart Blackton will produce.

The cast is to include, too, according to the official announcement, Ben Hendricks, in the leading man's part, Laska Winters, Earl Schenck, Ivor McFadden and Thomas Mills.

Plans for the production were discussed with Mr. Blackton by Albert E. Smith, president of Vitagraph, during the latter's recent business visit to the company's western studios and many of the details were then arranged.

Studio Party

An interesting studio party was given last week on the B. P. Schulberg lot in Hollywood, where the screen version of David Belasco's play, "The Boomerang" is in course of production. The guest of honor was Martha Hedman, who starred on the stage presentation when "The Boomerang" established a new long run record on Broadway some years ago. Miss Hedman presented her original "Boomerang" costume to Anita Stewart who heads the picture cast. Among those present at the festivities were B. P. Schulberg, Director Gasnier, Bert Lytell, Donald Keith, the entire "Boomerang" cast and a group of Los Angeles newspaper people.

"Roxy" Conductor

S. L. Rothafel provided the patrons at the Capitol Theatre this week with the periodic thrill of watching him conduct the theatre's huge symphony orchestra in Elgar's "Pomp and Circumstance" overture. "Roxy" has been declared by Victor Herbert and other eminent composers and musicians to be one of the greatest of natural musicians.

He led the Capitol Grand Orchestra at the 9:30 overture each evening.



Wesley Barry and Molly Malone in young Barry's latest, "Battling Bunyan," an Associated Exhibitors' release.

Saunders Reports Big Business for Metro in West

EDWARD M. SAUNDERS, western division sales manager of Metro-Goldwyn Distributing Corporation, has returned to the home offices at New York following an extended trip throughout his territory. Mr. Saunders' visits included Chicago, Kansas City, Los Angeles and San Francisco.

At Chicago the sales head held a meeting of all the middle west district and branch managers. A similar meeting was held in Los Angeles with the district and branch managers of the far west territory attending.

"There is general and unanimous enthusiasm for Metro-Goldwyn releases in the territory I visited," Mr. Saunders said.

"I found that three of the most popular screen favorities today are Norma Shearer, John Gilbert and Eleanor Boardman, whose recent appearances in our pictures have gone a long way toward establishing their popularity. The best proof of their box-office draw for exhibitors is that theatres wherever I visited featured their names in electric lights to bring the crowds in.

Mr. Saunders visited Metro-Goldwyn-Mayer studios at Culver City, and reviewed prior to their release, "The Great Divide," a special production directed by Reginald Barker with Alice Terry and Conway Tearle in leading roles; Robert Z. Leonard's "Cheaper to Marry," Jackie Coogan's "The Rag Man," Frank Borzage's "Daddy Goes A-Hunting," and rushes from "The Merry Widow," the special production directed by Erich von Stroheim with Mae Murray and John Gilbert in leads.

"Miss Murray and Mr. Gilbert are splendidly teamed in 'The Merry Widow,' and with von Stroheim directing, this production is going to be one of the biggest successes ever given the industry. It has a wealth of settings that are eye-openers. I can't say too much for this picture," Mr. Saunders said.

"'The Rag Man' has greater adult appeal than any of Jackie Coogan's pictures, and for this reason, among others I expect it to have the greatest popularity anything this young star has ever done.

"'Cheaper to Marry' is one of the best comedy dramas the film business has seen. It has a punch in every foot of film, and should be a remarkably popular photoplay. The same is true of 'Daddy Goes A-Hunting,' a 'tear comedy' that has heart appeal to send it over to a smash success."

Stromberg Completes Cast

The casting of Hunt Stromberg's next Harry Carey picture, "Silent Sanderson," was completed this week with the signing of Edith Yorke, Gardner James and John Miljan to support Carey. As previously announced, Trilby, a new screen find, has been cast as the star's leading lady. "Silent Sanderson" will go into immediate production under the direction of Scott Dunlap and will be released by Producers Distributing Corporation, on April 13th.

Pathe to Handle Series of "Third Dimension" Pictures

PATHE announces an innovation in the field of motion picture entertainment. Starting next month Pathe will distribute a series of "third dimension" single-reel subjects to be released under the collective title of "Stereoscopiks," March 22 has been definitely selected as the release date for the first issue of this group of pictures.

Realizing that a distinctive line of exhibitor accessories must be prepared for the successful launching of these screen novelties, Pathe is preparing a special list of theatre aids in addition to the usual array of poster and lobby material issued in connection with its short-subject releases.



FRED NIBLO

Producer of "Ben-Hur" for Metro-Goldwyn-Mayer.

The problem of imparting the dimension of depth to the motion picture is one with which cinematographic experts have wrestled almost since the inception of the industry. The stereoscope, an optical instrument by means of which two pictures appear as one and cause the "fused" picture to stand out in relief, was in popular use, of course, before the invention of the motion picture. The principle of stereoscopic vision utilized in this instrument has been the basis of starting point for all efforts made with a view to injecting this quality of depth into motion pictures.

Third-dimension films have been shown on the screen once before, but Ives-Leventhal, the sponsors of the process used in the Pathe "Stereoscopiks," who were also responsible for the previous "third dimension" presentations on the screen, state that the forthcoming Pathe series marks a distinct advance over all their previous efforts both in point of subject and photography.

"The 'Stereoscopiks' do something more than convey the illusion of depth," declared Mr. Leventhal, when speaking of the innovation. "They make the action taking place on the screen to appear as if actually being projected out over the footlights into the midst of the spectators themselves. The effects thus produced on the audience are such as make for a maximum of entertainment appeal, combining as they do real thrills with sure-fire laughs."



LOU MARANGELLA
Who was with the Metro-Goldwyn-Mayer "Ben-Hur" company in Rome, recently returning to hop to the Coast.

Eddie Silton to Produce

Casting Agent to Make Four Feature Pictures For Associated Exhibitors

According to an announcement made this week Eddie Silton, the well known casting agent, is entering the production field and will make four feature-length pictures for the Associated Exhibitors.

Contracts were signed last week between General Manager J. S. Woody and the Silton organization whereby Associated Exhibitors are to distribute the four Silton productions during the coming season. The first picture is to be delivered in April for early fall release.

Tom Terris, the prominent director, will be associated with Silton in the production of the Associated Exhibitors pictures, which will be based on well-known published novels and will carry all-star casts. Production activities will be carried on in the East.

Off to Hollywood

Parents of the Warner Bros. Give Up Their Niles, O., Residence

Mr. and Mrs. Benjamin Warner, the parents of the Warner brothers, left this week for Hollywood, where they will make their home, having relinquished active management of the Warner Theatre in Niles, Ohio, which they have conducted for several years.

This is the famous theatre on State street in Niles, built by the Warner Bros. on the site of the old Opera House destroyed by fire. It was a project conceived, executed and financed by the Warner boys in their old home town, and turned over to their father and mother, who, up until the present time, have been actively in charge of its management.

With the departure of Mr. and Mrs. Warner for California, the management of the theatre will be in the hands of the boys, with a resident manager in charge.

"The Knockout Kid"

The first "Whirlwind Western," starring Jack Perrin, released through Rayart and produced by Harry Webb, has a cast that includes Molly Malone, Martin Turner, Eva Thatcher, Bud Osborne, Jack Richardson, Bob McFarland and Barney Furly. The story is called "The Knockout Kid."

"The Salvation Hunters" Wins New York's Best Reviewers

THE much-heralded "Salvation Hunters," produced by Josef von Sternberg and released by United Artists, was most enthusiastically received by all the New York newspaper critics upon the occasion of its metropolitan premiere at the Strand Theatre this week.

Not only was it declared a "dramatic gem," or "a distinctive film for persons who think," but every phase of the direction, the settings, the players and the symbolical treatment was praised the like of which is rarely ever accorded to a picture, and particularly when it is the work of a practically new and unknown producer and director.

In declaring the production a distinctive production for the film lovers who think, Louella O. Parsons, in the New York American, said: "There is beautiful thought underlying the whole story, that shines out like a good deed in a naughty world. There is also a surprising simple technique that assists the producer in telling his story without frills and without affectation. I have seldom seen a finer cast in any picture, and although Mr. von Sternberg deserves enormous credit for having made a picture with so much that is fine and real, he could not possibly have accomplished his purpose without Georgia Hale, George K. Arthur and that small boy, Bruce Guerin. Georgia Hale is an actress whose grasp of technique and whose style of portraying emotion is so unique that her performance is epoch-making in its significance. I earnestly recommend all those who like fine things in pictures to see this production."

In the New York Daily Mirror, Dorothy Herzog said: "'Salvation Hunters' rises to gripping, realistic heights never before pictured on the screen; is dramatic gem stripped of life's tinsel and jazz. A picture made for those who think. Georgia Hale, as the girl, achieves a personal triumph. Josef von Sternberg, who wrote and produced the picture, should be universally applauded for his intellectual audacity, his artistic execution and his realistic achievement."

The motion picture critic in the New York Morning World said of the production: "'Salvation Hunters' is the type of picture which will roughen the movie rut. For that it cannot be too generously commended. A new actress, too, and a new actor are found by a new director. Georgia Hale is a strange combination of Nazimova, Alice Brady and Bebe Daniels. George K. Arthur, as the hesitant, stunted hero, gave as thoughtful a performance as the films have lately seen."

In the Telegram and Mail, the critic declares that "Von Sternberg has unquestionably achieved the purpose for which he aimed—that of presenting a picture without any of the orthodox flummery of the movies."

In the Evening Post the reviewer stated: "We are prepared to state in no uncertain type that 'Salvation Hunters' is an extraordinary film. Here is a simple tale of pettiness, soul fear and despair told in the dispassioned manner and with the inexorable probing skill of a Conrad laying bare the minds of unimportant people whom we suddenly discover to have depths, lights and shadows of character quite as important as our own. This is a picture for philosophers, for those who can understand and sympathize with human frailties, aspirations and the absorbing turmoil of spirit or weary pilgrims. There is about it a sincerity and truth so compelling and poignant in their simplicity that no slight errors of construction can dim their brilliance.

Fleming Urges Co-operation

Producer Starts for Western Studios After Studying Conditions

J. J. Fleming, president of J. J. Fleming Productions, has left New York for their studios at Beaverton, Ore. During his stay in the East Mr. Fleming completed negotiations with J. Charles Davis 2nd for the release of a new Al. Ferguson series as well as purchasing the screen rights to several well known stories for his series starring F. Schuman-Heink, son of Madame Schuman-Heink, the world-famous operatic diva.

Mr. Fleming also spent considerable time in looking over the new developments in the state right field. In commenting on the situation he said:

"I am glad to see the various independents coming into a closer community of interests to combat the combinations which are working in more or less harmony to eliminate the independents from the motion picture fields.

"It will be a mighty sad day for the exhibitor if the independent producers and distributors are forced from the industry. It would bring back a situation similar to the Czar-like rule of the old General Film. It was the independents of ten years ago that broke the iron yoke of the "G. F." and now conditions are being forced on the independents which unless drastic action is taken will force them to the wall through lack of an outlet for their productions.

"Every independent producer and distributor is an anchor of safety for the exhibitor. With them out of the way 'the interests' will quickly rivet the ball and chain on every theatre owner in the country.

"In quality of productions the independents are well in the fore and are improving all the time. I certainly hope the Theatre Owners Association will begin to take action to counteract the threatened evil."

Vera Steps Up

Vera Stedman, a familiar figure in the Christie two-reelers, has been assigned to a part in the forthcoming Al. Christie feature production, "Stop Flirting," for Producers Distributing Corporation. Miss Stedman, one of the original Mack Sennett bathing girls, has stuck to the two-reel films longer than any of her aquatic companions who made up the first much-photographed Sennett beauty squad. She joined Christie comedies about five years ago and has been with the Christie organization since.



Mildred Harris and Reed Howes in a scene from Rayart's "Super Speed."

Invalid Sees Film

Dorothea Antel, Bedridden Actress, Likes Reed Howes, Rayart Star.

An unusual preview of a motion picture was given by W. Ray Johnston, president of Rayart Pictures Corporation, when he screened Reed Howes' latest thriller, "Geared To Go," for Dorothea Antel, the bedridden "Sunshine Girl." The strange showing was given at the actress's home in New York City.

Dorothea Antel, who had not seen a picture since last June, expressed keen delight in Rayart's new star. The showing was arranged by David Bader, of "Ideas," and Dorothy V. Cleveland, director of advertising and publicity for Rayart. Jack Young, well-known cameraman, projected "Geared To Go," which Mr. Johnston says will be the first of a series of bedside previews to be given for Miss Antel's entertainment.

"Courageous Fool"

"The Courageous Fool," fourth of the Reed Howes series of Harry J. Brown Productions, is nearly completed. Albert Rogell is directing. The story is by Adele Buffington. In the cast are Carmelita Geraghty and Ned Sparks.

New Film for Rayart

Rayart Pictures has acquired the Harry Webb Production, "Winning A Woman," a five-reel comedy-drama, featuring Jack Perrin, Josephine Hill, Tommy O'Brien and William H. Turner.

Irene's Reward

As a "reward" for her splendid work in "My Wife And I," Irene Rich was allowed to start the new Warner Bros. production "Eve's Lover," directed by Roy Del Ruth, the same day she finished the other. The rest between pictures consisted of forty-five minutes off for lunch.

Miss Rich has been trying to get a few weeks' vacation for some time but with the new year's schedule getting under way, there is small hope.

New York, Chicago and Los Angeles Plan Long Runs of "Charley's Aunt"

Paul C. Mooney, vice-president of Producers Distributing Corporation, announces the closing of contracts with the three biggest long-run theatres in America for the premiere showings of Al. Christie's big special, "Charley's Aunt."

B. S. Moss' new Colony Theatre, Broadway and Fifty-third street, New York City, has booked the production for an extended run beginning February 8.

Grauman's Million Dollar Theatre in Los Angeles will present "Charley's Aunt" following the present run of Cecil DeMille's "The Golden Bed."

The Orpheum, Chicago, will put on the internationally famous farce on February 7, when "The Thief of Bagdad" closes its present engagement.

These three big extended runs will give the Christie feature auspicious premiere showings clear across the country and secure nation-wide publicity that will herald the coming of the attraction in every first-run city in the United States.

Artclass Westerns Firmly Established, Producers Find

TELEGRAPHIC advices from Lester F. Scott, Jr., Producer of the Buddy Roosevelt and Buffalo Bill, Jr., series of Westerns for Weiss Brothers' Artclass Pictures Corporation, announced the completion of "Fast Fightin'," eighth and last of the popular Buddy Roosevelt series of rough riding romances early this week.

This series, which consists of eight five reel thrillo-action features, featuring Buddy Roosevelt, a comparative new comer in the field of Western drama, with its companion series, starring Buffalo Bill, Jr., has established in popular favor a brand new type of clean, outdoor action-stories, with a Western background, according to Louis Weiss, the Artclass Pictures executive whose organization handles these features.

In inaugurating the Buddy Roosevelt and Buffalo Bill, Jr., series last summer, Weiss Brothers' Artclass Pictures Corporation determined to step away from the cut-and-dried type of Western. Clean, wholesome stories, plenty of fast action and a logical and genuine plot, was the first consideration involved, and an entire elimination of the objectionable vulgarisms and lurid situations previously prevalent was demanded.

That Westerns produced under these seemingly rigid conditions would attain any wide popular vogue was doubted by many at the time, and Weiss Brothers', themselves, were not fully convinced that the features would prove fully satisfactory to the exhibitors and the picturegoing public.

The immediate success of both the Buddy Roosevelt and Buffalo Bill, Jr., series, however, quickly removed any doubts they may have had as to the public's reception of the features and since their first release, the popularity of each star has steadily increased, theatres in many territories already having rebooked some of the earlier issues of both series. Several months ago territory on both series was one hundred per cent. sold and territory is already being apportioned on the No. 2—1925 Series of eight five reel features to be made by each of these young, ridin' stars.

"When we arranged with Lester F. Scott, Jr. to produce the Buddy Roosevelt and Buffalo Bill, Jr. features," said Louis Weiss, vice-president and managing executive of Artclass," we had no idea that the series would prove so successful.

"We felt that there was room for a new type of Western story, which would have none of the crudity and lurid imitation, shown by most of the so-called Westerns then in the market. Clean stories, with plenty of action and thrills, of course, but with none of the features, which so many found objectionable in the average picture depicting life in the open, were what we aimed to get and consequently, we are more than gratified to find that in producing them we have developed what might be called a new type of picture, that has won instant recognition as wholesome and palatable entertainment among an increasingly large class of picturegoers.

"So successful have the Buddy Roosevelt and Buffalo Bill, Jr. series proven and so well established already in popular favor are the class of pictures which they present, that we not only are making a new series of eight five reel features with each of these boys, but also another series of eight features of similar type with another well known Western star, who will be supported by a different actress, whose name has box office pulling quality, in each picture.

"The three new series will be available early in April and long before that time we expect that all territory will be apportioned, most of the present holders of Buddy Roosevelt and Buffalo Bill, Jr. franchises, having already signified that they wish to control the new series in their respective territories.

"Fast Fightin'" is the eighth and last of the Buddy Roosevelt series and it is reported that it is as good, if not better, than any this popular boy has yet made.

"Buffalo Bill, Jr., his companion star, has two more to deliver on his series, "Full Speed," which is now going to the exchanges, being his sixth and latest. He is nearly through with his seventh feature, as yet unnamed, however, and the eighth will go into work at once upon its completion."

"The Lost World" Section

See pages 659 to 674

C. B. C. Releases "Who Cares?" and Announces New Picture

C. B. C. announces the release this week of their sixth Columbia Picture in the series of eight for 1924-25. This is the film version of Cosmo Hamilton's "Who Cares?" which attained great popularity at the time of its publication.

An excellent pressbook, containing a wide variety of press material, has been issued, and an additional feature has been added in the form of a special exploitation page. A tie-up can be made with the booksellers, and with Messrs Crosset and Dunlap, who are publishing the book at the present time in an inexpensive edition. A very fine Thematic cue-sheet is being issued with the press-book.

The cast includes Dorothy Devore, William Haines, Lloyd Whitlock, Beverly Bayne, Wanda Hawley, Vola Vale, Charlie Murray, Vera Lewis, Ralph Lewis, William Austin and Carrie Clark Ward.

The direction was done by David Kirkland. The continuity by Douglas Doty; titles by Walter Anthony and the photography by Allen Thompson.

"Fighting the Flames" Started

Advices from Harry Cohn state that actual work on the filming of "Fighting The Flames," seventh of the eight Columbia Pictures for 1924-25, is under way.

The direction is in the capable hands of Reeves "Breezy" Eason, with continuity written by Douglas Doty.

The cast includes William Haines, Dorothly Devore, Frankie Darrow, Charlie Murray, David Torrence, Sheldon Lewis and William Welsh.

This will be the fourth feature this year for C. B. C. that has featured William Haines. It will be Dorothy Devore's second and Charlie Murray's second. Haines was featured in "The Midnight Express," "A Fool and His Money," and "Who Cares?"

The picture affords splendid opportunities for special exploitation.

Harry Cohn Signs Tellegen

C. B. C. announce that Harry Cohn has signed Lou Tellegen to play in their forthcoming Columbia Picture, "After Business Hours." This will be the eighth and last of the present series. A recent announcement stated that Elaine Hammerstein will be a featured player in this production. The rest of the cast and the director have not as yet been selected.

Screen Snapshots

Among the many famous stars who appear in Screen Snap Shots' latest issue are Douglas Fairbanks, ZaSu Pitts, Ralph Graves, Helene Chadwick, Constance Talmadge, Robert Vignola, Rupert Hughes, Edwin Carewe, James Tully and Hank Mann.

Screen Snapshots is a one-reel special short subject issued twice a month by C. B. C.

First View of Adam Film

Premier Showing of "Tales of a Thousand and One Nights" Largely Attended

The spectacular super-special "Tales of a Thousand and One Nights" was given its premier American showing at the Town Hall, New York, on Monday evening, February 2, by the Davis Distributing Division, Inc., which is releasing this production for Ferdinand H. Adam. The hall was filled with an audience including the leading members of the motion picture industry and many society people.

The presentation was made most effective by the use of costumes and other appropriate means to create an Oriental atmosphere in keeping with the beauty of the picture.

The elaborate production was shown entirely on its merits without any effort to emphasize it by the use of a prologue. The special musical setting was commented on by many as being exceptionally appropriate.

"Ben-Hur" Company Returns; Little Remains to Be Done

THE Metro-Goldwyn-Mayer production unit engaged on "Ben-Hur" returned this week to this country. The production is practically completed, except for a few minor scenes which will be filmed at the Metro-Goldwyn-Mayer Culver City Studios.

Ramon Novarro and members of the technicolor staff returned to New York last Saturday on the S. S. France. Other members of the production unit, including Fred Niblo, the director, and his wife, Enid Bennett, arrived on the S. S. Berengaria the first part of this week. The "Ben-Hur" cast includes May McAvoy, Francis X. Bushman, Kathleen Key, Claire McDowell, Anders Randolf, Nigel deBrulier and Frank Currier.

Currier was the first member of the cast to return to this country some time ago. He stated then that "Ben-Hur" was a long way toward completion. Aubrey Scotto, one of the film editors engaged on "Ben-Hur," also returned some time ago. Bess Meredyth, who was assisting Niblo, accompanied the Louis B. Mayer party on its recent return. This indicated that the entire production unit, with its work finished abroad, would shortly be back in California. When Mr. Mayer, after several months in Rome left Fred Niblo in full charge of the unit, the production head of Metro-Goldwyn-Mayer stated that "Ben-Hur" would arrive in this country shortly after the new year.

While Niblo is completing the final scenes of the production, the work will be edited and prepared for a New York premiere.

The company will leave at once for the Culver City Studios, where plans have been made for completing a few remaining scenes.

Carey Wilson, Metro-Goldwyn-Mayer scenarist who assisted Niblo with the editorial work, postponed his return and will remain a while longer in Rome with his wife and child.

In "Ben-Hur," Fred Niblo is said to have done one of the biggest jobs in the history of pictures, and all reports on "Ben-Hur" indicate that it will be one of the greatest photoplays attempted in screen annals, if not the greatest of all.



Striking photographs of George K. Arthur and Georgia Hale, who appear in United Artists' "Salvation Hunters"



Scenes from "Let 'Er Buck," in which Universal features Hoot Gibson.

Noy Entered Industry 1909 After Ten Years on Stage

WILFRED NOY began his career as a motion picture director with the Clarendon Film Company of London in 1909. His entry into this field came after a career of ten years on the English stage as an actor and director. Eventually he was promoted and made supervising director of the Clarendon Film Company. Later on the company was sold and as a free lance Mr. Noy made several successful pictures. Then came the war! Mr. Noy joined the royal marines and on being demobilized was made senior director of the British Actors Film Company. After that he made pictures for the Master Films, Progress Films, and others. Altogether this English director made in England and on the continent 150 pictures, 50 of which he adapted for the screen himself. Among the most prominent are the original "Lorna Doone," the original "Under the Red Robe," "The Banks of Allen Water," "Ashore," "The Gardner's Daughter."

Mr. Noy arrived in America unheralded a little less than a year ago with the idea of studying at first hand American directorial methods. He secured character roles in "Janice Meredith" and other productions being made in the East, and quietly absorbed American methods of production. During this time he also played the role of the Duke in "The Dancers" a Broadway stage success. Then came his opportunity to direct a picture here. Whitman Bennett selected him as director of the "Lost Chord" which Mr. Noy wrote and adapted himself for the screen from the famous song. Immediately following this he directed the "Fast Pace" a Howard Esterbrook production for Arrow release.

In "The Midnight Girl'" which he is now making for the Chadwick Productions Mr. Noy has a subject which appeals to his sense of the dramatic. And in the selection of his cast which includes Lila Lee, Gareth Hughes, Dorelles Cassinelli, Bella Lugosi, Charlotte Walker and Ruby Blaine he believes that he has an eminent cast, that will bring out the colorful values of the story.

The Daily Sketch of London in reviewing one of Mr. Noy's pictures said: "Wilfred Noy has in one film raised the level of British pictures from dull mediocrity to brilliant artistry.

The Moving Picture World in a review said: "His 'The Last Chord' made for Dr. Shallenberger shows that he has the 'spark'" It was Mr. Noy's intention to return to England, but the demand for his services here, however, will result in his remaining in America to make pictures.

Title of Lubitsch Picture

Warner Bros, announce that the title of their third Lubitsch production now well underway at the Hollywood studio is "Kiss Me Again." This is the story written by Mr. Lubitsch and Hans Kraley. The scenes are laid in Paris and in it the director takes the eternal triangle and handles it in a humorous vein.

Marie Prevost, who is playing the lead, is said to have an unusually good part, and Monte Blue as a jealous husband who wakes up to find his wife in love with another man also has splendid opportunities. There are only three other principal roles in the cast, and these are played by Clara Bow, John Roche and Willard [illegible].

American Beauties Ready for Valentino Exploitation

INDEPENDENT exhibitors dealing with state right exchanges are given ample proof that "Rudolph Valentino and his Eighty-eight American Beauties," is proving one of the unique and extraordinary box office attractions in a statement issued by the Chesterfield Motion Picture Corporation, which is releasing this usual three-reeler concurrent with the personal appearance in each city of one or more of the prize winning beauties.

"Harry Davis, one of the cleverest and shrewdest of showmen west of New York, who knows audience-values," reads the announcement, "when first appraised of the box-office value of 'Rudolph Valentino and his Eighty-eight American Beauties,' immediately inquired into the possibility of securing Miss Pittsburgh in conjunction with an appearance at the Grand Theatre. But Miss Pittsburgh was not in Pittsburgh, and neither was she elsewhere for the time being, as far as it could be ascertained. But this scarcely defeated the objective of Mr. Davis. A wire to Miss Baltimore, who was then appearing at Keith's Hippodrome, Baltimore, found a ready response, the engagement proved even greater than anticipated. Miss Baltimore and the picture proved a success such as every showman dreams of and rarely attains. The S. R. O. sign—the goal of the theatre owners' attainment, was hung out. Following Baltimore, Miss Baltimore was offered another personal appearance at the Grand in Pittsburgh in conjunction with the Beauty feature, and again the triumph exceeded expectations. With the undisputed knowledge of a pathfinder to a box office manifested along these lines, then began a joint engagement of 'Rudolph Valentino and his Sighty-eight American Beauties,' plus one (Miss Baltimore—nee Mildred Adams), over the entire Rowland-Clark Circuit covering twenty theatres and concluding at the commodious State Theatre in Erie, Pa."

Fifty of the prize winning beauties including the preeminent five chosen by Rudolph Valentino and other judges as outstanding in their pulchritudinous qualities, are available for personal appearances, one or more, the statement from the Chesterfield Motion Picture Corporation adds. The pick of American beauties are available for engagement upon short notice in any part of the United States or Canada.

P. D. C. Acquires Stories

While the Spring program is only just starting, material for the Fall is now being lined up by Producers Distributing Corporation. Two big stories, "Heaven and Earth," and "The Forbidden Road," were secured this week. The former will be produced by Hunt Stromberg as a super-special.

CURRENT and ADVANCE FILM RELEASES

Containing in compact, comprehensive form, the title, star, kind of picture, date of review in Moving Picture World, and footage on past, present and future releases

ALLIED PRODUCERS AND DISTRIBUTORS

	Kind of Picture	Review.	Feet
Loving Lies (Monte Blue)	Drama	Feb. 2..	6,526
No More Women (Moore-Bellamy)	Comedy-drama	Feb. 2..	6,186
Hill Billy (Jack Pickford)	Drama	Mar. 22..	5,734
End of the World (J. Pickford)	Comedy-drama		6,500

ARROW

Come On, Cowboys (Hatton)	Western drama	May 24..	4,700
Mysteries of Mah Jong	Novelty	May 24..	2,000
Two After One (West)	Comedy	May 24..	2,000
Western Feuds	Western drama	July 26..	4,908
Cowboy Prince (Dearholt)	Stunt drama		4,410
Diamond Bandit (Dearholt)	Stunt drama		4,698
Lash of Pinto Pete (Dearholt)	Stunt drama		4,437
Two Fisted Sheriff (Canutt)	Western drama	Dec. 6..	4,625
Sell 'em Cowboy (Hatton)	Western drama		4,821
Ridin' Mad (Canutt)	Western drama		4,927
Desert Hawk	Western drama		4,828
Horse Sense (Hatton)	Western drama		4,648
His Majesty the Outlaw (Wilson)	Western drama		4,069
Romance and Rustlers (Canutt)	Western drama	Nov. 15..	4,939
Rip Snorter (Hatton)	Western	Nov. 22..	4,998
The Fugitive (Ben Wilson)	Western dr.	Nov. 29..	4,920
Lost Chord (Powell-Lake-Binney)	Heart interest dr.	Dec. 20..	6,300

ASSOCIATED EXHIBITORS

Yankee Consul (MacLean)	Feature comedy	Feb. 23..	6,148
When A Girl Loves (all-star)	Modern drama	May 3..	5,876
Lone Wolf (Holt-Dalton)	Crook drama	May 10..	6,000
Cheechahcos (all-star)	Northern epic	May 17..	7,000
Spitfire (all-star)	Modern drama	July 5..	6,109
Racing Luck (Monty Banks)	Comedy-drama	July 26..	6,000
Never Say Die (MacLean)	Comedy of thrills	Sep. 13..	5,803
East of Broadway (O. Moore)	Police drama	Nov. 22..	5,785
Price of a Party (H. Ford)	Modern drama	Oct. 18..	5,315
Barriers Burned Away	Spectacle	Dec. 27..	6,236
Is Love Everything?	Sex melo.	Nov. 15..	6,000
Adventurous Sex (C. Bow)	Flapper drama		
Children of the Whirlwind			
Great Air Mail Robbery			
Battling Bunyan (Barry)	Comedy-dr.	Dec. 27..	4,718
Greatest Love of All (Beban)	Drama	Jan. 17..	6,486
Bad Company (Tearle)	Society drama	Jan. 24..	5,551
Introduce Me (Douglas MacLean)	Comedy thrills		
Sky Raider (Logan)	Drama		
Back to Life (Patsy Ruth Miller)	Drama		

EDUCATIONAL FILM CORP.

Family Life	Jack White prod.	Mar. 29..	2,000
Bargain Day	Sid Smith	Mar. 29..	1,000
Barnum Jr.	Juvenile comedy	Mar. 29..	2,000
The Fly	Scientific	Apr. 5..	1,000
Killing Time	Lloyd Hamilton	Apr. 5..	2,000
Dusty Dollars	Cameo comedy	Apr. 5..	1,000
Dandy Lions	Neal Burns	Apr. 12..	2,000
Safe and Sane	Jimmie Adams	Apr. 12..	2,000
There He Goes	Mermaid comedy	Apr. 19..	2,000
Heart Throbs	"Sing Them Again"	Apr. 19..	1,000
Realm of Sport	Hodge-Podge	Apr. 19..	1,000
Fold Up	Cameo comedy	Apr. 19..	1,000
Going East	Lloyd Hamilton	Apr. 26..	2,000
The Fun Shop	Humor reel	Apr. 26..	1,000
The Trader Keeps Moving	Bruce scenic	Apr. 26..	1,000
The Lady-Bird	Instructive	Apr. 26..	1,000
Cornfed	Bobby Vernon	May 3..	2,000
Out Bound	Cliff Bowes	May 3..	1,000
The Fun Shop	Humor reel	May 3..	1,000
Powder Marks	Cliff Bowes	May 3..	1,000

How to Use This Chart

First—Booking! Get accurate footage and look up date review appeared in Moving Picture World. Then you can decide if the picture will suit your audience.

Second—Play date! When you set your play date, consult this Chart to set the picture on a date that will not conflict with preceding and following pictures; avoid a sequence of similar type of story; space out your specials.

Third—Laying Out Program! This chart shows star and kind of story as well as accurate length; you can lay out a balanced program easily, avoid over—and under-length program.

Fourth—Exploitation! Through this chart find the review in Moving Picture World; this will give a good synopsis, the all-important cast and a fine line on exploitation possibilities as well as the things you'll want to soft-pedal.

Always! Turn to this Chart when you want accurate information in simple form and easy to get at a glance. AND—

File Your Moving Picture World

$1 for Your Time

Many exhibitors tell us that Moving Picture World Guide to Releases is the most accurate available to them. We know it is the most complete in that it is the only chart containing names of stars, type of picture, and all necessary information to the exhibitor.

We want it to be absolutely accurate—Moving Picture World recognizes the importance of accurate footage information, etc.

If you notice an error in FEATURE footage, or any other major error, we will pay you $1 for the effort on your part of writing us a letter telling us the correct facts.

In many territories local censorship cuts alter the footage to a minor extent. Don't write to tell us of these unimportant variations. But in any case where you feel that our figures will work a real hardship on the exhibitor following them—shoot us the word and we will shoot the dollar for your trouble.

Moving Picture World is willing to back up its complete confidence in the accuracy of its chart with its money.

We can't do more. No one else does as much. We thank you.

	Kind of Picture	Review.	Feet
Lost Chords	"Sing Them Again"	May 3..	1,000
The Junior Partner	Juvenile comedy	May 10..	2,000
The Bonehead	Tuxedo comedy	May 10..	2,000
Flowers of Hate	Wilderness Tale	May 17..	1,000
Nerve Tonic	Christie comedy	May 17..	2,000
Tiny Tour of U. S. A.	Hodge-Podge	May 17..	1,000
Air Pockets	Mermaid comedy	May 17..	2,000
Lunch Brigade	Cliff Bowes	May 24..	1,000
Dizzy Daisy	Mermaid comedy	May 24..	2,000
Good Morning	Lloyd Hamilton	May 24..	2,000
Tootsie-Wootsie	Christie comedy	May 31..	2,000
Just Waiting	Robert Bruce series	May 31..	1,000
Echoes of Youth	"Sing Them Again"	May 31..	1,000
Hot Air	Lee Moran	June 7..	2,000
In a Drop of Water	"Secrets of Life"	June 14..	1,000
Grandpa's Girl	Kathleen Clifford	June 21..	2,000
The Chase	Alps Novelty	June 21..	2,000
Snapshots of the Universe	Hodge-Podge	June 21..	1,000
The Farewell	Bruce Scenic	June 21..	1,000
Wedding Showers	Jack White prod.	June 28..	2,000
The Ex-Bartender Retires	Bruce scenic	June 28..	1,000
Family Fits	Cameo comedy	June 28..	1,000
His First Car	Tuxedo comedy	July 5..	2,000
Pardon Us	Cameo comedy	July 5..	1,000
Melodious Moments	"Sing Them Again"	July 5..	1,000
Pigskin	Mermaid comedy	July 12..	2,000
Heads On	Cliff Bowes	July 12..	1,000
Jumble in the Jungle	Hodge-Podge	July 12..	1,000
Never Again	Tuxedo comedy	Aug. 2..	2,000
Turn About	Cameo comedy	Aug. 2..	1,000
Frozen Water	Novelty	Aug. 9..	1,000
Savage Love	Jimmie Adams	Aug. 9..	2,000
Good News	Cliff Bowes	Aug. 9..	1,000
Oh, Teacher	Juvenile comedy	Aug. 23..	2,000
Boneyard Blues	Earl Hurd cartoon	Aug. 23..	1,000
Drenched	Cliff Bowes	Aug. 23..	1,000
Wild Game	Mermaid comedy	Aug. 30..	2,000
Don't Fail	Cameo comedy	Aug. 30..	1,000
Jonah Jones	Lloyd Hamilton	Sep. 6..	2,000
Hazardous Hunting	Hodge-Podge	Sep. 6..	1,000
Rough and Ready	Lige Conley	Sep. 13..	1,000
Cheer Up	Cliff Bowes	Sep. 13..	1,000
Stupid but Brave	Al St. John	Sep. 20..	2,000
Dirty Hands	Juvenile comedy	Sep. 20..	2,000
Short Change	Hiers comedy	Sep. 20..	2,000
Bright Lights	Vernon comedy	Sep. 27..	2,000
Her Boy Friend	Larry Semon	Sep. 27..	2,000
Court Plaster	Neal Burns	Oct. 4..	2,000
The Hoboken Nightingale	Hurd cartoon	Oct. 4..	1,000
Crazy-Quilt of Travel	Hodge Podge	Oct. 4..	1,000
Fast and Furious (Conley)	Comedy	Oct. 11..	2,000
No Foolin' (Bowes)	Comedy	Oct. 11..	1,000
Sawmill Four	Hurd cartoon	Oct. 18..	1,000
Why Hurry? (Adams)	Comedy	Oct. 18..	2,000
Kid Speed (L. Semon)	Comedy	Oct. 25..	2,000
Crushed (L. Hamilton)	Comedy	Oct. 25..	2,000
Empty Heads (Bowes)	Comedy	Oct. 25..	1,000
High Gear (Vernon)	Comedy	Nov. 1..	2,000
The Mosquito	Instructive	Nov. 1..	1,000
Artist's Model	Hurd cartoon	Nov. 15..	1,000
Poor Butterfly	Mermaid comedy	Nov. 15..	2,000
Watch Your Pep (Bowes)	Cameo comedy	Nov. 15..	1,000
Easy Pickin's	Christie com.	Nov. 22..	2,000
Cut Loose (Dynham-Vance)	Cameo comedy	Nov. 22..	1,000
A Fat Chance (W. Hiers)	Comedy	Nov. 29..	1,000
Go Easy (Bowes)	Cameo com.	Nov. 29..	1,000
Low Tide (J. White prod.)	Comedy	Dec. 6..	2,000
Little People of the Garden	Instructive	Dec. 6..	1,000
Earth's Oddities	Hodge-Podge	Dec. 13..	1,000
Goat Getters	Juvenile com.	Dec. 13..	2,000
French Pastry (Vernon)	Christie com.	Dec. 20..	2,000
Broadcasting	Hurd cartoon	Dec. 20..	1,000

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Lovemania (St. John)	Tuxedo comedy	Dec. 27..	2,000
Mad Rush (Bowes)	Cameo comedy	Dec. 27..	1,000
Step Lightly (Lige Conley)	Mermaid com.	Jan. 3..	2,000
Hi-Fliers	Hodge-Podge	Jan. 3..	1,000
Hooked (Hamilton)	Comedy	Jan. 17..	2,000
Weak Knees (Bowes)	Cameo Com.	Jan. 17..	1,000
Have A Heart (Ruth Hiatt)	Cameo Com.	Jan. 17..	1,000
Good Spirits	Christie com.	Jan. 24..	2,000
Motor Mad	Mermaid com.	Jan. 24..	1,000
Sea Legs (Neal Burns)	Christie com.	Jan. 31..	2,000
Judge's Crossword Puzzles	Novelty	Jan. 31..	1,000
Paris Creations	Fashions	Jan. 31..	1,000
Topsy Turvy Travel	Hodge-Podge	Feb. 7..	1,000
His High Horse (Lee Moran)	Mermaid com.	Feb. 7..	2,000
He Who Gets Soaked	Hurd cartoon	Feb. 7..	1,000

FILM BOOKING OFFICES OF AMERICA

North of Nevada (F. Thomson)	Western	Mar. 15..	5,000
Galloping Gallagher (F. Thomson)	Western	Mar. 22..	4,700
Money to Burns	Tel. Girl	Mar. 29..	2,000
Yankee Madness (all-star)	Thrill-com.-dr.	Apr. 5..	4,580
His Forgotten Wife (all-star)	Drama	Apr. 12..	6,500
Silent Stranger (Fred Thomson)	Western	Apr. 19..	5,000
Beloved Vagabond (Blackwell)	Romantic drama	Apr. 26..	6,217
Girl of the Limberlost (Grey)	Rural drama	May 10..	6,000
Untamed Youth (Lewis)	Gypsy drama	May 10..	5,000
For the Love of Mike	Tel. Girl	May 17..	2,000
Danger Line (Hayakawa)	Japan drama	May 24..	5,000
Spirit of the U. S. A. (Johnson prod.)	Patriotic drama	May 31..	8,312
Dangerous Coward (F. Thomson)	Western	May 31..	6,000
Napoleon and Josephine (all-star)	Hist. romance	June 7..	6,591
Fighting Sap (F. Thomson)	Western	June 14..	5,138
There's Millions In It (all-star)	Romantic thriller	June 28..	6,000
Bee's Knees	Tel. Girl	June 28..	2,000
Swords and the Woman (DeCordoba)	Romantic drama	July 12..	6,000
Fools in the Dark (Patsy R. Miller)	Melo. farce	July 26..	7,002
Neglected Women (Seena Owen)	Society drama	Aug. 9..	6,265
Messalina	Italian spectacle	Sep. 6..	8,473
American Manners (R. Talmadge)	Thrill-com.-dr.	Sep. 6..	5,200
Desert Sheik (Hawley)	Sheik picture	Sep. 20..	5,044
Vanity's Price (A. Q. Nilsson)	Society drama	Sep. 20..	6,124
Woman Who Sinned (Busch)	Society drama		6,102
Thundering Hoofs (F. Thomson)	Western	Dec. 6..	5,033
Stepping Lively (R. Talmadge)	Comedy drama		5,317
Life's Greatest Game (J. Walker)	Baseball epic	Oct. 11..	7,010
Millionaire Cowboy (M. B. Flynn)	Western		4,841
Broken Laws (Mrs. W. Reid)	Drama	Jan. 31..	6,413
Quemado (F. Thomson)	Western		
Cheap Kisses (all-star)	Jazz-drama	Nov. 15..	6,538
Go-Getters Series	Thrill comedy	Oct. 18..	2,000
Dangerous Flirt (Evelyn Brent)	Drama	Dec. 6..	5,297
Miss in the Dark (Vaughn)	Go-getters	Dec. 6..	2,000
On The Stroke of Three (Harlan)	Drama	Dec. 13..	6,767
Trigger Fingers (Bob Custer)	Tex. Ranger	Dec. 13..	4,775
Going of Cumming	Go-Getters	Dec. 13..	2,000
Laughing at Danger (R. Talmadge)	Thrill drama	Dec. 20..	5,442
Air Hawk (Al Wilson)	Airplane dr.	Dec. 20..	5,000
Who's Hooligan?	Go-getters	Dec. 20..	2,000
Heebie Jeebies (Aubrey)	Comedy	Dec. 27..	2,000
Silk Stocking Sal (Brent)	Underworld dr.	Jan. 3..	5,367
West of Hot Dog (Stan Laurel)	Comedy	Jan. 3..	2,000
No-Gun Man (Lefty Flynn)	Outdoor melo.	Jan. 17..	4,522
Flashing Spurs (Bob Custer)	Outdoor melo.	Jan. 24..	5,068
Youth and Adventure (R. Talmadge)	Outdoor melo.	Jan. 24..	5,000
Sleeping Cutie	Go-Getters	Jan. 31..	2,000
Midnight Molly (Evelyn Brent)	Crook drama	Feb. 7..	6,000

FIRST NATIONAL

Love Master (Strongheart)	Drama	Jan. 19..	6,679
Painted People (C. Moore)	Comedy	Feb. 9..	6,900
When a Man's a Man (J. Bowers)	Drama	Feb. 12..	6,807
Flowing Gold (all-star)	Drama	Mar. 1..	8,005
Lilies of the Field (C. Griffith)	Drama	Mar 22..	8,510
Galloping Fish (Ince prod.)	Comedy	Mar. 22..	5,559
Secrets (N. Talmadge)	Drama	Apr. 5..	8,446
Enchanted Cottage (R. Barthelmess)	Drama	Apr. 19	7,120
Abraham Lincoln (G. A. Billings)	Drama	Feb. 2..	9,759
Cytheres (all-star)	Society drama	May 21..	7,142
Why Men Leave Home (J. M. Stahl prod.)	Comedy-drama	May 3..	8,002
Woman on the Jury (all-star)	Drama	May 17..	7,408
Son of the Sahara (all-star)	Melodrama	May 24..	7,603
Sea Hawk (all-star)	Romantic drama	June 14..	11,527
Marriage Cheat (all-star)	Drama	June 21..	6,622
Those Who Dance (Ince prod.)	Drama		7,512
White Moth (LaMarr)	Drama	June 21	6,571
Perfect Flapper (C. Moore)	Comedy	June 28..	7,030
Self-Made Failure (B. Alexander)	Comedy	June 28..	7,285
For Sale (all-star)	Drama	July 5..	7,304
Born Rich (C. Windsor)	Society drama	Dec. 20..	7,389
Single Wives (C. Griffith)	Society drama	Aug. 9	7,526
Girl in the Limousine (Semon)	Farce comedy	Aug. 30..	5,260
Flirting With Love (C. Moore)	Comedy	Sep. 6..	6,926
In Hollywood With Potash and Perlmutter (all-star)	Comedy	Sep. 20..	6,685
Husbands and Lovers (all-star)	Dom. drama	Nov. 8..	7,822
Madonna of the Streets (Nazimova)	Drama	Oct. 25..	7,674
Tarnish (all-star)	Comedy-drama		6,907
Her Night of Romance (C. Talmadge)	Comedy	Dec. 6..	7,211
In Every Woman's Life (all-star)	Drama	Nov. 15..	6,298
Sandra (LaMarr)	Drama	Dec. 6..	7,905
Classmates (R. Barthelmess)	Drama	Nov. 29..	6,923
Christine of the Hungry Heart (Vidor)	Drama	Nov. 1..	7,678
Silent Watcher (Glenn Hunter)	Drama	Oct. 18..	7,530
Love's Wilderness (Griffith)	Drama	Dec. 20..	7,037
So Big (C. Moore)	Drama	Jan. 17..	8,562
If I Marry Again (Doris Kenyon)	Drama	Jan. 24..	7,401
Idle Tongues (Marmont)	Comedy-drama	Dec. 27..	5,447
Sundown (all-star)	Western epic	Oct. 25..	8,641
The Only Woman (N. Tadmadge)	Domestic dr.	Nov 8..	6,770
Inez from Hollywood (Nilsson-Stone-Astor)	Heart interest	Dec. 13..	6,967
Frivolous Sal (O'Brien-Busch-Alexander)	Western melo.	Jan. 17..	7,307
A Thief in Paradise (Doris Kenyon)	Melodrama	Jan. 24..	7,231
As Man Desires (Sills-Dana)	Melodrama	Jan. 31..	7,649
Enticement (Mary Astor)	Drama	Feb. 7..	6,224

FOX FILM CORP.

	Kind of Picture	Review.	Feet
Just Off Broadway (Gilbert)	Drama	Feb. 2..	5,444
Not a Drum Was Heard (Jones)	Drama	Feb. 9..	4,323
The Net (Castleton)	Drama	Feb. 9..	6,000
Shadow of the East (all-star)	Drama	Feb. 16..	5,874
Ladies to Board (Mix)	Comedy-drama	Feb. 23..	6,112
Blizzard (all-star)	Northern drama	Mar. 1..	5,800
Love Letters (Mason)	Comedy-drama	Mar. 8..	4,749
Wolf Man (Gilbert)	Drama	Mar. 15..	5,145
Vagabond Trail (Jones)	Drama	Mar. 22..	4,562
Arizona Express (D. Butler)	Railroad drama	Mar. 29..	6,316
Plunderer (Mayo)	Drama	Apr. 5..	5,000
A Man's Mate (Gilbert)	Drama	Apr. 5..	5,812
New England Farm	Instructive	Apr. 12..	1,000
Circus Cowboy (Jones)	Western drama	May 3..	6,400
Slippery Decks	Card expose	May 3..	1,000
Trouble Shooter (Mix)	Western drama	May 17..	5,702
He's My Pal	Imperial comedy	May 17..	2,000
Lone Chance (Gilbert)	Western drama	May 24..	4,385
When Wise Ducks Meet	Comedy	May 24..	2,000
Western Luck (Jones)	Comedy-drama	June 28..	5,000
Magic Needle	"Etching"	June 28..	1,000
Romance Ranch (Gilbert)	Comedy-drama	July 12..	4,471
Heart Buster (Mix)	Comedy-drama	July 19..	4,500
Beaten Gold	Educational	July 19..	1,000
Against All Odds (Jones)	Comedy-drama	Aug. 9..	4,899
Pain as You Enter (Moran)	Comedy	Aug. 9..	2,000
That French Lady (Mason)	Comedy-drama	Aug. 16..	5,470
Man Who Came Back (special)	Drama	Sep. 6..	8,273
Desert Outlaw (Jones)	Drama		
Wolves of the Night (W. Farnum)	Drama		
It Is the Law (all-star)	Drama	Sep. 13..	6,895
Dante's Inferno (special)	Drama	Oct. 11..	5,480
Cyclone Rider (all-star)	Drama	Sep. 20..	6,672
Last of the Duanes (Mix)	Drama	Aug. 30..	6,942
Iron Horse (special)	Railway drama	Sep. 13..	11,400
The Hunt	Van Bibber com.		
Conquerer (W. Farnum)	Reissue		
The Fight (all-star)	Drama		
Oh, You Tony (Mix and Tony)	Comedy-drama	Sep. 27..	6,302
Winner Take All (Jones)	Comedy-drama	Oct. 25..	5,949
Hearts of Oak (all-star)	Drama	Oct. 11..	5,336
Great Diamond Mystery (Mason)	Comedy-drama	Nov. 1..	5,096
Warrens of Virginia (all-star)	Drama	Nov. 1..	6,535
The Race	Van Bibber com.		
End of the Trail (W. Farnum)	Drama		
Rambles of a Raindrop	Instructive	Sep. 27..	1,000
Daughters of the Night (all-star)	Modern drama		5,701
Painted Lady (Mackaill)	Modern drama	Oct. 4..	6,936
Jerusalem Today	Instructive	Oct. 4..	1,000
Last Man on Earth	Novelty special	Dec. 27..	
Gold Heels	Race track dr.	Feb. 7..	6,020
Flames of Desire	Love drama		5,438
The Dancers	Drama	Jan. 24..	6,656
The Folly of Vanity	Dramatic fantasy		
Teeth (Mix-Tony Duke)	Western drama	Nov. 15..	6,190
Tainted Souls	Modern drama		
Darwin Was Right	Monkey novelty com.	Nov. 8..	4,992
Everyman's Wife	Modern mystery-drama		
In Love With Love	Comedy drama	Jan. 3..	5,677
Hunting Wild Animals in Hollywood	Novelty		
Honor Among Men (E. Lowe)	Romance-drama	Oct. 18..	4,960
Unreal News 4	Novelty	Oct. 11..	2,000
Van Bibber Series	Polite com.	Oct. 25..	2,000
Age of Oil	Educational	Nov. 1..	2,000
Deep Sea Panic (Parrott)	Comedy	Nov. 1..	2,000
Nickle Plated West	Sunshine comedy	Nov. 15..	2,000
The Bull Fight	Educational	Nov. 15..	1,000
My Husband's Wives (Mason-Washburn)	Comedy-dr.	Nov. 22..	4,509
Paul Jones, Jr.	Van Bibber com.	Nov. 22..	2,000
Finger Lakes	Instructive	Nov. 22..	1,000
Brass Bowl (Edmund Lowe)	Adventure dr.	Nov. 29..	5,861
Stolen Sweeties (Monkeys)	Comedy	Nov. 29..	2,000
Salt of the Earth	Educational	Nov. 29..	1,000
Gerald Cranston's Lady (James Kirkwood)	Domestic dr.	Dec. 6..	6,074
Masked Marvel (Parrott)	Comedy	Dec. 6..	2,000
The Roughneck (George O'Brien)	Melodrama	Dec. 13..	7,619
The Burglar	Van Bibber	Dec. 13..	2,000
Man Who Played Square (Jones)	Western drama	Dec. 20..	6,700
Deadwood Coach (Mix)	Western drama	Jan. 10..	6,346
Troubles of a Bride	Melodrama	Dec. 27..	4,915
Dick Turpin (Mix)	English drama	Feb. 7..	5,224
Hunted Woman	Melodrama		
Arizona Romeo (Jones)	Western drama	Jan. 31..	4,694
Curlytop (Mason)	Melodrama	Jan. 10..	5,828
Stardust Trail (Mason)	Melodrama		
Scuttlers (W.Farnum)	Western drama		4,686
Movie-Mad Maid (Babe London)	Slapstick	Dec. 20..	2,000
Roaring Lions at Home	Sunshine com.	Jan. 3..	2,000
Uncommon Clay	Educational	Jan. 3..	1,000
Up On the Farm (Lee Moran)	Comedy	Jan. 3..	2,000
The Violin Speaks	Educational	Jan. 10..	1,000
Dangerous Curves	Comedy	Jan. 10..	2,000
Milk Bottle Bandits	Comedy	Jan. 10..	2,000
Ports of Call (E. Lowe)	Regeneration dr.	Jan. 24..	5,500
Sleep Walker (Sid Smith)	Comedy	Jan. 24..	2,000
Hell-Roaring Range	Educational	Jan. 24..	1,000
Corsica the Beautiful	Educational	Jan. 31..	1,900
Nobody Works But Father	Slapstick	Feb. 7..	2,000

METRO-GOLDWYN

Through the Dark (Moore)	Drama	Jan. 29..	7,999
Yolanda (Davies)	Romance-dr.	Mar. 1..	10,125
Wild Oranges (all-star)	Drama	Mar. 15..	6,889
Nellie, Beautiful Cloak Model	Melodrama	Apr. 5..	6,398
Three Weeks (Pringle-Nagel)	Romantic dr.	Apr. 12..	7,483
Janice Meredith (Davies)	Romantic dr.	Aug. 23..	10,655
Rejected Woman (Rubens-Nagel)	Drama	May 3..	7,761
Heart Bandit (Dana)	Comedy-dr.	Jan. 19..	4,909
Fool's Awakening (Ford)	Drama	Feb. 16..	5,763
Man Life Passed By (Marmont)	Drama	Mar. 1..	6,459
Thy Name Is Woman (LaMarr)	Drama	Mar. 1..	9,087
Uninvited Guest (Tolley)	Drama	Mar. 8..	6,145
Happiness (L. Taylor)	Comedy-dr.	Mar. 8..	7,414
Women Who Give (all-star)	Sea drama	Mar. 22..	7,500
Boy of Flanders (Coogan)	Comedy-dr.	Apr. 5..	7,018
Shooting of Dan McGrew (all-star)	Drama	Apr. 12..	6,318
Mademoiselle Midnight (Murray)	Romantic	May 17..	6,778
Sherlock, Jr. (Keaton)	Comedy	May 17..	4,065
Arab (Novarro-Terry)	Drama	July 12..	6,710

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Bread (all-star)	Drama	Aug. 2..	6,726
Tess of D'Urbervilles (Sweet)	Drama	Aug. 9..	7,736
Little Robinson Crusoe (Coogan)	Comedy-dr.	Aug. 16..	6,126
Broken Barriers (all-star)	Drama	Aug. 16..	5,717
True As Steel (all-star)	Drama	Jun. 28..	6,454
Revelation (Dana)	Drama	July 5..	8,752
Recoil (Blythe-Hamilton)	Drama	July 12..	7,089
Wine of Youth (all star)	Drama	July 26..	6,805
Along Came Ruth (Dana)	Comedy-dr.	Aug. 2..	5,161
Red Lily (Bennett-Novarro)	Drama	Aug. 16..	6,975
Sinners in Silk (Menjou-Boardman)	Drama	Aug. 30..	5,750
Circe, The Enchantress (Murray)	Drama	Sep. 13..	6,882
His Hour (Pringle)	Drama	Sep. 20..	6,300
One Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27..	5,883
Navigator (Keaton)	Comedy	Sep. 13..	5,[illegible]
Bandolero (all star)	Drama	Oct. 11..	6,[illegible]
Great Divide (all star)	Drama		
The Snob (all star)	Drama	Nov. 8..	6,513
He Who Gets Slapped (Chaney)	Drama	Nov. 15..	6,613
Rag Man (Coogan)	Comedy-dr.		
Silent Accuser (Peter, the Great)	Dog drama	Nov. 22..	5,883
So This Is Marriage (all star)	Comedy-dr.	Jan. 3..	6,300
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Ben Hur (special cast)	Drama		
Merry Widow (Murray)	Comedy-dr.		
The Scandal (Novarro)	Drama		
Seven Chances (Keaton)	Comedy		
Sporting Venus (Sweet)	Drama		
Married Flirts (all-star)	Drama	Oct. 25..	6,765
Temptress (Cosmopolitan)			
The Square Peg			
Zander, the Great (Cosmopolitan)			
Romola (Lillian Gish)	Famous novel	Dec. 13..	12,974
Greed (Von Stroheim prod.)	Special	Dec. 20..	10,067
Chu-Chin-Chow (B. Blythe)	Spectacle		
Wife of the Centaur	Drama	Jan. 17..	6,586
Dixie Handicap (Windsor-Keenan)	Drama	Jan. 10..	6,905
Cheaper to Marry (All Star) ..	Drama		
A Man's World (Joyce-Marmont)	Drama		
Excuse Me (Shearer-Nagel)	Farce-comedy	Feb. 7.	5,084

PARAMOUNT

ten Commandments (all star)	Spectacular dr.	Jan. 5..	12,000
Fighting Coward (Cruze prod.)	Satirical dr.	Mar. 29..	6,43[illegible]
Dawn of a To-morrow (Logan)	Slum dr.	Apr. 5..	6,084
Singer Jim McKee (W. S. Hart)	Western	Apr. 12..	7,008
Breaking Point (all star)	West-Metropolitan	Apr. 19..	6,664
Confidence Man (Meighan)	Romance dr.	Apr. 26..	6,500
Moral Sinner (Dalton)	Crook melo.	Apr. 26..	5,489
Triumph (C. DeMille prod.)	Theatrical dr.	May 3..	8,292
Bluff (Ayres-Moreno)	Drama	May 10..	6,504
Men (Negri)	Society dr	May 17..	6,700
Wanderer of Wasteland (Holt-Technicolor)	Western	May 31..	6,086
Code of the Sea (LaRocque-Logan)	Sea melodr.	Jun. 7..	6,550
Bedroom Window (W. DeMille prod.)	Mystery dr.	Jun. 21..	6,550
Guilty One (Ayres)	Heavy mystery	Jun. 28..	5,365
Tiger Love (Melford prod.)	Modern dr.	Jun. 28..	5,325
Changing Husbands (Joy)	Dual role dr	July 5..	6,799
Unguarded Women (Daniels-Dix)	Society dr.	July 5..	6,051
Enemy Sex (Compson)	Romantic dr.	July 12..	7,861
Side Show of Life (Torrence)	Clown dr.	Aug. 2..	7,511
Manhandled (Swanson)	Comedy-dr.	Aug. 9..	6,908
Man Who Fights Alone (W. Farnum)	Drama	Aug. 9..	6,337
Monsieur Beaucaire (Valentino)	Spectacle melo.	Aug. 23..	9,932
Empty Hands (Holt)	Forest Melo.	Aug. 30..	6,976
Lily of the Dust (Negri)	Drama	Sep. 6..	6,811
The Female (Compson)	Society dr.	Sep. 13..	6,167
Merton of the Movies (Hunter)	Travesty	Sep. 20..	7,655
Sinners in Heaven (Daniels-Dix)	Drama	Sep. 20..	6,621
Open All Night (all star)	Demestic dr.	Sep. 20..	6,881
Feet of Clay (C. DeMille prod.)	Drama	Oct. 4..	9,741
Alaskan (Meighan)	Drama	Sep. 27..	6,167
Her Love Story (Swanson)	Romance dr.	Oct. 11..	6,736
Story Without a Name (Ayres-Moreno)	Prize title	Oct. 18..	5,912
Dangerous Money (Daniels)	Comedy-dr.	Oct. 25..	6,864
Border Legion (Moreno)	Drama	Nov. 1..	7,048
Worldly Goods (Ayres)	Drama	Nov. 15—	6,055
Fast Set (Compson-Menjou)	Domestic dr.	Nov. 29..	6,574
Forbidden Paradise (Negri)	Drama	Nov. 29..	7,000
Sainted Devil (Valentino)	Drama	Dec. 6..	8,633
City That Never Sleeps (Cruze prod.)	Mother-love melo.	Oct. 11..	6,097
Manhattan (Dix)	Romantic com.	Nov. 8..	6,415
Garden of Weeds (Compson)	Drama	Nov. 15..	6,230
Wages of Virtue (Swanson)	Drama	Dec. 6..	7,093
Tongues of Flame (Meighan-Love)	Melodrama	Dec. 27..	6,763
North of 36 (Torrence-Holt-Wilson)	Historic romance	Dec. 13..	7,908
Argentine Love (Daniels-Cortez)	Spanish romance	Jan. 3..	5,970
Peter Pan (Betty Bronson)	Barrie classic	Jan. 3..	9,593
Locked Doors (Compson)	Original story	Jan. 24..	6,221
Tomorrow's Love (Ayres)	Divorce com-dr.	Jan. 24..	5,903
East of Suez (Negri)	Drama	Jan. 17..	6,821
Miss Bluebeard (Daniels)	The stage success		
Golden Bed (LaRocque)	Drama of classes	Jan. 31..	8,584
Man Must Live (Dix)	Newspaper romance	Feb. 7..	6,116
Coming Through (Meighan)	New type Meighan story		
The Devil's Cargo (Starke)	Drama of Old California		
Lord Chumley (Dana-Griffith-Roberts)	Stage success		
Top of the World (Nilsson-Kirkwood)	Africa and England		7,167
The Swan (Menjou-Howard)	Stage success		
Contraband (Wilson-Noah Beery)	Bootleg drama		6,773
Madame Sans Gene (Swanson)	World Famous drama		
Th[illegible]ndering Herd (Holt-Wilson)	Buffalo stampede		
Forty Winks (Dana-Roberts-Griffith)	Comedy		6,293
Goose Hangs High (Cruze production)	Typical		6,186

PATHE

Fields of Glory	"Sportlight"	Mar. 22..	1,000
Hunters Bold	"Spat Family"	Mar. 22..	2,000
From Rags to Riches and Back Again	Terry cartoon	Mar. 22..	1,000
Don't Forget	Charles Chase	Mar. 22..	1,000
King of Wild Horses	Rex (horse)	Mar. 29..	5,000
Big Moments From Little Pictures	Will Rogers	Mar. 29..	2,000
Fraidy Cat	Charles Chase	Mar. 29..	1,000
Shanghaied Lovers	Harry Langdon	Mar. 29..	2,000
The Champion	Terry cartoon	Mar. 29..	1,000
Dirty Little Half Breed	Frontier series	Mar. 29..	2,000
Seein' Things	"Our Gang"	Apr. 5..	2,000
Birds of Passage	Bird Novelty	Apr. 5..	3,000
Running Wild	Terry cartoon	Apr. 5..	1,000
Friend Husband	Snub Pollard	Apr. 5..	1,000
The Swift and Strong	"Sportlight"	Apr. 5..	1,000

	Kind of Picture	Review.	Fe
Girl-Shy	Harold Lloyd	Apr. 12..	7,4[illegible]
Our Little Nell	"Dippy Doo Dads"	Apr. 12..	1,0[illegible]
Medicine Hat	Frontier series	Apr. 12..	2,0[illegible]
Brothers Under the Chin	Stan Laurel	Apr. 12..	2,0[illegible]
Gateway of the West	8th Chronicle	Apr. 19..	3,0[illegible]
The Hollywood Kid	Sennett comedy	Apr. 19..	2,0[illegible]
Hit the High Spots	"Spat Family"	Apr. 19..	2,0[illegible]
One at a Time	Earl Mohan	Apr. 19..	1,0[illegible]
If Noah Lived Today	Terry cartoon	Apr. 19..	1,0[illegible]
A Trip to the Pole	Terry cartoon	Apr. 26..	1,0[illegible]
Sun and Snow	"Sportlight"	Apr. 26..	1,0[illegible]
Get Busy	Snub Pollard	Apr. 26..	1,0[illegible]
Highbrow Stuff	Will Rogers	Apr. 26..	2,0[illegible]
Flickering Youth	Sennett comedy	Apr. 26..	2,0[illegible]
Commencement Day	"Our Gang"	May 3..	2,0[illegible]
An Ideal Farm	Terry cartoon	May 3..	1,0[illegible]
Homeless Pups	Terry cartoon	May 3..	1,0[illegible]
Sporting Speed	"Sportlight"	May 3..	1,0[illegible]
Publicity Pays	Charles Chase	May 3..	1,0[illegible]
When Winter Comes	Terry cartoon	May 10..	1,0[illegible]
Near Dublin	Stan Laurel	May 10..	2,0[illegible]
North of 50-50	"Dippy Doo Dads"	May 10..	1,0[illegible]
The Fortieth Door	Allene Ray—serial	May 17..	
April Fool	Charles Chase	May 17..	2,0[illegible]
The Pilgrims	Chronicle series	May 17..	3,0[illegible]
Fishin' Fever	"Sportlight"	May 17..	2,0[illegible]
Black Oxfords	Sennett comedy	May 17..	2,0[illegible]
Bottle Babies	"Spat Family"	May 17..	2,0[illegible]
Going to Congress	Will Rogers	May 24..	2,0[illegible]
Position Wanted	Charles Chase	May 24..	1,0[illegible]
The Cat's Meow	Sennett comedy	May 24..	2,0[illegible]
Cradle Robbers	"Our Gang"	May 31..	2,0[illegible]
Building Winners	"Sportlight"	May 31..	1,0[illegible]
Before Taking	Earl Mohan	May 31..	1,0[illegible]
Rupert of Hee-Haw	Stan Laurel	June 7..	2,0[illegible]
Yukon Jake	Ben Turpin	June 7..	2,0[illegible]
Up and At 'Em	"Dippy Doo Dads"	June 7..	1,0[illegible]
The Flying Carpet	Terry cartoon	June 7..	1,0[illegible]
Declaration of Independence	"Chronicles"	June 14..	3,0[illegible]
Fast Black	Mohan-Engle	June 14..	1,0[illegible]
Lion and the Souse	Sennett comedy	June 14..	2,0[illegible]
On Guard	"Sportlight"	June 14..	1,0[illegible]
Suffering Shakespeare	"Spat Family"	June 14..	2,0[illegible]
Young Oldfield	Charles Chase	June 21..	1,0[illegible]
His New Mama	Sennett comedy	June 21..	2,0[illegible]
Don't Park There	Will Rogers	June 21..	2,0[illegible]
Her Memory	Will Nigh Miniature	June 21..	1,0[illegible]
Solitude and Fame	"Sportlight"	June 28..	1,0[illegible]
Stolen Goods	Charles Chase	June 28..	1,0[illegible]
Jubilo, Jr.	"Our Gang"	June 28..	2,0[illegible]
Jeffries, Jr.	Charles Chase	July 5..	1,0[illegible]
The Wide Open Spaces	Stan Laurel	July 5..	2,0[illegible]
The Body in the Bag	Terry cartoon	July 5..	1,0[illegible]
Yorktown	Chronicles of America	July 12..	3,0[illegible]
Why Husbands Go Mad	Charles Chase	July 12..	1,0[illegible]
Desert Sheiks	Terry cartoon	July 12..	1,0[illegible]
Radio Mad	"Spat Family"	July 12..	2,0[illegible]
Maud Miller	Special	July 19..	2,0[illegible]
Our Congressman	Will Rogers	July 19..	2,0[illegible]
A Woman's Hour	Terry cartoon	July 19..	1,0[illegible]
A Ten-Minute Egg	Charles Chase	July 19..	1,0[illegible]
It's a Bear	"Our Gang"	July 26..	2,0[illegible]
The Sport of Kings	Terry cartoon	July 26..	1,0[illegible]
Our Defenders	"Sportlight"	July 26..	1,0[illegible]
Seeing Nellie Home	Charles Chase	July 26..	1,0[illegible]
Into the Net	Mulhall-Murphy serial	Aug. 2..	
Romeo and Juliet	Sennett comedy	Aug. 2..	2,0[illegible]
Flying Fever	Terry cartoon	Aug. 2..	1,0[illegible]
Short Kilts	Hal Roach comedy	Aug. 2..	2,0[illegible]
A Hard Boiled Tenderfoot	"Spat Family"	Aug. 9..	2,0[illegible]
The Puritans	"Chronicles" series	Aug. 9..	3,0[illegible]
Amelia Comes Back	Terry cartoon	Aug. 9..	1,0[illegible]
The First Hundred Years	Sennett comedy	Aug. 16..	2,0[illegible]
A Truthful Liar	Will Rogers	Aug. 16..	2,0[illegible]
The Battling Orioles	Special	Aug. 23..	5,0[illegible]
East of the Water Plug	Sennett comedy	Aug. 23..	2,0[illegible]
High Society	"Our Gang"	Aug. 23..	2,0[illegible]
The Prodigal Pup	Terry cartoon	Aug. 23..	1,0[illegible]
Hoofbeats	"Sportlight"	Aug. 23..	1,0[illegible]
House Cleaning	Terry cartoon	Aug. 23..	1,0[illegible]
Alexander Hamilton	"Chronicles" series	Sep. 6..	3,0[illegible]
Lizzies of the Field	Sennett comedy	Sep. 6..	2,0[illegible]
Barnyard Olympics	Terry cartoon	Sep. 6..	1,0[illegible]
South of the North Pole	"Spat Family"	Sep. 6..	2,0[illegible]
One Third Off	Cobb-Rice comedy	Sep. 6..	2,0[illegible]
The Happy Years	"Sportlight"	Sep. 6..	1,0[illegible]
Why Men Work	Charles Chase	Sep. 6..	1,0[illegible]
Message From the Sea	Terry cartoon	Sep. 6..	1,0[illegible]
Luck of the Foolish	Harry Langdon	Sep. 13..	2,0[illegible]
Outdoor Pajamas	Charles Chase	Sep. 13..	2,0[illegible]
Three Foolish Weeks	Ben Turpin	Sep. 13..	2,0[illegible]
In Good Old Summertime	Terry cartoon	Sep. 13..	1,0[illegible]
Danger Lure	Sportlight	Oct. 11..	1,0[illegible]
Dixie	Chronicles	Oct. 11..	3,0[illegible]
Goofy Age (Glenn Tryon)	Comedy	Oct. 11..	2,0[illegible]
10 Scars Make a Man (Allene Ray)	Serial	Oct. 18..	
Black Magic	Terry cartoon	Oct. 18..	1,0[illegible]
Sporting Rhythm	Sportlight	Oct. 18..	1,0[illegible]
Riders of the Purple Cow	Sennett com.	Oct. 18..	2,0[illegible]
Every Man for Himself	Our Gang	Oct. 18..	2,0[illegible]
Hot Water (Harold Lloyd)	Feature com.	Oct. 18..	5,0[illegible]
On Leave of Absence	Detective	Oct. 25..	2,0[illegible]
Bungalow Boobs (Chase)	Comedy	Oct. 25..	1,0[illegible]
Sky Plumber (Arthur Stone)	Comedy	Oct. 25..	2,0[illegible]
Galloping Bungalows	Sennett com.	Nov. 1..	2,0[illegible]
Stunts	Sportlight	Nov. 1..	1,0[illegible]
Hot Stuff	Spat family	Nov. 1..	2,0[illegible]
Cat and the Magnet	Terry cartoon	Nov. 1..	1,0[illegible]
Fast Company	Our Gang	Nov. 15..	2,0[illegible]
She Knew Her Man	Terry cartoon	Nov. 15..	1,0[illegible]
Gridiron Glory	Sportlight	Nov. 15..	1,0[illegible]
Love's Sweet Piffle (R. Graves)	Comedy	Nov. 22..	2,0[illegible]
Are Blond Men Bashful? (Stone)	Comedy	Nov. 22..	2,0[illegible]
Out of the Storm	Detective	Nov 22..	2,0[illegible]
Good Old Circus Days	Terry cartoon	Nov. 22..	1,0[illegible]
All Wet (Chase)	Comedy	Nov. 29..	1,0[illegible]
Deaf, Dumb and Daffy ..	Spat Family	Nov. 29..	2,0[illegible]
Cannon-Ball Express	Sennett com.	Nov. 29..	2,0[illegible]
Champions	Sportlight	Nov. 29..	1,0[illegible]
Lumber Jacks	Terry cartoon	Nov. 29..	1,0[illegible]
White Sheep (Glenn Tryon)	Special dr.	Dec. 6..	6,0[illegible]

	Kind of Picture	Review.	Feet
Feet of Mud (Sennett cast)	Comedy	Dec. 6..	2,000
Meet the Missus (Tryon)	Comedy	Dec. 6..	2,000
Bucking the Bucket Shop	Detective series	Dec. 6..	2,000
She's In Again	Terry cartoon	Dec. 6..	1,000
Mysterious Mystery	Our Gang	Dec. 13..	2,000
Off His Trolley (R. Graves)	Sennett com.	Dec. 13..	2,000
Noah's Athletic Club	Terry cartoon	Dec. 13..	1,000
Just a Good Guy (Stone) ..	Comedy	Dec. 20..	2,000
Royal Razz (Chase)	Comedy	Dec. 20..	1,000
Mysteries of Old Chinatown	Terry cartoon	Dec. 20..	1,000
Nature's Rouge	Sportlight	Dec. 20..	1,000
Rubber Neck	Spat Family	Dec. 27..	2,000
Bull and Sand	Sennett comedy	Dec. 27..	2,000
Invaders	Sportlight	Dec. 27..	1,000
Down on the Farm	Terry cartoon	Dec. 27..	1,000
The Sea Squawk	Sennett com.	Jan. 3..	2,000
On the Ice	Terry cartoon	Jan. 3..	1,000
Galloping Hoofs (Allene Ray)	Serial	Jan. 3..	
Wages of Tin (Tryon)	Comedy	Jan. 3..	2,000
Rat's Knuckles (Chase)	Comedy	Jan. 10..	1,000
Rough and Tumbling	Sportlight	Jan. 10..	1,000
Our Game Pup	Terry cartoon	Jan. 10..	1,000
The Big Town (Our Gang)	Comedy	Jan. 10..	2,000
Plumber (Graves)	Comedy	Jan. 10..	2,000
Wild Goose Chaser (Turpin)	Sennett Com.	Jan. 17..	2,000
Hello Baby (Chase)	Comedy	Jan. 17..	1,000
Laugh That Off	Spat Family	Jan. 24..	2,000
Honeymoon Hardships	Sennett comedy	Jan. 24..	2,000
Brain and Brawn	Sportlight	Jan. 24..	1,000
Boobs in the Woods (Langdon)	Sennett comedy	Jan. 31..	2,000
Hold That Thought	Terry cartoon	Jan. 31..	1,000
Fighting Fluid (Chas. Chase)	Comedy	Jan. 31..	1,000
Beloved Bozo (R. Graves)	Sennett comedy	Feb. 7..	2,000
Circus Fever	Our Gang	Feb. 7..	2,000
Biting the Dust	Terry cartoon	Feb. 7..	1,000
Transatlantic Flight	Terry cartoon		1,000

PRINCIPAL PICTURES

Listen Lester (all-star)	Comedy-drama	May 10..	6,242
Daring Youth (Daniels)	Comedy-drama	May 17..	5,975
Daughters of Pleasure (Prevost)	Drama	May 24..	6,000
Masked Dancer (H. Chadwick)	Mystery drama	May 31..	4,987
Good Bad Boy (Joe Butterworth)	Comedy-drama	June 7..	5,198
Captain January (Baby Peggy)	Sea story	July 12..	6,194
Helen's Babies (Baby Peggy)	Comedy-drama		
Mine With Iron Door (all-star)	Adventure drama	Dec. 27..	7,800
Re-Creation of Brian Kent	Drama		

PRODUCERS DISTRIBUTING CORP.

Grit (G. Hunter)	Crook dr.	Jan. 12..	5,500
Love's Whirlpool (Lee-Kirkwood)	Drama	Mar. 22..	6,605
Hoosier Schoolmaster (Hull)	Drama	Mar. 29..	5,556
His Darker Self (L. Hamilton)	Comedy	Apr. 5..	5,000
Try and Get It (Washburn)	Comedy-dr.	Apr. 12..	5,607
Not One to Spare (all star)	Pathos dr.	Apr. 19..	5,000
Wandering Husbands (Lee-Kirkwood)	Drama	May 10..	6,308
Hold Your Breath (Devore)	Thrill com.	Jun. 7..	5,900
Miami (Compson)	Drama	Jun. 14..	6,317
Night Hawk (Carey)	Western	Jun. 14..	5,115
Lightning Rider (Carey)	Western	Jun. 21..	6,000
What Shall I Do? (Mackaill)	Drama	Jun. 28..	8,000
Legend of Hollywood (Marmont)	Drama	Jan. 10..	5,414
Wise Virgin (Miller)	Drama		5,951
Welcome Stranger (Vidor)	Comedy-dr.	Oct. 25..	6,618
Ramshackle House (Compson)	Comedy-dr.		6,257
Barbara Frietchie (Vidor)	Civ. War dr.	Oct. 11..	7,179
Chalk Marks (M. Snow)	Drama		
House of Youth (Logan)	Drama		6,669
Roaring Rails (Carey)	Railway dr.	Oct. 25..	5,753
Another Scandal (Lois Wilson)	Sex theme	Nov. 1..	7,000
Another Man's Wife (Lee-Kirkwood)	Drama		5,015
Trouping With Ellen (H. Chadwick)	Comedy-dr.		6,452
Reckless Romance	Comedy feature	Nov. 22..	5,530
Siren of Seville (Dean)	Drama	Nov. 29..	6,724
Girl on the Stairs (Miller)	Comedy-dr.		6,214
Chorus Lady (Livingston)	Comedy-dr.		6,020
Cafe in Cairo (Dean)	Drama		5,656
Flaming Forties (Carey)	Western		5,770
The Mirage (Vidor)	Drama		
Let Women Alone (O'Malley-Hawley)	Drama		
Soft Shoes (Carey)	Western		
Off the Highway (Logan)	Drama		

B. P. SCHULBERG PROD.

Breath of Scandal (Blythe)	Society drama		6,940
White Man (Joyce)	Jungle romance	Nov. 22..	6,370
Triflers (Busch-Mayo)	Paris soc. dr.	Dec. 27..	6,626
Capital Punishment (Clara Bow)	Prison dr.	Jan. 24..	5,950
Boomerang (Clara Bow)	Comedy-dr.		
Parasite (Bellamy-Moore-Washburn)	Drama	Jan. 31..	5,140

SELZNICK

(Through Associated Exhibitors)

Woman to Woman (Compson)	Drama	Apr. 26..	6,304
$20 a Week (Arliss)	Drama	Jun. 21..	5,900
White Shadow (Compson)	Drama		
Bowery Bishop	Slum dr.		

UNITED ARTISTS

Dorothy Vernon of Haddon Hall (Pickford)	Romantic drama	May 17..	9,351
America (Griffith prod.)	Historical drama	Mar. 8..	11,442
Isn't Life Wonderful? (Dempster)	Realism	Dec. 13..	8,000
Thief of Bagdad (D. Fairbanks)	Fantasy	Mar. 29..	12,000

UNIVERSAL

Hats Off (Morrison)	Drama	Feb. 9..	2,000
Down in Jungle Town (Joe Martin)	Monkey comedy	Feb. 9..	1,000
Fast Express (W. Duncan)	Railway serial	Feb. 9..	...
Jack o' Clubs (Rawlinson)	Western dr.	Feb. 16..	4,717
Lone Larry (Sedgwick)	Comedy	Feb. 16..	2,000
You're Next	Century com.	Feb. 16..	2,000
The Jail Bird (Edwards)	Comedy	Feb. 16..	1,000
Ride for Your Life (Gibson)	Western	Mar. 1..	5,310
Society Sensation (Valentino)	Reissue	Mar. 1..	2,000
Very Bad Man (Edwards)	Comedy	Mar. 1..	1,000
Peg of the Mounted (Baby Peggy)	Comedy	Mar. 1..	2,000

	Kind of Picture	Review	Feet
Law Forbids (Baby Peggy)	Feature dr.	Mar. 8..	6,263
Swing Bad the Sailor	Leather Pushers	Mar. 8..	2,000
Sons-in-Law	Century com.	Mar. 8..	2,000
Should Poker Players Marry (Edwards)	Comedy	Mar. 8..	1,000
Fool's Highway (Philbin)	Drama	Mar. 15..	6,800
Big Boy Blue	Leather Pushers	Mar. 15..	2,000
The Oriental Game (Pal)	Century com.	Mar. 15..	2,000
Keep Healthy (Summerville)	Comedy	Mar. 15..	1,000
Phantom Horseman (Hoxie)	Western	Mar. 15..	4,589
Stolen Secrets (Rawlinson)	Drama	Mar. 22..	4,742
Young Tenderfoot (Messinger)	Comedy	Mar. 22..	2,000
Nobody to Love (Edwards)	Comedy	Mar. 22..	1,000
Night Message (Hulette)	Drama	Mar. 29..	4,531
Ship Ahoy (Dunn)	Comedy	Mar. 29..	1,000
That's Rich (Trimble)	Comedy	Mar. 29..	2,000
Galloping Ace (Hoxie)	Western	Apr. 5..	4,561
Hit Him Hard (Earle)	Comedy	Apr. 5..	2,000
Marry When Young (Edwards)	Comedy	Apr. 5..	1,000
Checking Out (Pal)	Century com.	Apr. 12..	2,000
Spring of 1964 (Edwards)	Comedy	Apr. 12..	1,000
Excitement (LaPlante)	Comedy-dr.	Apr. 19..	4,913
Storm Daughter (Dean)	Drama	Apr. 19..	5,203
Racing Kid (Messinger)	Comedy	Apr. 19..	2,000
Forty Horse Hawkins (Gibson)	Western	Apr. 26..	5,140
One Wet Night (Edwards)	Comedy	Apr. 26..	1,000
Pretty Plungers (Follies Girls)	Century com.	Apr. 26..	2,000
Riders Up (Hale)	Race drama	May 3..	4,904
Politics (Summerville)	Comedy	May 3..	1,000
Green Grocers (Dunn)	Comedy	May 3..	1,000
A Lofty Marriage (Earle)	Comedy	May 3..	2,000
Taxi, Taxi!	Comedy	May 10..	2,000
Pigskin Hero (McCoy)	Comedy	May 10..	2,000
Bulltosser (Lyons-Moran)	Reissue	May 10..	1,000
Dangerous Blonde (LaPlante)	Comedy-dr.	May 17..	4,919
Fast Steppers (New Series)	Race dr.	May 10..	2,000
Ridgeway of Montana (Hoxie)	Western	May 17..	4,843
My Little Brother (Summerville)	Comedy	May 17..	1,000
The Lone Round-Up (Dougherty)	Short Western	May 17..	2,000
The Signal Tower (Super-Jewel)	Drama	May 24..	6,714
Tired Business Man (Alt-Follies Girls)	Comedy	May 24..	2,000
Honor of Men (N. Hart re-issue)	Western	May 24..	2,000
Reckless Age (Denny)	Drama	May 31..	6,954
Fighting American (all star)	Drama	May 31..	5,251
Case Dismissed (Summerville)	Comedy	May 31..	1,000
Boss of the Bar-20 (Lawrence)	Western	May 31..	2,000
Delivering the Goods (Pal)	Comedy	May 31..	2,000
The Gaiety Girl (Philbin)	Drama	Jun. 7..	7,419
High Speed (Rawlinson)	Drama	Jun. 7..	4,927
Fearless Fools (McCoy)	Century com.	Jun. 7..	2,000
Rest in Pieces (Roach)	Comedy	Jun. 7..	1,000
Powerful Eye (Morrison)	Short Western	Jun. 7..	2,000
Sailor Maids (Follies Girls)	Comedy	Jun. 14..	2,000
Winning a Bride (Ridgeway)	Comedy	Jun. 14..	2,000
Family Secret (Baby Peggy)	Comedy-dr.	Jun. 21..	5,076
Back Trail (Hoxie)	Western	Jun. 21..	4,615
Fight and Win (Jack Dempsey)	Fight series	Jun. 21..	...
Please Teacher (Messinger)	Comedy	Jun. 21..	2,000
Miners Over 21 (Summerville)	Comedy	Jun. 21..	1,000
Blue Wing's Revenge (Lawrence)	Western	Jun. 28..	2,000
Dark Stairway (Rawlinson)	Drama	Jun. 28..	5,000
Iron Man (Albertini)	Serial	Jun. 28..	...
Behind the Curtain (Bryson)	Drama	July 5..	4,875
A Royal Pair	Century com.	July 5..	2,000
Why Be Jealous? (Roach)	Comedy	July 5..	1,000
Young Ideas (LaPlante)	Comedy-dr.	July 12..	4,005
Her Fortunate Face	Century com.	July 12..	2,000
Little Savage	Short Western	July 12..	2,000
Sawdust Trail (Gibson)	Western	July 19..	5,500
Cry Baby (Summerville)	Comedy	July 19..	1,000
Starving Beauties (Wiley)	Comedy	July 26..	2,000
Flying Eagle (Lawrence)	Short Western	July 26..	2,000
Patching Things Up (Roach)	Comedy	July 26..	2,000
Fighting Fury (Hoxie)	Western	Aug. 2..	4,491
Kid Days (Snooky)	Comedy	Aug. 2..	1,000
Her City Sport (Wiley)	Comedy	Aug. 2..	2,000
The Gun Packer (Morrison)	Western	Aug. 2..	2,000
Big Timber (Desmond)	Forest dr.	Aug. 9..	4,650
Paging Money	Century com.	Aug. 9..	2,000
King's Command (Lawrence)	Short Western	Aug. 9..	2,000
Love and Glory (all star)	Drama	Aug. 16..	7,084
Hit and Run (Gibson)	Baseball dr.	Aug. 16..	5,504
Wolves of the North (Duncan)	Serial	Aug. 16..	...
Wine (C. Bow)	Drama	Aug. 23..	6,220
Hysterical History (Z Series)	Novelty	Aug. 23..	1,000
Sagebush Vagabond	Western	Aug. 23..	2,000
Butterfly (LaPlante)	Comedy-dr.	Aug. 30..	7,472
The Blow Out (Messinger)	Comedy	Aug. 30..	2,000
K—The Unknown (Valli-Marmont)	Drama	Sep. 6..	8,146
All's Swell on the Ocean (Dempsey)	Fight and win	Sep. 6..	2,000
So This Is Paris (Dempsey)	Fight and win	Sep. 6..	2,000
Scared Stiff	Century com.	Sep. 6..	2,000
Mind the Baby (Pal)	Comdey	Sep. 13..	2,000
College Cowboy	Western	Sep. 13..	2,000
Traffic Jams (McCoy)	Comedy	Sep. 13..	2,000
Tempest Cody Gets Her Man (Walcamp)	Western	Sep. 13..	2,000
That's the Spirit (Roach)	Comedy	Sep. 13..	1,000
Measure of a Man (Desmond)	Drama	Sep. 20..	4,979
Fast Worker (Denny-LaPlante)	Drama	Sep. 20..	6,506
Low Bridge (Messinger)	Comdey	Sep. 27..	2,000
Game Hunter (Roach)	Comdey	Sep. 27..	1,000
Between Fires	Western	Sep. 27..	2,000
Rose of Paris (Philbin)	Drama	Oct. 4..	6,362
Rip Van Winkle	Hysterical Hist.	Oct. 4..	1,000
Trouble Fixer	Century com.	Oct. 4..	2,000
Western Wallop (Hoxie)	Ex-convict dr.	Oct. 11..	4,611
Hello, Frisco (Summerville-Dunn)	Comedy	Oct. 11..	1,000
Snappy Eyes (Wiley)	Comedy	Oct. 11..	2,000
An Eyeful (Sullivan)	Short drama	Oct. 11..	2,000
Pocahontas & John Smith	Hysterical hist.	Oct. 18..	1,600
What an Eye	Comedy	Oct. 18..	2,000
Ridin' Kid From Powder River (Gibson)	Western	Oct. 25..	5,727
Riddle Rider (Desmond-Sedgwick)	Serial	Nov. 1..	
Robinson Crusoe	Hysterical hist.	Nov. 1..	1,000
Some Tomboy (Wiley)	Comedy	Nov. 1..	2,000
The Tornado (H. Peters)	Melodrama	Nov. 15..	6,375
Sweet Dreams	Century comedy	Nov. 15..	2,000
Antony and Cleopatra	Gysterical History	Nov. 15..	1,000
Speed, Boys (Trimble, Bobbles)	Century (kid)	Nov. 22..	2,000
Oh, Doctor (R. Denny)	Comedy	Nov. 29..	6,567
Omar Khayyan (Hysterical history)	Comedy	Nov. 29..	1,600
Double Cross (Sullivan)	Drama	Nov. 29..	2,000
Smouldering Fires (Frederick-LaPlante)	Drama	Dec. 13..	7,356
Hurricane Kid (Gibson)	Western	Jan. 3..	5,296
Secrets of the Night (Kirkwood-Bellamy)	Drama	Dec. 20..	6,138

(Continued from preceding page)

	Kind of Picture	Review	Feet
Mad Wives (May McAvoy)	Comedy dr	Dec 20	6,284
Price of Pleasure (Pat Lee)	Drama		
Saddle Horse (Mann)	Western dr		
Sailing Down Stream	Drama		
Eyes of Youth (Clara Bow)	Society dr	Jan 3	6,127
Miss Hobbs (Dorothy Mackaill)	Drama		5,900
Up The Ladder (Ray)	Drama	Jan 3	
Love Letters (Norma Talmadge)	Drama		
Let Us Have Peace (Mann)	Western	Jan 1	4,500
Innocence Insurance (La Verne Clifton)	Drama		
Some Pleasure (Jack Mower)	Western		
Man in Blue (Rex Lease-Kelsey)	Drama		
Mother Instinct	Drama		
Tommy on the Run (Mann)	Western		
Iron Horse Days (Mann)	Western		
Bad Guy (Reginald)	Drama		
Pure Profit	Domestic story	Dec 27	5,998
Fighting Man (Al Cook)	Drama	Dec 27	5,555
Fighting Fool (Mix-Hagar)	Comedy	Dec 20	4,900
Fighting Love (Cook)	Comedy	Dec 20	4,737
Just Right (Mann)	Drama	Jan 3	5,317
Fool's Luck	Romantic story	Feb	4,4
Temptation Mad	Domestic story	Jan 3	5,5
Sign of the Cactus (Mann)	Western	Jan 3	4,938
Wild Honey (Desmond Peters)	Western com dr	Jan 10	4,842
Tearing Down Things	Comedy	Jan 10	1,000
Fighting Love (Cook)	Comedy	Jan	2,000
[illegible]	Western com dr	Jan 3	4,500
[illegible]	Western dr	Jan 3	4,500
[illegible]	Romantic story	Jan 3	5,000
[illegible]	Western	Jan 3	4,500
[illegible]	Western	Dec	3

VITAGRAPH

Sorrows of Satan (Telegen Wilson)	Society dr	Apr 26	6,906	
Virginia Lee (Alice Brady)	Society dr	Apr 19	5,666	
The Law For The Woman (Lambert)	Mixed story		6,000	
Code of the Wilderness (Dennis Cleburne)	Western west	July 12	6,000	
Behind The Mirror (Mann)	Mixed romance	Aug 2	6,423	
Captain Blood (Earl Cox)	Costume romance	Sep 20	10,000	
Clean Heart (Cornelius & Lee)	Western dr	Sep 27	7,000	
Greater Than Marriage (Telegen Dow)	Domestic dr			
Between Boats (De La Motte)	Mixed story	Nov 22	6,700	
Law Shall Be Born (Norah Nelson)	Drama			
Tempered Youth (Landis Calhoun)	Drama			
Runaway Sue (Mae Marsh-Irving)	Drama dr	Jan 5	6,000	
Barriers of Kazan	Special			
Desperate (Dow-Wood)	Melodrama			
Marks of Royal Monarch	Special			
In the Garden of Charity	Special			
Money Master	Special			
Alibi	Special			
Man That Led Moses	Special			
Unknown Story	Special			

WARNER BROTHERS

Confidence 1498 (Hines)	Comedy drama	Feb 28	7,195	
Reckless (Reisner)	Comedy drama	Feb 28	7,422	
George Washington Jr (Barry)	Comedy drama	Mar 28	8,674	
Rose Brennan (J Barrymore)	Romantic drama	Apr 12	10,000	
Broadway After Dark (Menjou)	Comedy drama	May 31	7,000	
Rubbers (all star)	Character drama	July 1	7,000	
Borrowed Clothes (all star)	Society drama	Aug 16	6,500	
Three Women (all star)	Society drama	Sep 27	8,000	
How to Educate a Wife (star cast)	Society drama		6,000	
Her Marriage Vow (all star)	Society drama		7,000	
Connected (all star)	Society drama		7,000	
Lovers' Lane (all star)	Character drama	Nov 29	7,000	
Tenth Woman (all star)	Society drama		6,000	
Find Your Man (Rin Tin Tin)	Melodrama	Oct 4	7,000	
Lover of Camille (all star)	Romantic drama	Nov 29	7,100	
This Woman (Rich)	Society drama	Nov 1	7,100	
Dark Swan (Percival Blue Chadwick)	Drama	Dec 6	6,900	
Her Marriage Vow (Blue)	Society life dr	Dec 20	7,100	
Lighthouse by the Sea (Rin Tin Tin)	Melodrama	Jan 10	6,700	
Narrow Street (D Devore Mott Moore)	Light comedy	Jan 17	6,700	
[illegible]	[illegible]	Dec		

MISCELLANEOUS

ARTCLASS PICTURES CORP.

Rough Ridin' (B Roosevelt)	Thrill dr	Apr 26	4,870	
Movin' to Oz (Buffalo Bill, Jr.)	Thrill dr	Aug 2	5,000	
Rattling Buddy (B Roosevelt)	Thrill dr	Sep 13	4,000	
Biff Bang Buddy (B Roosevelt)	Thrill dr	Sep 20	4,500	
Matchless Series	Stunt dramas			
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr	Sep 27	4,500	
Galloping Gallops (B Roosevelt)	Thrill western	Oct 11	4,700	
Hard Hittin' Hamilton (Buf Bill Jr)	Thrill western	Oct 18	5,000	
Big Boston Bobert (B Roosevelt)	Thrill dr		4,000	
Cyclone Buddy (B Roosevelt)	Thrill dr		4,000	
Gold and Grit (B Roosevelt)	Thrill dr		4,000	
Bringing Home the Bacon (Buffalo Bill)	Thrill dr		4,000	
After Six Days	Biblical spec		10,000	
Woman Who Believed (Ann Luther)			5,000	
Developer (J W Farrigan)			5,000	

BANNER PRODUCTIONS

Truth About Women (Hampton)	Society drama	Oct 25	5,600
Man Without a Heart (Harlan)	Society drama		6,000
Those Who Judge (F E Miller)	Society melo		5,700
Daughters Who Pay (all star)	Society drama		5,800
Empty Hearts (all star)	Society drama		5,900

C. B. C.

Innocence (Nilsson)	Theatrical dr		5,900
Disinherited Husbands (J Kirkwood)	Marriage dr		5,400
Pal of Mine (Rich)	Romance		6,000
Traffic in Hearts (B Pearce)	Social uplift		5,500
Rattling Fool (D Fairbanks)	Prize fight		4,900
Foolish Virgin (E Hammerstein)	Social drama		5,900

	Kind of Picture	Review	Feet
Price She Paid (A Rubens)	Marriage dr		6,500
Fight for Money (Thomas Meighan)	Railroad dr		6,500
Midnight Express (Hammerstein)	Railroad melo	Dec 6	6,500

C. C. BURR

Signal Lights (J Hines)	Thrill drama	Aug 30	6,000	
New Orleans Frolic (Vernon)	Drama		5,000	
Average Woman (Pauline Garon)	Drama	Feb 9	6,000	
Lost Me (Lew Hunter-J Kerrigan)	Drama		6,000	
Fight for Gold (B Hutchinson)	Drama	Oct 18	6,000	
The Early Bird (Hines)	Comedy	Dec 27	7,000	
Common Law (Jimmy Hines)	Drama		6,000	

CHADWICK PICTURES CORP.

Wm Perry (as star)	Mixed dr	May 24	6,000	
Wedding Worries (L Barrymore)	Dom melo	Oct 18	6,000	
Payment Plunger (as star)	Comedy drama	Oct 25	6,000	
Law of the Land (L Barrymore)	Dom melo	Nov 1	7,000	
Mystery (Reeves)	Special dr	Nov 8	6,000	
Timothy (Jerome Rowland)	Miscellaneous	Jan 3	6,000	

J. J. FLEMING PROD.

Shadows of Fear (Ferguson)	Melodrama		5,000
Trail of Vengeance (Ferguson)	S. V. Police		5,000
Phantom Shadows (Ferguson)	Melodrama		5,000
Border and Lead (Ferguson)	S. V. Police		5,000

INDEPENDENT PICTURES CORP.

Border Justice (Bill Cody)	Western dr	Nov 8	4,500	
Barriers of the Law (Desmond-Horace)	Boxing dr	Nov 29	4,500	
Dangerous Paradise				
Bill Cody series of eight	Sport dramas			
A Desperate Adventure (F. Farnum)	Western dr		4,500	
Two Fisted Tenderfoot (F. Farnum)	Western dr		4,500	
Buffalo (F. Farnum)	Western dr		4,500	
Beach Tamer (F. Farnum)	Comedy west		4,500	
Barriers of the Law (Desmond-Holmes)	Society dr		4,500	
Riley, The Kid (F. Farnum)	Western		4,500	
Hard and Fast (Desmond-Holmes)	Society dr		5,000	
Cabaret 43 (F. Farnum)	Western dr		4,500	
Courage (F. Farnum)	Western dr		4,500	
In Spider's Web (Alice Dean)	Melodrama		4,500	
Mountains (B Cody)	Western		4,500	
Drug Store Cowboy (F. Farnum)	Western com dr	Feb 7	4,354	

LUMAS FILM CORP.

Black Lightning (Thunder, the dog)	Dog dr	Nov 8	4,500	

RAYART

Midnight Secrets (Larkin)	Drama			
Street of Tears (Santschi)	Drama			
Pep Another Woman (Harlan)	Drama			
Fall Street Mystery (Larkin)	Drama			
Trail Dust (Dunbar)	Drama			
Vanishing Romance (Howes)	Drama			
Battling Brewster (Farnum)	Drama			
Easy Money (All Star)	Drama			
Butterfly Comedies (Gloria Joy)				
Super Speed (Reed Howes)	Automobile com dr	Feb 7	5,22	

RED SEAL PICTURES CORP.

Marvels of Motion	Slow motion	Nov 1		
Animated Hair Cartoons	Novelty	Nov 1		
Vaudeville	Cartoon	Nov 1	1,000	
Film Facts	Magazine	Nov 1		
Peeps Into Puzzle land	Novelty	Nov 1		
Out of the Inkwell series	Cartoons			
Vacation (Out of Inkwell)	Cartoon	Nov 22	1,000	
Animated Hair Cartoons	Marvel cartoon	Nov 22	1,000	
Should a Husband Tell	Gems of screen	Nov 29	1,000	
Film Facts	Magazine	Nov 29	1,000	
League of Nations (Out of Inkwell)	Cartoon	Nov 29	1,000	
The Cure (Out of Inkwell)	Cartoon	Dec 13	1,000	
Facts Worth While	Gem of the screen	Dec 27	1,000	
Film Facts	Magazine	Jan 10	1,000	
Marvels of Motion (Issue B)	Magazine	Jan 17	1,000	
Animated Hair Cartoons	Novelty	Jan 24		
Cartoon Comedy	Cartoon nov	Jan 24	1,000	
Motion Comic Land	Cartoon	Jan 24	1,000	

RUSSELL PRODUCTIONS

Passing of Wolf MacLean (All Star)	Western melo	Nov 29	4,500	
Courageous Coward (Jack Meehan)	Western	Dec 6	4,000	

WM. STEINER PROD.

Payable on Demand (Maloney)	Western dr		4,000	
Lawless Men (S Hart)	Western dr		4,000	
Black Gold (Morrison)	Western dr		4,000	
Poison (Hutchinson)	Stunt dr	Sep 13	4,000	
Turned Up (Hutchinson)	Stunt dr	Sep 27	4,000	
Riding Double (Maloney)	Western dr		5,000	
Tucker's Top Hand (W Hart)	Western dr		4,000	
Rainbow Rangers (Morrison)	Western dr		4,000	
Perfect Alibi (Maloney)	Western dr		5,000	
Left Hand Brand (W Hart)	Western dr		4,000	
Pot Luck Perils (Morrison)	Western dr		4,000	
Virtue's Reward (Thornton)	Stage melodrama	Oct 11	4,000	
On Probation (Edith Thornton)	Drama	Dec 13	5,000	
Across the Dead Line	Western		5,000	
Always Ridin' to Win	Western		5,000	
Hidden Menace	Stunt dr		5,000	
Branded a Thief	Western		5,000	
Verdict of the Desert	Western		4,000	
Valley of Vanishing Men	Western		4,000	

M. J. WINKLER

Alice Runs the Comedials	Novelty com	Jan 1	1,000	

PROJECTION

EDITED BY F. H. RICHARDSON

Edward Schultz Dinner

Started first by the Loew men, a custom has established itself here in New York City of the projectionists of the large theatre circuits giving an annual dinner, or dinner and dance, to and in honor of their Supervisor of Projection. I have and am giving considerable space to these affairs, and last year was criticized by a few men of distant cities for so doing.

I have noa apology to offer, but an explanation seems to be in order, so here it is.

These affairs are of vast importance to you all, in that they typify, by the splendid manner in which the thing is done and the character of the men attendig them, the tremendous progress projection, the erstwhile despised thing, has made and is right now making. They show and prove to the thinking man that the projectionist is beginning to really take himself seriously, and that above all things is what is needed, because once he arrives at that stage he will discover that the industry will itself take him AND HIS PROFESSION SERIOUSLY, from which point it is but a few steps to very much "higher and better" things for projection and the projectionist.

The last affair is well described by quoting the front page of the very neatly gotten up menu. It says: "Beef Steak Dinner Tendered to Edward Schultz by the Projectionists of the Keith, Moss and Proctor Circuits, at Keen's Chop House, 107 West 44th Street, Saturday Evening, January 31, 1925."

The inside of the front page reads: Committee: Chairman John W. Henley, J. A. Harding, B. P. Berman, H. W. Mourie, N. A. Strauss and M. J. Warren. Toastmaster F. H. Richardson.

The dinner was itself excellent, and the affair characterized by the hale-fellow-well-met spirit that just simply stuck out all over everybody present. Music and "eats" were the main thing, though Toastmaster Richardson, by suggestion of the committee, made a short address, complimenting the guest of honor, Supervisor Schultz, on his record, and pointed out certain ways in which the functions of the office he administers might be broadened, to the benefit of all concerned.

After dinner the toastmaster introduced Joseph Basson, President L. U. 306, Motion Picture Projectionists of New York City, I. A. T. S. E. & M. P. M. O., Business Agent Alex. Polin, Brooklyn Business Agent James La Fante, Max Feinberg, Treasurer and Abe Horowitz, Secretary of L. U. 306, Joseph Honey, Chief and A. A. Whiteny Inspector of Department Water Supply, Gas and Electricity, City of New York, B. F. Green, Assistant Chief Examiner, whom many of the boys have, at one time or another, faced with more or less trepidation. E. M. Cannock, of the Precision Machine Company, brother of the late Frank Cannock, who was one of the pioneers in the field of projection, and who built the first United States made projector ever used in the famous old Eden Musee, where he was projectionist for several years, until he finally, in conjunction with E. S. Porter, invented the now famous Simplex, which was the first "pedestil type" projector. The pedestil feature brought forth much comment along about 1912 or thereabouts.

In addition the following were among those present: H. J. McKinnon, National Vaudeville Artists Club, A. Lang, Supervisor of Projection at the new and very beautiful Colony Theatre, the latest Broadway addition to the Moss chain of theatres, "Joe" Hornstine, General Manager Howel's Cinemaquipment Company, J. A. Kurlish, Simplex, P. A. McGuire, Powers Company, C. Fisbel, Gelatine Products, Frank Gardner, W., F. Fish and Company, M. Norden Sign Company, P. D. Reis, National Carbon Company, Edward Schultz, Jr., son of Edward Schultz, Jessie Hopkins, Past President American Projection Society, J. Soons, and P. Hoffman, of Hoffman and Soons and something like one hundred and fifty others.

During the evening Toastmaster Richardson presented to Edward Schultz, Guest of Honor, on behalf of the projectionists of the circuits and his business friends, a really superb Super-Heterodyne radio set. It had six tubes and everything. Gosh! That's the first time I've ever been jealous. Just what I wanted, and there I hadda hand it over to Schultz, and pretend I was actually tickled to do it. What I really wanted to do was sneak it out the back way and elope with it. But then, Schultz is a splendid, upstanding, four-square chap, and really I'm real glad his friends gave it to him. Wouldn't swipe it from him if I could, so that's that.

Schultz was genuinely surprised, and I liked he way he spoke. In effect he said: "Boys this really too much. I expected it was merely to be a dinner, with friends around me. I don't want you to strain your pocket books that way for me. I want your cooperation and your friendship. That is quite enough."

And, gentlemen, if you ask me, there spoke the honest, earnest MAN. "I want your cooperation and friendship!" In other words, be my real friends and do your best to forward our work. That sounds mighty good, because it was unquestionably purely an extempore and honest statement, spoken from the heart. My hand, Brother Schultz. The profession needs men looking to the forwarding of the work of projection. The rest will follow in due course.

Bluebook School

Question No. 216—Tell us of what film consists and how it is manufactured.

Question No. 217—What is the standard thickness of film? Give the standard dimensions of sprocket holes, as adopted by the Society of Motion Picture Engineers—which same are the dimensions given in the Bluebook.

Question No. 218—Name as many as you can of the various causes of damage to sprocket holes.

Question No. 219—Name as many as you can of the principal causes of damage to the film itself—to the film stock as differentiated from the sprocket holes.

Question No. 220—Exactly what is the thing we call "rain" in film?

Much Yet to Learn

Otis Kevin, Projectionist Liberty Theatre, Clearfield, Pa., orders a Bluebook and says:

Have been reading our department for some time. It has taught me many things, but still have much to learn. Started in 1908 and have learned something every day. The Bluebook School surely is GREAT. Have not answered any of the questions yet, but as soon as I receive my Bluebook and study a while I will try my luck.

I am inclosing a sample of some of the films I get here. This is one which came recently, near the end of a reel.

Brother Kevin, it isn't so much what a man actually knows which marks him as a real projectionist as it is his willingness to work and learn, and his desire to give the very best that in him lies. The man who studies and expends real effort to advance, will become a real projectionist, even though he may not actually be one now. I honor the man who, even though he knows himself lacking, adopts the title propectionist, and then SETS OUT TO LIVE UP TO IT.

It is the self satisfied, "I-know-it-all" BOOB who never gets beyond mediocracy. He may be better than you right now, but wait a bit and you will be able to look back down upon him, because he lacks ambition and energy ever to be anything but what he usually insists he is—a machine attendant. "Moving Picture Machine Operator," really means "Moving Picture Machine Attendant." Both terms stand for exactly the same thing. Even the most hard boiled nonprogressive will hardly attempt to deny that.

As to the film sample, it is a strip of film one foot long, in which there are three badly buckled splices. The buckling is mostly caused by too much cement, plus possibly a wrongly composed cement. Two of the splices were not scraped at all. The other is a narrow, very strong splice, but the sprocket holes on one side are badly mismatched.

It evidently is where the trailer is joined on, and the trailer stock is very thin. There is cement smeared on about half an inch of it, which, due to the paper-like thickness of the film, caused it to buckle very badly.

Certainly exchanges which send out film in such wretched condition are a dertiment to the industry. They sell "service" to a theatre, and collect for something they do not supply, because the JUNK received IS just junk until such time as the projectionist DONATES the service necessary to put it into useable condition.

Bluebook School—Answers 186 to 190

Question No. 186—Name the advantages of metallic surface screens.

Daniel Constantino, Easton, Pa.; Harry Dobson, Toronto, Ont. (You see, my threat of the woodshed scared him; also Bennewitz woke up—though not in time for this series of questions); Allie Baron, Lodi, Cal.; Harold C. Hurlbutt, Oshkosh, Wis.; P. E. Thomas, Creston, Ia.; J. W. Rainwater, Albany, Ala.; Ralph W. Boone, White Pidgeon, Mich.; William A. Burnett, Newton, Ia., and C. H. Hanover, Burlington, Ia., all did well on this question.

I shall give you the ideas of four men—Constantino, Hanover, Thomas and Baron.

Constantino says:

The advantage of the metallic surface screen lies in the fact that, within the limits of certain angles the projectionist is able to secure a very high degree of screen brilliancy at a considerably less expenditure of electric energy than would be possible with a screen having more perfect diffusing power. This relatively high brilliancy, however, only extends over a field included in an angle of from 20 to 30 degrees on either side of the optical axis of projection.

Hanover says:

Due to the more direct reflecting powers of the metallic surface, a higher degree of brilliancy is obtained within certain angles with relation to the optical axis of projection as compared with surfaces having a higher power of diffusion.

The light gained at the central zones, however, is largely at the expense of the viewing zones (viewing zones as relates to the seating area of the auditorium) lying outside the favored angles, which brings into the matter the item of "fade-away," which was for so long a time a mystery to all of us.

Brother Thomas agrees closely with the foregoing, but adds this important item:

It is by reflection of the light from the screen surface that the screen image is made visible, and within certain limits (the limits beyond which glare is set up) the more brilliant the light the more visible will be the image, and all its various objects therein. It is because of this additional brilliancy that the metallic surface may make visible many of the finer shades of photography which would be lost to the eye with a less brilliant screen image.

?????

Thomas then continues with something I pass along for your consideration and discussion. If it be true, then it is a new one to this particular editor. He says:

A screen having greater powers of diffusion will produce a brilliant screen image at a greater expenditure of current, but (and now comes the "but."—Ed.) it has not as great a power to reflect or bring out the finer details contained in the shadows and halftones of the images.

At the risk of again having a New Hampshire snowball heaved in my general direction, I will again say: Mebby so, brother. Mebby. As I understand it, you mean when the screen brilliancy is equal in both cases.

Brother Baron replies as follows, and after reading it over I'm wondering why in Sam Hill he doesn't come across with answers to all the questions:

The metallic surface screen and the results depend upon the character of the surface. Evidences that the peaks and depressions on many metallic surface screens are smaller than on a white wall or sheet may be had by viewing the surface with a microscope. When this is the fact, the effect is visible to the eye by viewing the screen from an angle and noticing the difference in the amount of light reflected from the side and amount reflected straight back. You will usually find that away up to one side of the "picture light" becomes weaker, but as you go in front of the screen, at some distance away, it becomes brighter. For a wide house, a special surface should be made which will distribute light at rather a wide angle, while for a narrow house the highest efficiency is produced by a brilliant surface which concentrates the light to a narrow viewing angle.

The reflection of light by the screen is just as difficult and important an optical problem as is the projection of the picture itself. Even a lens that projects a 14-foot picture at a certain distance does not and cannot project an 18-foot picture at the same distance. A screen which reflects brilliantly at a narrow angle cannot at the same time reflect brilliantly at a wide angle. The advantage of a metallic surface screen lies in the fact that within certain angles the projectionist is able to get a very high degree of brilliancy at a considerably less amount of light and of the electric energy than is possible with a more perfect diffusing surface. This relatively high brilliancy usually only extends over an angle of 20 to 30 degrees. Metallic screens have a tendency to discoloration of the surface in damp climates. The purchaser, if he secures a proper written guarantee against such fault, need not worry. According to the Bluebook of Projection, the purchaser, by examining table 12 to 16 may know precisely what effect he will get from any given type of screen. I do not think it is necessary to go into details of every angle of the question, for the simple reason that anyone connected with motion picture projection should own the Bluebook of Projection.

Question No. 187—What type of metallic surface screen would you recommend for a long, narrow auditorium?

Dobson, Constantino, Hurlbutt, Rainwater, Burnett, Thomas, Boone, Hanover and John Griffith, Ansonia, Conn., did well on this one.

I shall print Thomas' observations, because he gives me a deserved calling down for not defining exactly what the question means by "narrow auditorium." Then I shall set forth Griffiths' discussion of all questions from 187 to 190, inclusive.

Thomas says:

To a certain extent the characteristics of the metallic surface screen to be selected would depend upon the exact width of the auditorium, and the term "narrow auditorium" is not sufficiently definite. There are those who would regard an auditorium fifty feet wide as coming well within the meaning of "narrow."

My recommendation for a "long narrow auditorium" would be a surface giving the highest reflection efficiency within the maximum viewing angle of the said auditorium, modified, of course, by its other essential qualities.

Commercial screens having metallic surfaces vary considerably in many respects. Consulting table No. 15, page 265 of the Bluebook, class A surfaces, or possibly table 16, page 266, class B surfaces, it will be possible to select the best screen for the particular installation.

Excellent, Friend Thomas. You are quite correct. What I had in mind was an auditorium about 20 to 25 feet wide, by a hundred or more feet deep, and I should have said so.

Griffith says:

This is intended to be a reply to questions 187, 188, 189 and 190, grouped. Generally speaking, there are two types of screen surfaces, viz: (A) a high reflecting type, which always has a comparatively narrow angle of reflection. This type is represented by the Satin Finish Mirror screen at one extreme. (B) A comparatively low reflecting type, having a wide angle of diffusion. This screen is represented by zinc or white lead paint as an extreme. (Think you are in error there, John. Believe cloth or plaster would be the extreme.—Ed.)

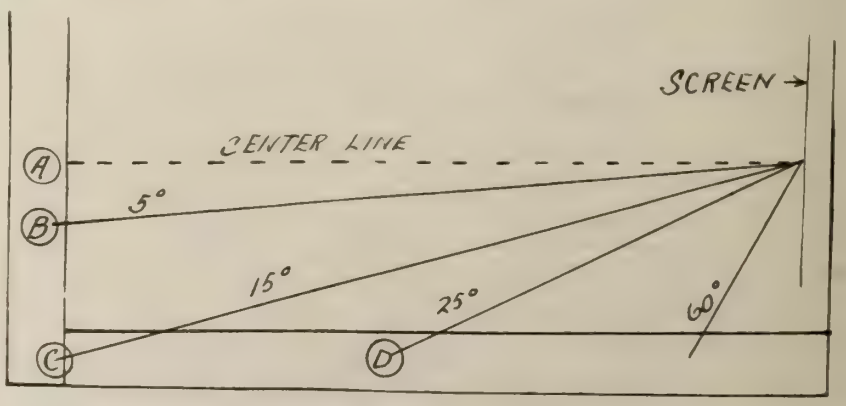
The character of the diffusion and reflective powers of the two types may be examined by glancing at the accompanying diagram, and its accompanying data. Standing in the theatre in a position perpendicular, sidewise, to the surface of the screen (A in diagram) the viewing angle will be 0 degrees, and the reflective power of the satin finish mirror screen will be seven times greater than it would be from a painted surface, hence the image would appear seven times as bright from the mirror screen as from the painted one.

Changing Position

If we now change our position to B, which is five degrees from 0 angle, we shall find the mirror screen to be only six times as bright as a painted surface viewed from the same angle. Again changing our position to C, which is 15 degrees away from the 0 angle, or line perpendicular to the screen surface, we shall then find the mirror surface to be only two times as bright as the painted surface.

At position D, which is 25 degrees from line A, we shall find the mirror and the painted surfaces to be of equal brightness, so that only those seated within the angles represented by lines D on either side of line A will receive any advantage from the installation of a mirror screen with a satin finish, as compared to a painted surface.

If we take any position beyond line D we



shall find that the painted surface is actually brighter than the mirror surface, until at the 60-degree angle the difference in favor of the painted surface would be very great indeed.

An Assumption

Let us assume there to be an aisle running parallel to the center line, the back end of which has a viewing angle of fifteen degrees. If we start at the back end and walk down this aisle we shall gradually increase the viewing angle, and the brightness of the screen surface will become less and less as we advance. If we retrace our steps we shall find the surface to grow brighter and brighter, because of the fact that as we walk backward we reduce the viewing angle. We thus see that the inverse square law is not operative with relation to screen reflection, unless the reflection be equal and even in all directions.

With the painted screen, or some other type of low reflection-high diffusion screen surface, the inverse square law is more or less operative, and the picture will not appear as bright from the rear of the auditorium as from further down front. (I would put it that the inverse square law is very much less operative in the first instance than in the second, but it is operative in different degrees in both cases. In fact I am sure that is what John really meant to say.—Ed.)

Metallic Surface a Compromise

The metallic surface screen surface is a compromise between the satin finish mirror and the paint, kalsomine or cloth screen. It may successfully be used in a long, narrow theatre, whereas the sort of screen of which the painted surface is typical is suitable for use in the wide, shallow theatre, the exact degree of compromise as between the two extremes being dependent upon the conditions in each individual case.

The selection of the right screen surface for his theatre is not the least of the problems which confront the projectionist who hopes to secure maximum results. The man who has only a limited amount of current available, as is the case in many small cities and villages, and with many city men whose managers demand an unreasonable limit on current for projection, has to solve his problem from an entirely different standpoint than does the man who has merely to consider the excellence in projection.

Governing Circumstances

With a low limit placed on the amount of current which may be used, the man is practically compelled to use a screen with high reflective power if he is to make any kind of a decent showing at the rear of the house. This he must do, even though the picture be poor from the sides.

But for the man who has plenty of light, and where the current bill is but one small item in the total expense account of the theatre, the low-power-reflection, high-power-diffusion screen surface presents greater opportunities for high grade projection.

The faults inherent in the mirror surface are also present in the metallic surface screen, though in lesser degree. The fade-away is, of course, the worst element of fault, but even the painted surface has ten per cent fade-away at 60 degrees viewing angle. As a general proposition we may figure that the higher the reflective power the greater the fade-away.

The high reflecting type of surface should never be used where the projection angle is heavy, especially if there be a balcony. If this is done, then there will be a great deal of the light reflected down into the orchestra pit, and thus lost, unless, of course, the screen be angled to square with the light beam.

Question No. 188—Would you recommend any type of metallic surface screen for a wide, shallow auditorium? Give reasons for your answer.

Everyone named agreed that they would not, giving as their reason the fact that metallic surfaces have not sufficient power of diffusion. Some did not put it exactly that way, but evidently that was what they meant, and that is, of course, the correct reason why such a screen would be unsuitable for a wide, shallow theatre. Too much fade-away.

Question No. 189—Name the maximum viewing angle for which you consider a metallic surface screen efficient.

Every one agrees on not above 30, and some even qualify their answers by saying twenty to thirty, or twenty-five to thirty.

Hanover says:

It would depend somewhat upon the screen, but I think we may safely say that no metallic surface screen is efficient beyond a 30-degree viewing angle, therefore no such surface should be used in any theatre where any proportion of the seats fall outside that angle, except that where just a few of the front side seats lie outside, and the light available for projection is limited for any one of several possible reasons, it might be better to let these few seats suffer, for the sake of better service for the far greater number within the angle and further back.

Not at all a bad suggestion. There is reason and common sense in everything, and no absolutely hard and fast rules may be laid down which must never, under any circumstances, be in any degree violated.

FIRST UNDERSTAND THE UNDERLYING PRINCIPLES, WHICH THIS "SCHOOL" IS TRYING TO TEACH YOU, AND THEN APPLY PLAIN COMMON SENSE IN THE WAY OF SUCH MODIFICATION FROM THE FIXED RULE AS THE CONDITIONS SEEM TO DEMAND.

Question No. 190—Make an intelligent comparison of the metallic surface screen, and the type of screen represented by paint, kalsomine, cloth, etc.

Hanover, Dobson, Thomas, Griffith and Burnett are, I think, the only ones who did very well on this one, and Griffith's answer has already appeared as a part of the answer to another question.

Hanover says:

To do what this question really calls for would require much space. I shall, however, try to be brief. First, the matter of comparative reflection and diffusion powers have been thoroughly taken care of in the replies to previous questions, hence need not be considered here, except to repeat that paint, kalsomine and cloth have relatively low power of reflection but high powers of diffusion, hence are suited for use where the viewing angle will exceed a maximum of perhaps thirty degrees—where the auditorium is quite wide, and perhaps not very deep. On the other hand the metallic surface screen characteristics are exactly the opposite, in greater or less degree, hence they are suited only for use in a narrow auditorium, where the viewing angle is within a maximum of 30 degrees.

The metallic surface screen may and usually does impart a somewhat harsh, metallic color to the light, which is more or less objectionable according to its amount and tone. This is not true of paint, kalsomine or cloth. The metallic screen surface is, or should be more durable than the kalsomine, cloth or paint, but on the other hand it is much more costly to refinish.

The metallic surface screen as a whole is very much more costly than is the paint, kalsomine or cloth. When the metallic surface discolors, or dulls, the manager usually is not as quick to have it refinished as he is if the surface be paint, cloth or kalsomine, because he must take it down, send it to the factory and pay a very substantial bill, all of which is not the case with either of the three other surfaces named. And while the discolored or dulled surface remains the picture suffers.

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Film Damage?

What's the Real Cause?

The photographs used with this series of articles were made in the laboratories of the Famous Players-Lasky laboratories, under the supervision of Earl K. Dennison. Captions printed under each photograph are the comments Mr. Dennison made on the same.

So very much has been said in this department concerning the outrage of punch mark, scratch mark or sticker change-over marks, that it seems hardly necessary to pursue the subject further here. You all, INCLUDING THE MEN WHO DO IT, very well know that punching holes in the film, scraping off patches of the emulsion or affixing "stickers" constitutes an OUTRAGE against every theatre which must use those films thereafter, against every projectionist who must depend upon mechanical perfection in the films to enable him to place a creditable performance berore his audiences, and against the exchange which across the films.

You all very well know there is nothing even faintly resembling right about deliberately damaging the films intrusted to your care. The "man" (?) who does it knows all this just as well as does any one else, but he is just too cussed, infernally lazy to make a cue sheet or apply some other non-injurious change over signal, and thus do his work right.

Harsh words? Yes, BUT punching, scratching and otherwise abusing the films CALLS FOR HARSH WORDS. The guilty parties would probably better understand and appreciate the application of a good, stout hickory baseball bat, connected with their domes at the end of a wide, sweeping swing.

Plate 18

Mr. Dennison says: "These punch marks are made everywhere, and are used for change-over signals at the end of each reel. There is absolutely no legitimate excuse for this practice, and they should be left in the film, as the next machine attendant (operator) using them will usually make fresh ones, if they be cut out."

With this I am unable to at all agree. Neither Mr. Dennison, the Famous Players-Lasky Company or any one else has the right to ask a real projectionist, or even a good machine attendant (operator), to project such things to the screen. If cutting them out results in film wastage—which it certainly will, and rapidly, too, in some sections,—the film exchange has the remedy in its own hands, if it cares to apply it. If it does not care to apply it, then let the exchange replace the film eliminated through cutting out the punch marks, etc.

It must be remembered that the exchange comes to us with none too clean hands in this matter.

Plate 19

Mr. Dennison says: "Change Over Signals: Sometimes paper is pasted on the films for change-over signals.

As this department has many times pointed out, IF THE EXCHANGES OF ANY GIVEN SECTION WILL, AS A UNIT, ADOPT THE PLAN OF THOROUGHLY INSPECTING FILM, MAKNG EXACT RECORD OF ALL UNUSUAL DAMAGE THERETO, SUCH AS CHANGE OVER PUNCH MARKS, ETC.? AND REPORT THE DAMAGED FILM TO THE THEATRE

(Continued on page 736)



PLATE No. 18

These punch marks are made by projectionists everywhere and are used for change over signals at the end of each reel. There is absolutely no excuse for this practice, and they should be left in the film as the next projectionist using the print usually makes fresh marks.

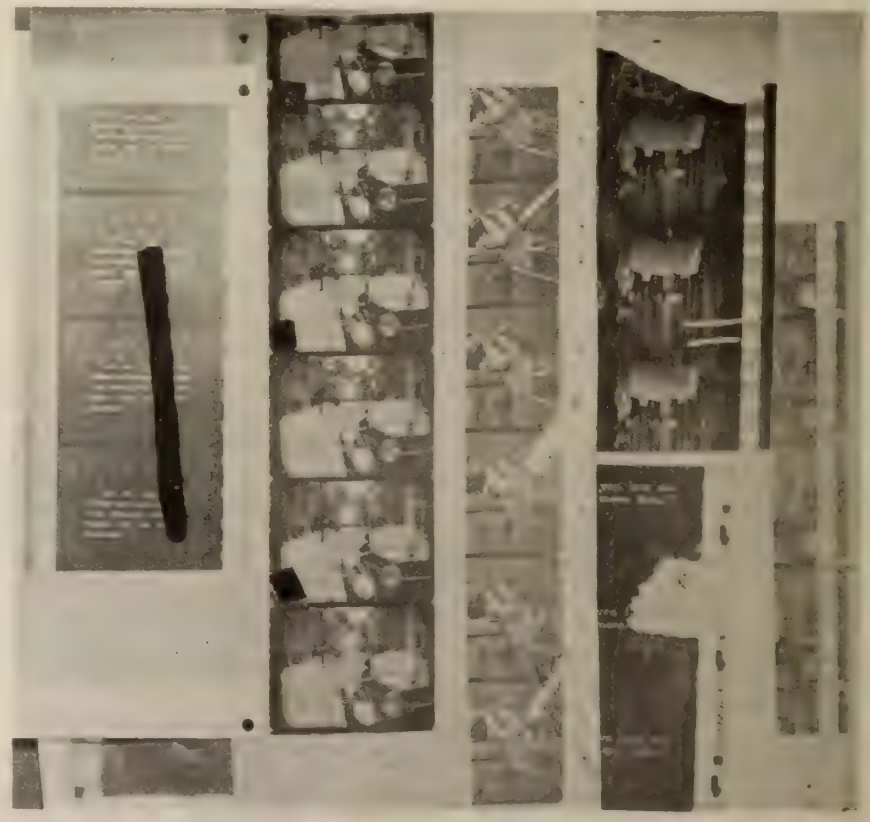
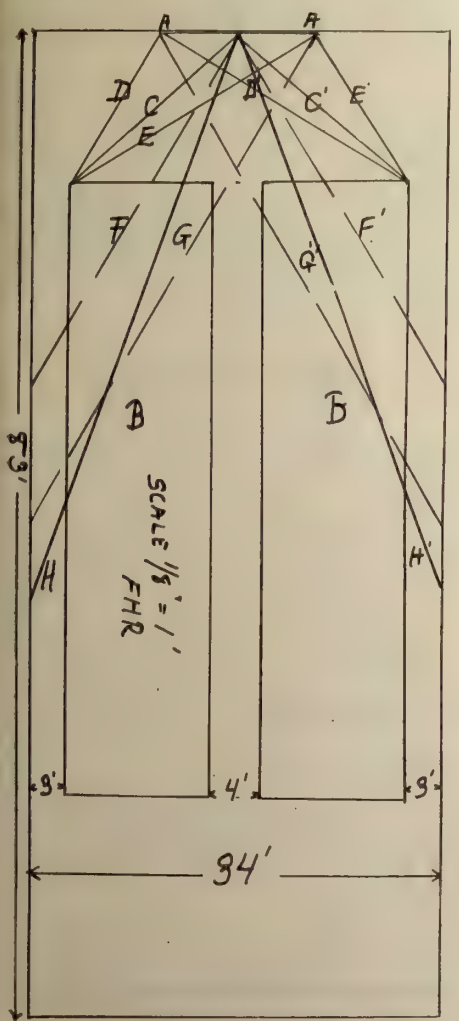


PLATE No. 19

Sometimes paper is pasted on the film for change over signals.

Screen Surface

Recently Vincent M. Tate, Projectionist Tate Theatre, Mildred, Pa., inquired about the feasibility of silvering their kalsomined screen. I asked for certain dimensions of the theatre, after advising him not to attempt to silver the screen, telling him I would then advise as to just what would be best for the theatre in the way of a screen surface. The dimensions are now in hand. The theatre is 83 feet long. It is twelve feet from screen to first row of seats and 63 feet screen to rear row. After I had made the drawing I discovered that I had the seating wrong, in that there are two aisles. There are four seats next the wall on either side, then an aisle and a center bank of seats. This makes the situation somewhat worse than indicated in drawing, as to the front side seats.



First of all, your front row of seats is too close to the screen. The total viewing angle from the center front seat is about 56 degrees. There seems to be a lot of vacant space at the rear end. Why not fill it with seats? Probably you use it for "standees" on busy nights, but with more space in front the condition would be much better, though at that I must admit that here is a goodly percentage of "not wits" who don't seem to have intelligence enough to understand that "right up against the screen" is the very worst possible place in a motion picture theatre. They sprint right down into the very poorest seats in the entire theatre (the front row) even when the house is empty. We ought really to protect them against themselves, but it is asking considerable of an exhibitor with limited standing space, so I dunno.

Examining the drawing, you will see that the various lines are marked with letters. A A^1 is the 13 foot-wide screen. Lines C C^1 show the diffusion angle necessary to cover the front rows of seats from a point in the center of the screen. It is about a 50 degree angle, and as your seats really are, the angle is nearer 55 degrees.

The maximum angle of efficiency of a metallic surface screen is, as you may see by examining tables 12 to 17 of the Blue-book, if you have one, 20 degrees (table 14), so of course a metallic surface screen would give you a terrific fade-away for your front, side seats. But as a matter of fact the thing is much worse than that indicates, because line E shows what a terrific angle the front side seat has to the right hand edge of the picture, while line E^1 shows that the right hand front seat would have the same awful angle to the left hand side seat.

Lines D and D^1 indicate the same condition for the right hand front seats with relation to the left hand edge of the picture.

The 30 Degree Angle

Broken lines F and F^1 show the relation of a 30 degree angle from center of screen to seats, and broken lines G and G^1 show the relation of the 30-degree angle with edge of screen to seats. You will thus see that any screen surface which has not diffusion power enough to cover at least a 30-degree angle would be totally unsuited for use in your theatre, and for really good service you must have a screen with a fifty degree diffusion angle.

The heavy solid lines H and H^1 indicate the 20 degree angle from a point in center of the screen. With a 20 degree surface the situation would really not be as good as this angle indicates, because, as you will see, the right and left sides of the screen would not be so well situated with relation to the seats.

This is my first trial in the matter of explaining this matter in detail and perhaps I've not made it as clear as I might. I hope, however, you will be able to follow it at least fairly well.

The sum-up of it all is that, while a metallic surface screen would give a better result—more brilliant light—for the seats within lines H and H^1, still a very considerable number of seats would be outside these lines, and from them the results would be "not so good."

Painted Surface Best

In my opinion you can get as brilliant a picture as you really need with a good painted surface, besides a more pleasing general effect, and your diffusive angle will then cover all seats, without any appreciable fade-away at all. I would therefore advise you to proceed as follows:

Over the sheet metal surface stretch unbleached bed sheet muslin, which your merchant can secure for you wide enough to cover the picture up and down, without seam, I think. Stretch the cloth tightly and tack it firmly. Then size it with a fairly strong glue size—two coats. Allow each coat to dry thoroughly. Then prime with one coat of half zinc white and half high grade white lead, mixed with two thirds turpentine and one third boiled linseed oil. Add

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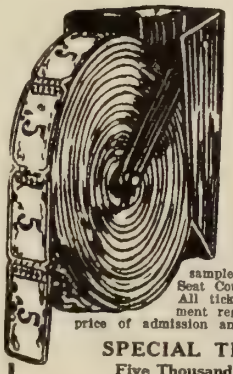
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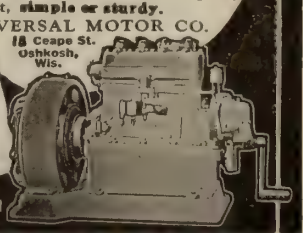
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sufficient prussian or ultamarine blue to give the paint a rather decided blue tint when in the pot.

Let this dry thoroughly, and then coat with zinc white, mixed with turpentine and just a little boiled oil—just enough to act as a binder—maybe one pint of oil to three of turps. Add just a little blue, but not much. Use one or two coats of this, as may seem necessary.

Of course you could put this directly on the metal, but cloth is better, because when it becomes necessary to remove and replace the surface, as it will in time, you can just strip off the cloth. Then, too, the metal surface seldom is smooth enough to look well.

Should such a process interfere too much with the show, you could very easily make a frame of 2 x 4 or 2 x 6 timbers well braced, stretch the cloth on it, size it and paint it, and then place the frame over the old screen.

Such a surface will give you much better reflection power than the kalsomine. It may be recoated at least two or three times before it will need replacing. BUT if you use a seam in the surface, have it made very carefully.

As to Flicker

C. A. Anglemier, Projectionist "Y" Theatre, Nazareth, Pa., says:

Regarding the communication of C. L. Cleveland, Projectionist Star Theatre, Davenport, Iowa, published in January 17 issue, in which he says that he has flicker tendency, using A. C. at the arc. He said he thought it was the rotating shutter of the projector synchronizing with the alternations.

I have the same trouble he describes. I get more flicker when projection speed is increased. Everything seems to be O. K. with the projector, so far as its gears are concerned, and I have no travel ghost. Even titles show not the slightest tendency to travel ghost.

It does not seem possible that the shutter master blade is synchronizing with the dead periods of the crater, but that appears to be the only explanation. Could it be possible that the cycle would vary so that the shutter would synchronize at certain speeds of projection? It has always been said that A. C. at the arc is accompanied by flicker to a certain extent, and I suppose that will always be true.

Must Have Description

Before I say much more on this matter I want a minute description of this thing you are calling "flicker." Synchronization of dead periods and the rotating shutter blades do NOT cause flicker. It just simply diminishes the screen illumination very greatly, BUT since it is very highly improbable that the synchronization would remain exactly in time for more than a second or two, the effect is a dimming and brightening of the light, which may or may not occur constantly and frequently at whatever speed of projection synchronization occurs—the projection speed at which it occurs will depend upon the cycle frequency, and cycle frequency is not necessarily exactly constant. Any slight variation in generator armature speed changes the cycle frequency, and I believe armature speed is subject to pretty fairly constant slight changes.

Theoretically there is constant flicker in an A. C. arc. In practise, however, there is no such thing with 60 cycle current, because while it really is present, it is so very rapid that it is not perceptible to the human eye. Theoretically, and I suppose in fact, there is flicker in every incandescent lamp operating on A. C. Certainly there must be, considerable eye. Due to the relatively high resistance of the incandescent filament the flicker tendency might be ironed out to some extent, as compared to the arc, but all the same the human eye is totally unable, or so I believe, to discern action which occurs at the rate of 120 per second, as do 60 cycle alternations.

This matter will receive no more attention until such time as some one sends in a very careful, detailed description of the thing you are calling "flicker." I don't know what you really have got, but don't believe it is flicker. I think it must certainly be synchronization between shutter blades and dead periods of arc.

Outraged Film

C. V. Hile, Projectionist Majestic Theatre, Akron, Ohio, says:

Have been an interested reader of your instructive department (OUR, not "your"—I am merely the editor of OUR department.—F. H. R.) for quite some while, and for the first time take the liberty of asking questions.

I have noticed that you criticize "Operators" for punching and scratching change-over marks in film. I am NOT defending such practices, because we (my buddy and I) have quite sufficient trouble cutting these marks out, and preparing cue sheets.

Concerning this matter, however, I inclose several (19 of them) clippings of punch marks put in the films by the exchange. THESE WERE ALL TAKEN FROM ONE FEATURE.

DON'T YOU REALLY THINK THIS IS A VERY POOR EXAMPLE FOR AN EXCHANGE TO SET FOR PROJECTIONISTS AND OPERATORS—particularly a man who is just beginning and has plenty to learn, without having cue sheets added to his troubles?

It is my opinion that it is the beginner who does the most of the mutilation, and not the projectionist. WHY NOT CRITICIZE THE FILM EXCHANGES A BIT FOR THEIR EFFORTS TO "DECORATE" THE FILMS WITH PUNCH MARKS, WITH ABOUT SEVENTY FIVE (75) HOLES PER EACH "DECORATION"—and 19 decorations to the one feature?

Second Question

And now a second question. Is there really any good reason why films might not be sent out on 2,000 foot reels, instead of on the smaller ones? The only answer we ever had to this question is that the cost of the new reels would be too high, and a number of the smaller theatres do not have projectors with magazines large enough to accommodate 2,000-foot-reels.

As to the reel cost, I wonder, if they ever figured the saving there would be in film replacements? By this I mean the saving in the inevitable wasteage which occurs at the end of every reel, which would then only occur, in effect, on every alternate reel. Then too, there would be a saving of the cost of trailers and end titles, which would be reduced by one half; also any punching, scratching, etc., which occurs would of course be reduced by one half. Hope all this does not bore you.

Nothing Helpful Bores

Nothing bores me which is intended to be helpful to the profession, Brother Hile. You failed to mention the fact that while the 2,000 foot reels would cost more, there would be only half as many of them.

You certainly have not read the department very regularly, or else not very long, for I've roasted exchanges many, many times for outraging their own films in the same manner they raise so much lleh about when the machine operators (I insist that no Projectionist does such a thing—for if he does he then and there automatically ceases to have the right to call himself by that title) do exactly the same thing. In the nineteen exchange punch "decorations" clipped from ONE FEATURE, there is a total of about 1,500 punch holes—and the exchange has the GAUL to kick about from one to ten put in by the machine operator.

Well, the operator is in mighty poor business when he imitates the exchange in such a thing as this, even thus feebly. Because an exchange outrages the films, the theatre, the projectionist and machine operator by punching fifteen hundred holes in one feature, is absolutely no excuse for the men putting in even one hole, to say nothing of eight or ten.

As To Reels

As to the reels—well, I believe the sending out of film on 2,000 foot reels will come in time, but perhaps not quite yet. It is true that not all theatres could use them; also it is true that the rough handling received in shipment, is a thing to be considered when we propose shipping on 2,000 foot reels. That last is, however, not by any manner of means an unsurmountable objection. It would merely require more careful packing, and perhaps a somewhat more substantial reel. My own view is that that end of it will be solved by substantial shipping cases having separate compartments for each reel. Not a necessarily very costly or a very heavy thing to make, if gone about intelligently.

I believe it is time the exchange gave the matter very serious consideration. Modern practice calls for the use of 2,000 foot reels in projection, and it is a bit silly to double up and "undouble up" the films at every theatre. Don't you think so?

Film Damage?

(Continued from Page 734)

MANAGEMENT, ACCOMPANIED BY A BILL THEREFORE, THE PRACTICE WOULD STOP, AND STOP REAL PRONTO. The projectionist does, and the machine attendant (operator) CAN get along without punching, or otherwise ruining the film, IF HE WANTS TO. But that is the EASY way, and so long as Mr. Lazyman, Don't Care Adam, is allowed to get away with it, having no pride in his profession—well, he probably will continue to do it. In fact to this type of man projection is NOT a profession. It is not even a trade. It is merely a thing to get a living at with the least possible effort. So to screen results—oh, so long as the boss (who is always about on a par with him, else he would not tolerate such crudities as punch marks, scratch marks etcetra on his screen) don't kick, he should worry. He has NO pride in his work. His only fear is getting fired, and his only concern is to "get by."

Harsh words. Yes, but VERY mild compared with what I feel like saying when I look at some of the "change-over signals" submitted to me by projectionists who have clipped them from supposed-to-be inspected films received from an exchange.

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Chicago Wakes Up

The Chicago men, I have been informed, have, through Local Union 110, Chicago Motion Picture Projectionists I. A. T. S. E. & M. P. M. O., won a 7½ per cent. advance on their already excellent scale.

But that fact is of very minor importance to another piece of information sent me, in the form of a newspaper clipping, from Manchester, New Hampshire. This clipping is about the most crude bit of wording I have yet seen mis-applied to the profession of motion picture projection, and the teaching of projection problems by a Chief Cinematographer of a news bureau is almost absurd enough to be funny, still there is nothing at all amusing about it at all, if it is true, because it tells us that even the great and powerful local union No. 110 has at last begun to blink its eyes, and is waking up to the desirability and NECESSITY of learning something besides the mere operation of a mechanism.

Have Roasted 110

I have myself roasted local union 110 many times in the past. I have printed a few letters, and have suppressed hundreds upon hundreds of others roasting projection in Chicago. IN ALL THIS THERE HAS NOT BEEN ONE PARTICLE OF MALICE OR ANIMOSITY. I have simply felt very badly that the organization of the second city in size in this whole land should refuse, absolutely and unequivocally, to have anything whatsoever to do with the work I have been trying to carry forward—the work of education in projection. This was the more deplorable because of the fact that conditions in Chicago had made it possible for the men of that city to secure one of the highest scales in the country, which ought, in common justice and decency, to demand high grade work.

Yet my own observations, backed by the reports of many, many competent judges, have shown that projection in Chicago was not up to the standard, and that local 110 was making absolutely no appreciable effort to improve it.

Please understand clearly that by this I most emphatically do NOT mean Chicago had no high class men or high class projection. On the contrary, Local 110 contains some as high grade projectionists as can be found anywhere; also Chicago has some as high grade projection as you will find anywhere. I speak of the conditions in that city as a whole, and as a whole it was distinctly bad—which ought not to be the case in a city having one of the highest minimum wage scales in all North America.

Exhibitors are slowly awaking to the fact that high class EFFICIENCY in the projection room does pay. Slowly they are beginning to be at least fairly willing to pay for it, BUT the exhibitor resents, and RIGHTLY RESENTS any attempt to compel him to pay high remuneration for inefficient, or just plain punk service.

The Clipping

In part the clipping reads:

The picture operators of Chicago (might include studio men, photographers and theatre operators under that.—Ed.) through their union have planned a series of educational lectures that will, it is expected, make them the most proficient and expert operators in the country. The plan that is now being completed by Tom Malloy, president of the union, will embrace a number of speeches and demonstrative lectures by (Get this—it's good.—Ed.) Norman W. Alley, Chief Cinematographer of the Central Division of the International News, each lecture of which is designed to teach the operator (Operator of pictures?—Ed.) just a little more about electricity and lighting than he needs to know as an operator. In this way it is hoped to pull the picture operators of Chicago to a new level, and one that will make them valuable to their employers, not only as operators, but because they will always be ready to meet any emergency that may arise in their line. "Know more than you need to on the job" will be the slogan of the new educational campaign, original with the Chicago local.

Original

Well, I'll say that latter is original allrighty right. Most of us are well satisfied if we can even know a large percentage of what we need to know on the job of projecting motion pictures. But anyhow that slogan is not a step, but a broad jump in the right direction, and this department is tickled pink if it is all true. Chicago will, after a few months of real study, begin to have some inkling of how VERY much there is to know before we know what we ought to know "on the job."

This department earnestly and sincerely congratulates Local Union 110, and its President Tom Malloy, whom the editor knows very well personally. It unreservedly offers to the Chicago men any aid it can possibly give in this, its new endeavor. Local Union 110 is one of the most powerful in the country. It ought to set and maintain the highest standard of service, and I hope and trust that such a standard will be established in the Queen City by the Lakes.

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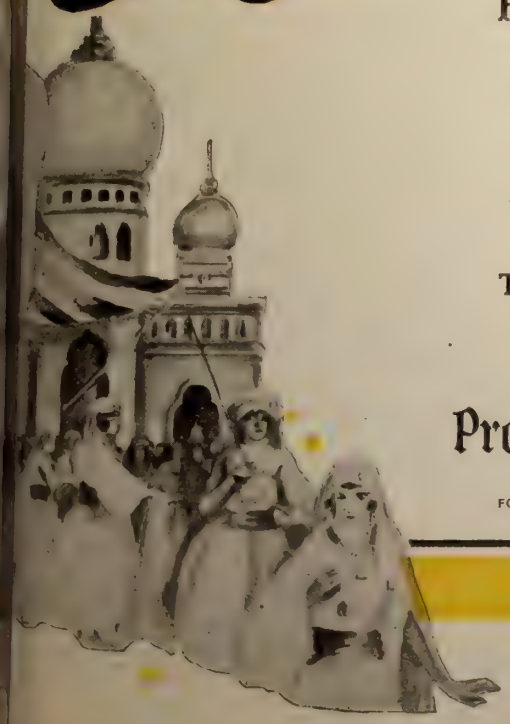
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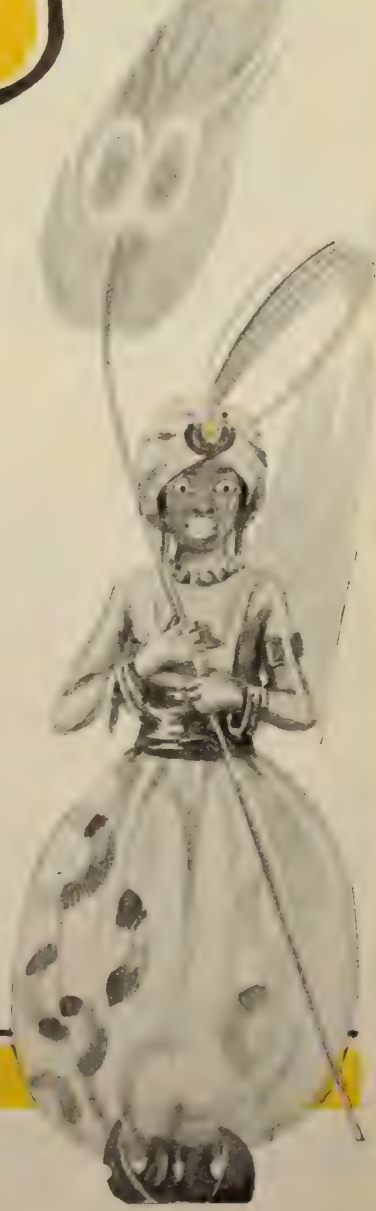
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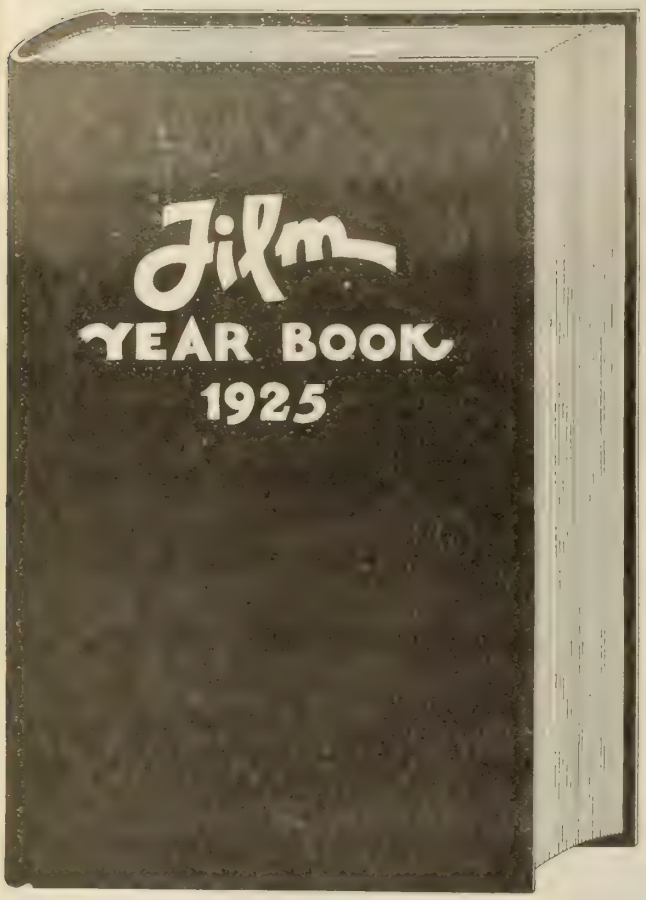
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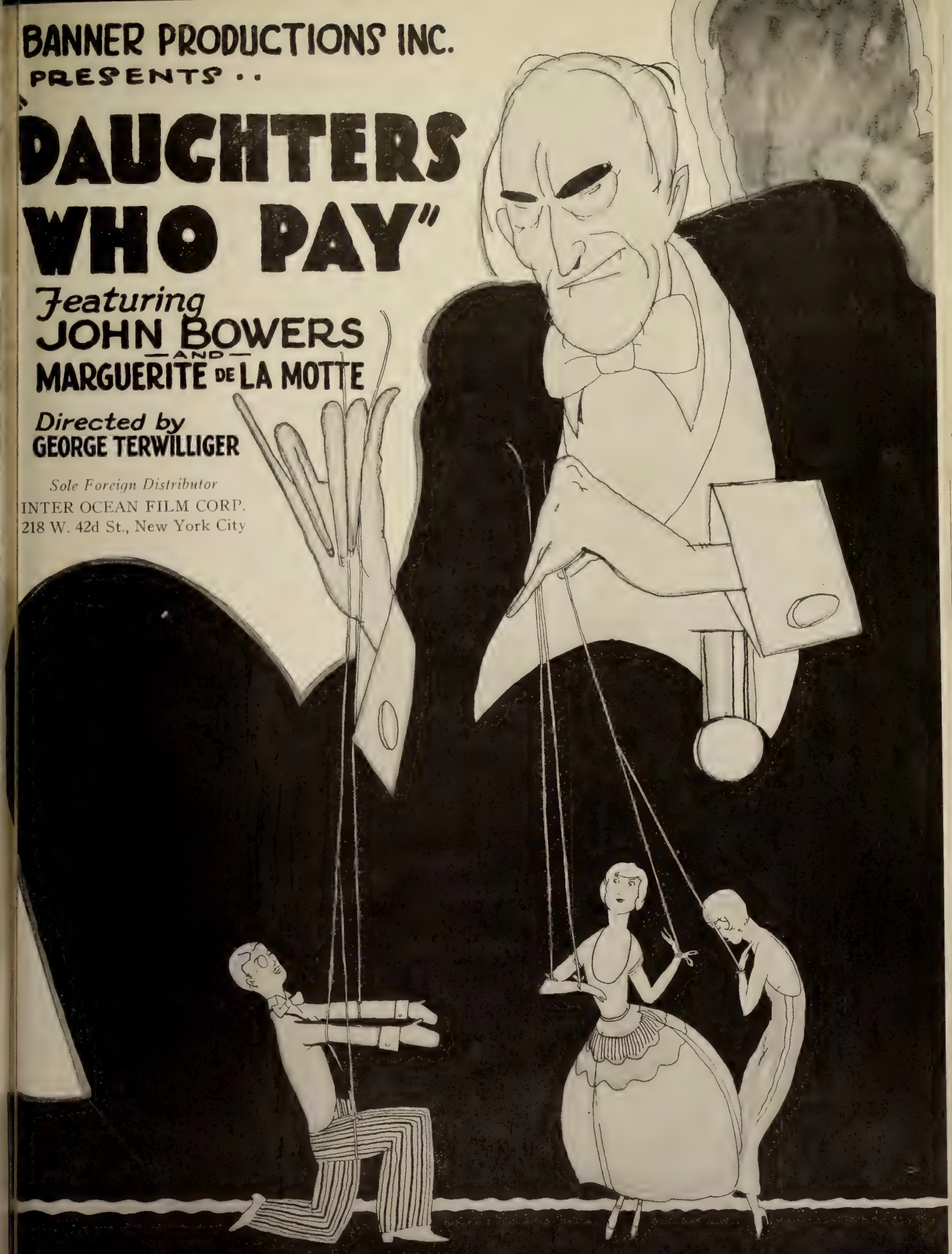
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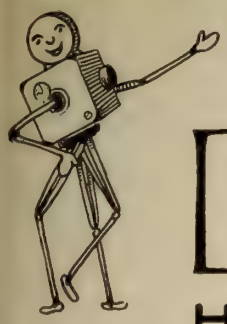
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In other words, New York agrees that *"The Lady"* tops anything she has ever done . . . and translated into movie talk, this means—"It's a wow!"



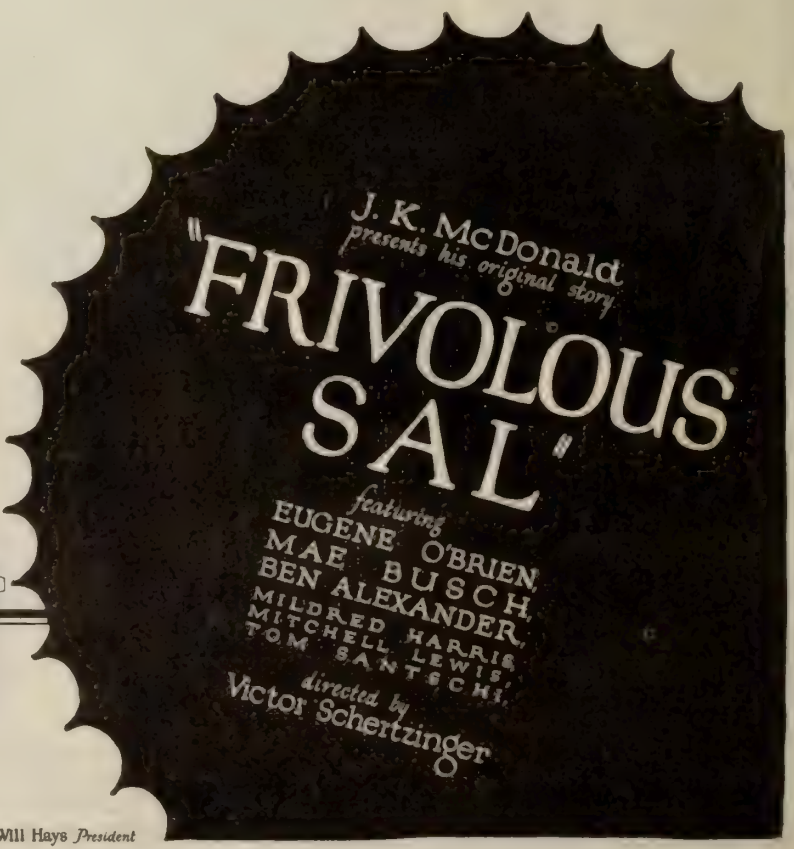
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The
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The Editor's Views

ONE delightful phase of this business is that there are always "problems" to discuss. No matter about last night's box office, or today's bread and butter—if you must push the personal from your thoughts there is always someone to be found who will spend hours arguing, "What is the outlook?" and "Whither are we drifting?"

Sometimes the problems are so one-sided—conversationally—that they grow monotonous in the telling. But always, just around the corner, there is a development that upsets the well-ordered calculations and gives new impetus to the argument.

Some few months ago we had the experience of the monotonously settled phase. The "whither are we drifting" question had only one answer. "The business is drifting into the hands of ——," and then you heard from one to five companies mentioned, according to the individual speaking.

Now we have the bombshell period. DeMille with Producers Distributing; Joseph Schenck marshaling the United Artists forces; other rumors in the offing.

Once more it is a free for all argument.

* * *

THERE is a thought that came to us, however, as we witnessed the inspiringly thrilling premiere of "The Man Without a Country."

William Fox seems to hold a position all his own in the arguments. It is an enviable position. On the one hand, in all the discussion of the dread future no one seems to have any desire to throw any bricks in the direction of William Fox; on the other, his organization is too solidly set, his position too well recognized, for even the presumptuous to attempt to offer sympathy in advance of the Doomsday that is approaching the industry.

A pleasant position, assuredly.

And a tribute louder than many colorful words to the man carrying the banner and the associates guarding the colors.

* * *

HERE'S another angle: Go over the William Fox history and you find it pretty hard to discover any "accidents" to which to ascribe the credit for a growth that has been consistent, and a present position that is unquestionably strong.

Go back to the Box Office Attractions days, and follow the story. And read between the lines the evidence of clear, constructive planning, of foresight, and of unwavering courage.

It didn't take many Box Office Attractions days for Fox to know that he would need his own national system of exchanges. He got it. It didn't take many months of Fox Film Corporation for him to decide that to give the foreign market what it deserved, and to get from it what the corporation deserved, called for a world wide organization answering to a single set of reins. He has it.

Product? What is it the market wants? Big pictures? Moderately priced entertainment? A news weekly? Educationals? Comedies? William Fox answers the market—and that's planning.

Look at a present that includes "The Iron Horse," "The Man Without a Country," "The Fool," and a future that promises "Havoc," "Lightnin'," "Lazybones," and so on.

* * *

WE opened with mention of the industry's much-discussed "problems," and have proceeded at great extent to reach this point: Don't overlook William Fox in any discussion of those problems.

He has theatres enough for his purpose, yet not enough to arouse cries of "competition;" a corporation as firmly intrenched financially as any in the industry; an organization world-wide in reach yet closely-knit in operation, and production schedules at the moment including some of the biggest things the industry has seen. The John Golden association is an example.

Stick a pin in the name of William Fox on the map of the battleground. And if you want to discuss without mentioning Fox—that's your privilege. But keep a weather eye on the pin.

Robert E. Welsh

Moving Picture WORLD

EDITOR - - - - - - - - - - - - - - - ROBERT E. WELSH

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4 out of every 5 motion picture theatres in the United States are reached by a copy of MOVING PICTURE WORLD!

First in the Field!

Speaking Freely

How'd ya like to be a P. D. C. manager or salesman these days? Just when the boys get a Santa Claus present in the shape of "Charlie's Aunt" and the enthusiasm passes the 220 Fahrenheit mark along comes news of the De Mille deal. Shucks, how's a feller going to feel any happier than just plain deliriously happy? If you've ever stood in the shoes of a manager or salesman you know how news like that from the far-off home office can make you feel. Yea boy! It can't be described, nor bought for cash.

I guess big leaguers just have to be big leaguers—you can't keep them down in the minors. John Flinn and Paul Mooney have been playing the film game on the big circuit—and that's all there is to it.

Speaking of "Charley's Aunt" reminds us that an editor doesn't get much opportunity to write random personalities these days if he tries to keep up with all the worth while pictures. "The Lost World," "Charley's Aunt," "The Man Without a Country," next Sunday "Quo Vadis," just around the corner "The Fool," and in the offing "The Phantom of the Opera." Not to forget that "The Lady" is Norma's best-ever, and "Recompense" has Warner Brothers feeling pretty cheerful.

With all the rush of picture-going we will have to try and catch Benny Schulberg while he is in town. It isn't fair for Benny to come in and run out that way.

First National's executive committee meeting has passed into history, but we see an unusual number of familiar faces around the Ambassador and other rooming houses this week. Something doing?

The M. P. T. O. of New Jersey is going to dine "Pete" Woodhull in Newark on March 4th. With eclat and dignity—prominent guests in abundance. Try and keep us away.

And that also reminds us. We would suggest to exhibitor organization officials that they get in touch with President Seider, of Jersey, and ask for a copy of "The Organization Bulletin." First issue has come to our desk. A neat and effective job. Paying its way also—thanks to a back cover ad from our friend, Joe Hornstein. Not so big as to eventually come a cropper when the printer has to be paid and the work to be done; but big enough to carry the message of the organization to its members. Well done, Senor Seider.

Bob Pritchard, who deserted Rogers Restaurant for the confines of Hollywood, is again back in our midst as the vanguard of the First National migration. Indefinitely.

Rumored that Warner Brothers and P. D. C. may get together on theatre building plans if necessary to handle the controlled first run situation. What's a little rumor between friends?

Stopped to talk to a theatre seat salesman Wednesday night and by the time he got half through telling us of all the new houses going up in various parts of the country, he had us dizzy.

But don't think because of all the new ones that we are ever going to reach that famous and fictitious "fifteen thousand theatre" stage. "All the new ones are big ones," said the seat man. "And each big one means about four small ones on the way out. If you can find ten thousand theatres for me when it is all over I'll say you're good."

It's funny how that "fifteen thousand" figure persists. I've seen company mailing lists that run up to twenty thousand. But I'd hate to pay the bill on the waste matter that goes to such lists. Any man who has been in close touch with trade paper circulation work for the past two years knows that good roads and up-to-date houses in "the nearest big town" are killing off the small fellows like flies. And he would hesitate a long time before he would give you his oath that there are fifteen thousand theatres. Yet every once in a while someone will tell you there is something wrong with the trade papers because none can approach fifteen thousand circulation.

It's rather rare in this business of receiving an editor's mail that we get a letter from one man boosting another. It's an event unusual enough for us to give you any such letters in full. So here goes:

Los Angeles, Calif.,

DEAR BOB:

In your issue of December 20th, on your Editorial page, "Speaking Freely," I noticed your nice little boost for me:

I am taking the occasion to write you and thank you for it, particularly the fact that you appreciate that I have been trying my best, at least, with unworthy jobs until I came with First National. I think perhaps the effort to give 100% on something that I knew wasn't 20% will tell in the long run for any of us, and we do have to keep that wolf from the door, don't we?

But it isn't on this account that I am writing you. I am writing to add my word of appreciation for Earl Hudson. He deserves all the fine things that you can say for him. So far as I am concerned, my right arm or my right eye, if it would do him any good because, after all is said and done, there are hundreds standing without the gates and no one to open them that they may come in.

Such friendly help should be recognized by those who are helped and the fact that you publicly opened the way, gives me this opportunity of saying something along the same lines where, coming cold, it might have been misunderstood.

Wishing you and the Moving Picture World the very finest success for the coming year and with kindest personal regards to Epes Sargent, Sewell, Van and the bunch, including yourself, I am

Most sincerely yours,

HARRY O. HOYT.

Germany Changes Rules on Import and Licensing for Foreign Films

Garbled Report Clarified; Trading in Permits Rendered Obsolete

By W. STEPHEN BUSH

THE German government has once more changed the rules and regulations for the import and the licensing of foreign films. A rather confusing and somewhat premature statement concerning these changes has recently been sent over the wires of an international news association. If there was any chance of succeeding, the government would gladly banish all foreign films, but it cannot do so because Germany produces only about one-fourth of the films it needs. There are between 3,500 and 4,000 motion picture theatres in the country, and despite the oppressive taxation business has been improving. Patronage has increased both in quantity and quality. The screen is no longer the exclusive entertainment for the poorer classes.

Germany needs at least 400 features a year, and her own producers can scarcely supply more than a hundred. Unable to dispense with the foreign films, which in ninety-nine cases out of one hundred means American films, the government does what it can to put obstacles in the way of foreign competition. It permits the importation of any foreign film on payment of a small duty, but it will not license the exhibition of this same foreign film except upon all kinds of restrictive conditions. Here are the conditions briefly summarized in English:

1. Permits for the exhibition of foreign films after the 13th of January, 1925, will only be issued if the applicant is able to furnish proofs that he distributes a German made film of equal length. No permit will be granted upon an application, which is supported only by the distribution of a German film obviously made for the sole purpose of obtaining a permit for the placing of a foreign film.

2. Applications for permits to exhibit foreign films will only be entertained if made by renters who are domiciled in Germany.

3. All foreign comedies or educational films, weeklies, scientific films without a dramatic plot, cartoons and similar subjects are exempted from the conditions set out in paragraphs one and two if they do not exceed 500 metres (about 1,500 feet) in length.

4. All applications for permits to exhibit foreign pictures, and all evidence submitted in support thereof, are to be examined and passed upon by a board consisting of six representatives of different branches of the industry. Four members of this board shall constitute a quorum. An appeal lies from the decisions of the board to the government. All applications for permits to exhibit foreign films must be made before the 15th of February, 1925. After the 15th of February all applications will be passed on only from case to case. In no case will the board give an immediate decision.

From all of this it will be seen that permits for the exhibition of foreign films are no longer granted to producers as heretofore, but are given exclusively to distributors "domiciled in Germany." American firms find themselves compelled to distribute their features through such domestic exchanges. The old rule, requiring that for every American film imported into Germany there must be shown the export of a German film into the States, has been abrogated, putting an end to the illegal but highly profitable trading in permits for foreign films.

The Germans keep on wondering why they cannot sell their films on the right side of the water.

They gave a rather formal banquet in honor of Sam Goldwyn. Dr. Kallman, of the Ufa, and Eric Pommer, of the Decla Film Co., arranged the affair on the lot of the Decla, in one of the suburbs of Berlin, and made quite a success of it in a social way.

The two German film men said they wanted to repay Mr. Goldwyn's generous hospitality shown to them on their recent visit to Hollywood. All the big wigs of the German film industry were present, including an official of the government, several press agents and the president of the theatre owners association of Berlin.

Somehow, the impression seemed to have lodged itself in the minds of the banqueters that Sam Goldwyn was trying to qualify as a Santa Claus for the German producers, but before the night had passed the genial Sam appeared to them more in the shape of a Sphinx.

Through all the speeches made by the hosts and fellow guests of the American one could hear the question: "Mr. Goldwyn, what do you think of our beautiful German films, and aren't you going to buy any from us?"

(Continued on page 768)



UFA'S FILM CITY AT NEUBABELSBERG, GERMANY, WITH A GLIMPSE OF SOME SETS

Left to right: Sheds housing stock material and dressing and projection rooms; "The Tower of Silence"; part of a mediaeval castle for "The Chronicle of the Mansion House."

Rental in Europe Wiser Than Sale Outright, Fraser Finds After Trip

Three Months' Survey of Continental Conditions Helps Conclusion

AFTER three months spent in practically every important film center of Europe, William R. Fraser, general manager of the Harold Lloyd Corporation, has returned to Los Angeles with an interesting insight into motion picture conditions abroad, as they affect American productions.

Mr. Fraser gave considerable attention to the question that long has been an important one for the American independent producer in particular, that of the outright sale of foreign rights to his feature attractions or their sale on a guarantee and percentage basis. Mr. Fraser is firmly of the conviction that the latter method is the one which will benefit most, not only the American producer, but his European agent, and the exhibitors of the continent and the British Isles as well.

"By retaining a percentage interest in our pictures," declared Mr. Fraser last week, "we can spur on our European representatives to greater efforts, while he in turn will give the exhibitor even more help than in the past, in putting over his product. I noticed that whenever pictures were being handled in Europe on a percentage arrangement, the exploitation of the product was better than in instances where the productions were sold outright.

"The interest of the American producer in the European handling of his product is bound, in time, to bring about a better situation so far as prints, projection and exhibit are concerned, for the producer is certain to want his product given every advantage from an exhibition standpoint.

"European exhibitors and distributors are welcoming all the co-operation, and assistance they can get from American film men. I think one great trouble in the past has been that Americans have paid too little attention to the European market. American film leaders have gone abroad ostensibly to dig into conditions, and do what they could to improve them yet their investigations for the most part have been very superficial. They accepted the surface conditions as the real situation, when as a matter of fact a little closer inspection would have disclosed much different problems. This is just another argument in favor of the rental, rather than the outright sale of American pictures in Europe. It will compel American manufacturers and distributors to give more attention to the actual conditions abroad; will encourage them to help improve them, where they need bettering; and will obtain for the European distributor and exhibitor a higher type of picture, rather than some of the junk that has been disposed of abroad. American producers have been all to prone to sell their product abroad and then forget it.

"Europe is a great field for the American producer. Properly developed, with the supply of picture meeting the ever increasing demand of Europeans for better pictures, it will prove a source of tremendous revenue for the American magnates. European exhibitors have been educating their patrons to a higher class of entertainment, and as a consequence they are finding their box office figures growing constantly. While we were in Paris, Harold Lloyd's "Safety Last" opened a long run engagement at the Cameo Theatre there. They put on an exploitation campaign that surpassed many staged for the same picture by foremost American exhibitors noted for being able to put them over. A good show was built around the feature, and as a consequence, the picture broke every record for the house since its erection ten years ago.

"This is merely another evidence that the people of Europe, whether they be of London, Paris, Berlin or Stockholm, will give their support to the right kind of picture, properly exploited.

"So far as I was able to judge, film conditions in Europe are now in better shape than at any time since the war. Except in a few centers where local conditions affected the situation, this was true of every country we visited, and we travelled through England, France, Belgium, Holland, Germany, Austria, Italy, Czecho-Slovakia, Hungary, and the Scandinavian countries.

"American players are extremely popular in practically all the centers we visited, and with a few exceptions the stars who are big 'draws' here, are well liked throughout Europe.

"Better theatres are springing up all over Europe. In England we found many of the finest theatres which heretofore were almost wholly in their legitimate drama traditions, have been turned into homes of the cinema.

"American pictures have been responsible for the elimination of much of the feeling the Germans held against the United States following the war. American stars are very popular in Germany, and several have

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AMERICANS VISIT COLISEUM RUINS IN ROME

Left to right: Mr. and Mrs. William R. Frazer, the guide, Mr. and Mrs. John C. Ragland and Ike Blumenthal, a Paramount representative in Europe.

Italy Would Welcome An American "Filming Invasion," Says Simone

By CHARLES SIMONE

MUSSOLINI'S great leadership and the Italian's earnest desire for peace and prosperity have saved Italy from the brink of Bolshevism and placed her firmly upon solid financial foundations. The Italian people have seen the light, they are alive to the fact that a happy state of mind comes from within. They know that if they would have prosperity they must strive for it, and thus, urged on by the same uncommon common sense and one common impulse, they are hard at work accomplishing wonders, and have already set a brilliant example for the rest of the war weary world.

Italians, as a rule, admire and like Americans; their liking is peculiarly akin to worship. Italians who have been in the United States and return to their Fatherland steadily and enthusiastically sow the seed of pro Americanism. Americans in Italy (tourists, residents, students, etc.) do much to strengthen Italy's good will and amity for America.

American enterprises in Italy are thriving, safe and profitable; there is room for more, especially for motion picture producing. Unquestionably Italy is nature's film studio par excellence. Comparisons are odious. Climate, scenery, sunlight, favorable labor conditions, etc., all unite in proclaiming Italy the best place for making pictures, no matter how ancient or how modern the theme.

There are some sixty odd studios in Italy, the majority of them located in Turin and Rome. Except for a sporadic production, these studios are now closed and many of them have been actually abandoned for years. The best of them are not to be compared with the fine American studios; they are, however, in accessible and magnificent locations and could, at no great cost, be altered to suit.



CHARLES SIMONE

Picture producing in Italy is practically at a standstill, and the Italian producers, who "made hay while the sun shone," have been forced into retirement. "Angels" and banks are tired of losing money fostering the ambition of impossible "stars," backing short-range directors, pipe dreamers, "titled" schemers et similia. And, as it often happens, when a worth-while producer, a corking good story and a real director are looking for financial support, they are made to suffer for the sins of others.

Years ago, even before the World's War, Italy conceded the picture premiership to America, and today Italy admits her inability to successfully compete with America in the production of pictures, but feels sure that she can assist in making American films better. Except for a handful of so-called film men who never were and others who are dead and do not know it, Italians are ready to welcome an "invasion" of American producers; a consummation devoutly to be wished. The alert, far-seeing American producer will not hesitate to extend his activities to Italy. Now is the time.

Germany Changes Rules on Film Importation

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An American at a German banquet is at a distinct disadvantage, for his auditors are literal to the last degree and quite resentful of humorous evasion. The men of the Ufa, having bought the Metro-Goldwyn product for Germany, were eager for some sign of reciprocity.

Mr. Goldwyn assured the Germans that he was delighted with the great progress made by the German film industry. He explained that selling was much more in his line than buying. He has sold more than one Goldwyn Company, he said, and he might sell another in the near future. To all this the Germans listened in what, to a superficial observer, must have seemed pained silence.

Only when Goldwyn ventured to offer them some advice as to the best way to get into the American market did the Teutonic after-dinner speakers come to life again. Goldwyn's advice to make films of an international appeal was not well received. There ensued something like a controversy around the festive board and the dreadful question of costume plays was warmly discussed.

After the festivities, Mr. Goldwyn looked over the big sets and the zoological garden of the Ufa out on the bleak and barren lands of Newbabelsberg and again wished his German friends good luck. The next day he departed for Budapest.

Rental Wiser Than Sales

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bigger followings than the German stars command. This situation will become even more marked when they do away with the restrictive law which now prohibits the importation of more pictures than are produced in Germany.

"The entire European industry is literally becoming Americanized. Their producers are following, as close as possible, with the facilities they can command, the production ideas entertained by Americans. The exploitation of pictures, the ballyhooing, the general publicity would do justice to the smartest men engaged in this field in America.

"Scandinavian film men are setting a pace that their European brothers are finding it hard to follow. In Stockholm they keep right up to the minute on their releases. Harold Lloyd's 'Hot Water played there virtually simultaneously with its release in the United States. It ran in two first run theatres at the same time. Their film houses are really worthy of the name 'palaces,' and their presentations measure up with the best American standards.

"Europeans are especially fond of comedies. They have had their share of tragedy, and now they want to laugh. They also go in strong for the romantic American drama, and spectacles, but they no longer will patronize the trash that for years was thrown on the European market. They shop for their entertainment, just as the theatre-goers do in this country.

"There never has been a time when film conditions in Europe were as promising as they were indicated during our visit, and everything points to a continuance of this favorable situation."

Indiana Fights Second "Blue" Bill; Sunday Measure for Rhode Island

Daylight Saving

The nearing of the daylight saving season provided another matter for discussion by members of the Theatre Owners Chamber of Commerce. At their meeting this week some one suggested that if the long-day period could not be entirely eliminated, at least it could be curtailed. Every day, every week and every month of longer sunshine in the summer affects the exhibitor bank. This seemed to be the consensus of opinion and the matter closed with the legislative committee being instructed to go into conference on this subject with Chairman O'Reilly.

Warners Building Own Radio Station to Boost Films

Articles of incorporation of the Warner Bros. broadcasting station, with a capitalization of $50,000, have been filed with Secretary of State Frank Jordon, in Sacramento, Cal. The concern is a subsidiary of the Warner Bros. Pictures, Inc., and simply means that Warner Bros. have realized the value of radio as a means of advertising motion pictures and intend to make use of it.

Jack Warner, who is now in New York, stated that work on the station, which will be located in the Hollywood studio of the company, is well under way and it will open on March 4 with the broadcasting of President Coolidge's inaugural speech.

The station, he said, will be known as KWB, with a 312 meter wave-length. No other studio or concern of any sort for that matter, can hereafter build their own broadcasting station in California because the Warner Bros. license was the last the government will issue in that section, he said. The station will be used entirely by Warner Bros., with the exception of an arrangement made with the Los Angeles Herald, which will broadcast current news at certain periods.

NEW YORK STATE UNITING

Walter Hays, president of the M. P. T. O. of N. Y., Inc., and Jules H. Michael, chairman of the Buffalo Zone, of the same organization, visited Syracuse on February 9 to address a meeting of exhibitors in the Salt City. Mr. Hayes outlined the aims and policies of the state body and asked that Syracuse exhibitors get behind the organization with both feet so that a 100 per cent. membership could be attained. He told of the fine work being accomplished in the Buffalo and Albany as well as New York zones. Mr. Michael, who also is a member of the legislative committee of the state organization, discussed legislation now before the solons in Albany affecting the theatre business, and assured exhibitors that with their support there was no doubt but that these measures could be defeated.

Hoosier Legislator Tries to Pacify Fanatical Reformers—Canon Chase Favors Sabbath Whiskers—Ohio Pastor a Liberal

JUST about the time Indiana exhibitors begin to breathe a sigh of relief and start exchanging congratulations over the death in the Legislature of the "movie" censorship bill, along comes another "blue Sunday" measure and up another notch goes the Kissinger "blue Sunday" bill, which has been pending in the House since early in the session. Such is the life of a Hoosier "exhib."

The latest "indigo" bill to make its appearance is one by Senator LeRoy Leonard of Warsaw, to amend the existing Sunday observance law so as to increase some of the penalties of the act. The measure also would require the attorney-general to act in enforcing the law in cases where prosecuting attorneys fail to do so.

The existing law provides for penalties of fines ranging from $1 to $10. The Leonard bill provides that persons convicted for following their usual avocation on Sundays would be subject to a fine of not less than $10 nor more than $25 on first offense and $25 to $100 fines on second or subsequent convictions. In addition, the bill provides that the licenses of offenders who are required to procure licenses would be revoked.

If no license were required for the operation of the business or act by which the law was violated, the business or act could be declared a public nuisance, under the terms of the bill, and maintenance of such would subject the violator to a fine of not less than $100 nor more than $1,000. Under this section it might be possible to close some of the "movie" houses and theatres now operating on Sundays.

It was reported in legislative circles that the amendatory measure was offered as a "pacifier" to the more rabid group of reformers by a group not quite so "blue." The more rabid group has been centering all efforts to bring about the passage of the Kissinger bill, which, although bleached somewhat from its original form, is still regarded as extremely severe. Both measures will be opposed by the liberal group.

The Kissinger bill survived efforts to postpone it indefinitely this week and has been advanced to second reading. After accepting the Kissinger bill, the house killed the Smith bill, another "blue" measure, which was designed to prevent Sunday baseball, football or any other sports for which a fee is charged or a reward dependent on the outcome of the contest.

The Kissinger bill came before the house by way of a divided committee report, a minority report signed by Representative Russell Duncan of Indianapolis, favoring indefinite postponement, and a majority report by the other members of the morals committee favoring passage. After a short speech by Representative William H. Kissinger, of Columbia City, author of the bill, the house passed the measure to second reading. The measure is being actively supported by the Lord's Day Alliance.

It is expected that a bill which would legalize the Sunday showing of motion pictures in Rhode Island will soon be introduced in the Legislature. Governor Pothier and other Republicans, who are in control of both houses of the Assembly, are reported to be ready to support such a bill.

Canon William S. Chase, head of the New York Civic League, at the State Capitol recently declared that he was working to prohibit Sunday motion picture shows as well as all barbering on that day. He will devote his entire efforts this winter to securing support for these two bills. Canon Chase denied that he had directly sponsored the so-called "Blue Sunday" bill introduced in the New York State Legislature last week.

A real thrill was given exhibitors at Akron, Ohio, in a sermon delivered by the Rev. Lloyd C. Douglas, of the First Congregational church, when he severely criticized attempts of reformers to bring about enforcement of the Sunday blue laws. The Rev. Douglas said in part: "When the churches have suceeded in driving Sunday amusements, and especially the movies, out of the field, by using the law as a club, the young people who have been in the habit of patronizing such sources of harmless and pleasurable recreation will not be inclined to smile upon the institution that has been instrumental in depriving them of Sunday amusements."

Decision was reached at a meeting in Oklahoma City of the Oklahoma Ministers' Conference and Evangelistic Institute of the Christian church to draft and have introduced in the Oklahoma Legislature a bill to prohibit Sunday picture shows. Should the proposed bill fail of passage, the ministers plan a state-wide referendum.

WISCONSIN LESSONS WELL TAUGHT

Members of the M. P. T. O. in Wisconsin are rapidly learning how to avoid difficulty with exchanges and accordingly are effecting a saving to themselves. This is the statement of Henry Staab, executive secretary of the M. P. T. O., who, to illustrate his statement, points to the fact that of ten cases confronting the Wisconsin arbitration board at its next meeting, only one is a member of the exhibitor organization and his case involves a minor point which is likely to be settled before the session is called.

Cecil B. De Mille and Prod. Dist. Corp. Affiliate in New $10,000,000 Company

New Company Takes Over De Mille Unit, With Stars, and Control of Distributing Organization—Ince Studios in Deal



CECIL B. DE MILLE

CECIL B. De MILLE, insisting upon "absolutely untrammeled competition" in production, has affiliated himself with Producers Distributing Corporation.

De Mille, essentially a creator of motion pictures, asserts he is happy to form this alliance, and further asserts the organization that will release his pictures, together with pictures which he will supervise, but WILL NOT ACQUIRE THEATRES.

The affiliation, rumored several weeks ago, and commented upon by the editor of Moving Picture World editorially at that time, is considered a timely move in the direction of aiding the independent motion picture theatre owner.

A formal statement promulgated on February 6, explains the details of the formation of a ten million dollar corporation, the affiliation of a long list of leading players, authors, directors, and prominent scenario writers, and elaborate production plans that will encourage independent producers of merit and develop new screen talent.

The new corporation, with papers filed in Delaware, will be known as The Cinema Corporation of America, with a capitalization of $10,000,000. This company will acquire the De Mille producing organization with the Thos. H. Ince studio at Culver City, to be known hereafter as the De Mille Studio, and will take over the property and interests of the Producers Distributing Corporation with its twenty-seven branches and foreign connections.

Pledges Independence

In announcing his affiliation with the Producers Distributing Corporation, Mr. De Mille, who announced his resignation a month ago as director-general of the Famous Players-Lasky Corporation, said:

"Because I feel that absolutely untrammelled competition is necessary for the greatest future of motion pictures, I have gone into this new alliance pledged to keep the film field wide open—pledged to give full and complete support to all independent thinkers whose efforts are not receiving proper presentation to the public under present conditions.

"In merging my production activities with a young, live, going company, I feel that I have entered a greater field of service to the public than any in which I have so far operated. Our plans contemplate making this organization a truly competitive factor, able to stand parallel, financially and artistically, and in every other way, with the biggest in the industry, and make definite advance towards the goal of better pictures."

Stars and Supporting Players

Mr. De Mille will start out in the new corporation with an excellent background of individual stellar attractions, foremost of which will be Leatrice Joy, Rod La Rocque and Florence Vidor. Miss Vidor has starred successfully for some time. Miss Joy and Mr. La Rocque are the latest De Mille players to graduate to stardom. Miss Joy, in her initial starring pictures, "Changing Husbands" and "The Dressmaker from Paris," has more than redeemed the promise shown by her in such Cecil B. De Mille successes as "Manslaughter," "Triumph," "Saturday Night" and "The Ten Commandments."

Rod La Rocque, in "The Ten Commandments," established himself as a consummate artist and he has enlarged his hold on the public since that picture with splendid performances in "Feet of Clay," "The Golden Bed," "The Code of the Sea" and "Forbidden Paradise."

The productions of the De Mille Studio will have the immediate services of a group of supporting artists, including Vera Reynolds, Lillian Rich, Julia Faye, Clive Brook, Barbara Bedford and Robert Edeson, together with such eminent writers and directors as Jeanie MacPherson, author of "The Ten Commandments"; Beulah Marie Dix and Bertram Millhauser, Bradley King, scenarist of "Anna Christie"; Olga Printzlau, Frank Urson and Paul Iribe, directors, and others of importance whose deals are approaching the point of signature.

Developing New Stars

Mr. De Mille announces that he will organize at once a stock company similar to the famous "Lasky Stock," which he organized ten years ago and from which he developed such stars as Gloria Swanson, Thomas Meighan, the late Wallace Reid, Bebe Daniels, Agnes Ayres, Leatrice Joy and Rod La Rocque. This company will supply players for both the Cecil De Mille and Christie-Hollywood Studios, providing special opportunites for the development of young players.

Producing headquarters of the new corporation will be at Culver City, Cal. In addition to two or three pictures to be personally directed by Mr. De Mille each year, he will supervise between ten and twenty others. In addition to the De Mille productions, the company will continue to distribute the productions of Hunt Stromberg, whose stars are Priscilla Dean and Harry Carey, Al and Charles Christie, producers of "Charley's Aunt," with Syd Chaplin, and other farce features, and the Belasco production "Friendly Enemies," starring Weber and Fields, now being completed in Hollywood.

Independent Releases

Commenting on the future program, Mr. De Mille said: "We will shortly announce a number of productions from big independent players and producers who have been atracted by our plans but whose names cannot yet be announced. The soundness of the policy to encourage film independence has already been, and will continue to be, a magnet for those really big screen people who desire a more adequate outlet for new, interesting and startling ideas."

Strong Financial Backing

The officers of the Producers Distributing Corporation: F. C. Munroe, president; Raymond Pawley, vice-president and treasurer; Paul C. Mooney and John C. Flinn, vice-presidents, will continue in charge of the company augmented by Mr. De Mille and his associates, and the increased interest in the

"A Free Field"

In announcing his affiliation with the Producers Distributing Corporation, Cecil B. DeMille said:

"Because I feel that absolutely untrammelled competition is necessary for the greatest future of motion pictures, I have gone into this new alliance pledged to keep the film field wide open;—pledged to give full and complete support to all independent thinkers whose efforts are not receiving proper presentation to the public under present conditions."



EXECUTIVES OF PRODUCERS DISTRIBUTING CORPORATION

Left to right: Paul C. Mooney, Vice President in Charge of Distribution; Raymond Pawley, First Vice President and Treasurer; F. C. Munroe, President; John C. Flinn, Vice President in Charge of Production and Advertising.

company's affairs by a strong financial group of which Jeremiah Milbank, of New York, is prominent.

The Motion Picture Capital Corporation, the finance corporation which is already financing the output of twenty or more independent producers for a half dozen different releasing organizations, has made contracts with the Cinema Corporation of America under which it will co-operate in the financing of a several million dollar program of pictures during the coming five years.

The Motion Picture Capital Corporation was organized in 1923 by Frank R. Wilson, now its president, who has associated in the enterprise a strong group of downtown capitalists.

Wide Open Competition

In behalf of Producers Distributing Corporation the following statement was made by F. C. Munroe, president:

"Since the present Producers Distributing Corporation was organized a year ago it has been our aim to gather to ourselves some outstanding figure of the industry who would attract capital and secure support for our desire to maintain for the theatre-owners of the world a healthy and normal condition of wide-open competition. Cecil De Mille exceeded our fondest hopes. He was not only willing to accept our original program but to carry it much further, to become an equal partner with us in building this idea and ideal into a thing which would benefit not only the commercial side of the industry, but more important, the artistic side—the side which will make more valuable and uplifting to the adults and children of America the stories they see flashed on 20,000 screens."

Constructive Production Policy

That the new alliance will bring into being a number of strongly constructive production policies was stated by John C. Flinn, vice-president of Producers Distributing Corporation, who said:

"Cecil De Mille was the last one we needed to lead the way in the vitally important struggle for a continuation of independent thought on the screen. With him we will be able to build for the future as well as adequately supply the present. No one exceeds, in ability to pick and encourage talent, the man who developed as stars Gloria Swanson, Thomas Meighan, the late Wallace Reid, Agnes Ayres, Bebe Daniels, Jack Holt, Leatrice Joy and Rod La Rocque. His genius in that direction will have a special outlet through the medium of the stock company which will contract players for use by either the Cecil De Mille studios or the Hollywood-Christie studios. This stock company will be similar to the famous Lasky stock company which Cecil De Mille organized over ten years ago and which has been the source of more outstanding stars than have been developed through any other single channel. Through this two-studio stock company, we will be able to keep a fine group of real artists continuously busy exclusively in the productions we release."

Mr. DeMille and his entourage returned to Los Angeles, hazarding the superstitions of "Friday, the Thirteenth," when they entrained.

Before leaving New York, Mr. DeMille, in a chat with a representative of Moving Picture World, at the Ambassador, said he plans to have his first productions ready for release August 1.

"Two years hence," Mr. DeMille said, "it would have been impossible for me to effect an alliance of this character. It would then have been too late."

(Continued on following page)



CECIL B. DE MILLE "STOCK COMPANY" PLAYERS

Top row, left to right: Barbara Bedford, Lillian Rich, Robert Edeson, Florence Vidor and Julia Faye. Bottom row, left to right: Vera Reynolds, Rod LaRocque, Clive Brook and Leatrice Joy.



DE MILLE PRODUCTION UNIT HEADS AND AUTHORS

Top row, left to right: Miss Bradley King, chief of scenario department for the late Thos. H. Ince; Paul Iribe, co-director with Frank Urson (art director for Mr. De Mille); L. M. Goodstadt, business manager; Frank Urson, co-director with Paul Iribe of "Forty Winks," "Changing Husbands" and "The Night Club," former assistant director for Mr. De Mille; Mitchell Leisen, associate art director and costume designer; Jeanie MacPherson, famous screen writer and author of "The Ten Comandments" as produced by De Mille. Bottom row, left to right, Barrett C. Kiesling, personal representative of Mr. De Mille and publicity director of De Mille productions; Olga Printzlau, special writer, etc.; Beulah Marie Dix, novelist and playwright, author of "Feet of Clay"; Mrs. E. K. Adams, head of Cecil B. De Mille's reading department and responsible for the selection of the stories used by the organization, and Bertram Millhauser, scenario writer.

Standing in his room, in the Ambassador, DeMille described the gradual closing of the doors against "independents" by holding out his hand and slowly closing his fist.

"It was coming to this," he said. "But we are in this situation for the purpose of trying to show the independent theatre owner that we are with him, and that he can get good pictures (the best we can make), without having to submit to any of the alleged forms of injustice which anyone may seek to impose."

Speaking of production, he said:

"Whether you plan forty, or eighty pictures a year, all must pass through ONE MAN. One brain must consider them all. If you do this year after year, the quality and tone of the pictures must suffer. We shall cut down. We believe it is possible for one man to properly pass judgment on, say, twenty pictures, or thereabouts."

On the topic of product, Mr. DeMille said he has acquired the screen rights to four stage plays, three of the current Metropolitan season, and one of last year's plays that no one had succeeded in landing. Four novels, current successes, have been acquired, and the scenario and reading department in his organization is considering a number of stories.

"The market must be kept open," DeMille said. "You can't throttle an art. It must have its proper and natural expression. We shall make big pictures, and programme pictures."

Mr. Munroe, head of Producers Distributing Corporation, who dropped in on Mr. DeMille at the moment, said:

"We have no desire to go into the exhibition of pictures. We shall produce, but we will not exhibit pictures. Please make that very clear. We have been in business just a little more than a year, and we had many plans, some very big ones, for the future, but we scarcely hoped to be able to have Mr. DeMille with us. Now his association with us is an assured fact. Everyone in our organization is supremely happy."

Mr. DeMille's proposed European trip was called off. Soon after his return to the West Coast, work will be begun on "the DeMille pictures."

PINEVILLE, KY., THEATRE FIRE

The Gaines Theatre at Pineville, Ky., was destroyed by fire on the evening of February 3, the blaze starting in the projection room at 8:30 o'clock in the evening, at a time when a crowd of people, estimated at all the way from 300 to 600, was in the house. Fred Frank, projectionist, suffered painful burns about the hands in trying to put out a blazing film, and an assistant in the booth also suffered slight burns.

F. P. L. DECLARES DIVIDEND

At a meeting held recently the board of directors of Famous Players-Lasky Corporation declared the regular quarterly dividend of $2 per share on the common stock, payable April 1, 1925, to stockholders of record at the close of business on March 16, 1925. The books will not close.



DEPARTMENT HEADS OF PRODUCERS DISTRIBUTING CORPORATION

Left to right: Charles Beahan, Eastern literary adviser and production editor; George W. Harvey, advertising manager; Charles J. Giegerich, director of publicity; Joseph O'Sullivan, editor of "The Dotted Line," House Organ and Business Promotion Journal of the Corporation.

Showdown Is Expected February 16 on Milwaukee Group Buying Issue

Speculation Rife as to How Exchanges Will React—Membership Being Kept Secret—Wiesner to Handle All Booking

A SHOWDOWN on the co-operative buying issue is looked for in Wisconsin, shortly, when the newly formed Badger Theatres Corporation, a state-wide booking organization, begins functioning on February 16 from its Milwaukee headquarters. Just how exchanges will react to the corporation is the cause of considerable speculation.

Final details of organization were worked out by the corporation at a mass meeting of members at the Maryland Hotel in Milwaukee on February 5. Between forty and fifty exhibitors, many of them from points outside Milwaukee, attended and heard the aims of the new organization explained by those heading the venture.

membership role would be made public after the meeting, the officials decided to keep this matter secret, taking the stand that their organization is similar to a private business enterprise and therefore names of those connected with it should not be of interest to outsiders.

However, observers at the hotel noted that showmen from Rhinelander, Marshfield, Racine, Beloit, Janesville, New London, Beaver Dam, Fond du Lac and other points in the state, besides those from Milwaukee, were conspicuous in the lobby during the day and it is therefore assumed that those places represent strongholds of the corporation.

Because the idea of a Badger Theatre Corporation originated with J. H. Silliman, Fred Seegert, George Fischer, E. W. Van Norman and other leaders of the M. P. T. O. in Wisconsin, it is generally reported that the new enterprise obtains most of its support from cities where the theatre owners' organization is strongest.

As far as can be learned, the corporation still lacks representation among the large downtown Milwaukee houses. Whether it can fulfill its aim without such membership is the cause for considerable speculation, but those on the inside insist that the large downtown houses are unnecessary.

Great secrecy surrounds the activities of the corporation leaders, the stand being taken that they represent a private enterprise which may be harmed by improper publicity. The announcement following the meeting of February 5 was merely to the effect that final details had been completed and four directors had been added to the seven originally named. These directors, with Max Wiesner, general manager, will direct the affairs of the booking combine.

Wiesner was introduced to all of the members and went into detail regarding the aims of the new enterprise. It is understood that it was pointed out to members again that a belief that the corporation will mean an immediate sharp reduction in the price of films is unsound.

Rather, it was explained, the co-operative buying of films through the central office at Eleventh and Wells streets in Milwaukee, would, among other things, result in a saving of time for the average exhibitor and eliminate the necessity of dealing individually with numerous salesmen.

It is planned, it is said, to have Wiesner do all the buying according to requests made upon him by members. Thus, for example, if a certain exhibitor desires three First National pictures and two Warner Brothers, he will make known his desire to Wiesner and the general manager will carry on all the necessary negotiations. The general manager will naturally be in an advantageous position in his deals inasmuch as he is the representative of approximately fifty houses.

It is reported, however, that a certain amount of opposition may be expected from the larger exchanges because of the fear that the organization may become so powerful as to dictate prices. However, thus far none of them have announced a definite stand.

The manager of one of the largest film distributing offices in Wisconsin sounded the sentiments of his fellow exchange men when, in response to a query as to his attitude, he declared:

"So far we are still carrying on business with individual exhibitors. We have not been officially approached by the Badger Theatre Corporation and until that is done we will not recognize that it even exists. After February 16, if an attempt is made at collective buying, the situation may be different. At present all we can do is wait and see what develops."

Of the eleven directors in the organization, five are holders of the major offices and include: J. H. Silliman, president; George Fischer, first vice-president; E. Rice, second vice-president; E. W. Van Norman, secretary, and Fred Seegert, treasurer. The other two original directors are Charles Trampe of the Rainbow and Climax theatres, Milwaukee, and Ernie Langemack of the Colonial, Milwaukee.

The four directors chosen at the mass meeting are: John Adler, Marshfield; E. Prinzen, Fond du Lac; Jack Hickey, New London, and F. E. Wolcott, Racine.

NEW HACKENSACK THEATRE

Hugh Otis, manager and owner of the Lyric Theatre ,Hackensack, N. J., was granted a license and permit to erect a 2,500-seat theatre at 191-3-5 Main Street, Hackensack. When completed it will be among the largest and most modern theatres in the northern part of the State.

New Detroit Theatre

A conference between Sam Katz, of Balaban and Katz, Chicago theatre operators, and John H. Kunsky and George W. Trendle of the Detroit firm resulted in the announcement of the site of the new theatre to be erected in Detroit by the Balaban & Katz and Kunsky interests. The site, heretofore looked upon as uninviting because of the nature of the surrounding buildings, is to cover a complete block bounded by Grand River, Clifford and Bagley avenues.

Work on the demolition of buildings, which will include several of Detroit's oldest landmarks, will commence in the spring and from that time on the theatre will be rushed to completion. It will be known as the Chicago and will be patterned after the Chicago Theatre operated by Balaban & Katz. Its cost will be about $5,000,000 and it will be 13 stories high, with most of the upper flights devoted to office spaces.

ENTERTAIN JACK WARNER

In honor of Mr. and Mrs. Jack Warner, who are in New York from the Coast for the first time in two years, H. M. and Albert Warner gave a dinner Saturday night in the Crystal Room of the Ritz-Carlton. There were present besides the Warner boys, Motley H. Flint and his brother, Senator Flint, of California; Mr. and Mrs. S. E. Morris, Louis Boehm, Joseph Jessel, Louise Glaum, Lillian Hunter, Jules Brulator, Hope Hampton, Dorothy Mackaill, Kenneth Harlan, Herman Starr and Mr. and Mrs. Percy Waters of Philadelphia.

OPENS WESTERN SALES OFFICES

Fish-Schurman Corporation of 45 West 45th Street, New York City, announces the opening of Western sales offices at 6331 Santa Monica Boulevard, Los Angeles, Cal. The firm will carry in stock substantial quantities of Goerz film raw stock negative, positive and panchromatic.

State Rights Sales

C. C. Burr, managing director of East Coast Films, Inc., announced this week that "The Speed Spook," featuring Johnny Hines, has been sold to Western Film Company, 2413 Third Avenue, Seattle, for the territories of Washington, Montana and Idaho. According to arrangements effected Western Film Company will shortly launch an advertising campaign of large proportions to properly exploit this first of the Johnny Hines series.

Sering D. Wilson & Co., Inc., producers and national releasers of "Color Shots," "Ebenezer Ebony Comedies," "Karlo Koler Komics," "Red Head Comedies," and "The Wonder Book," all in natural colors, announce that Harry Danto, president of Theatre Picture Exchange, has taken over the exclusive distribution of "COLOR SHOTS" and "RED-HEAD COMEDIES" for the territories of New York and northern New Jersey. These short reels, one reelers, are in natural color and have been one of the season's best bets on the short reel market.

Three New Milwaukee Houses Announced; to Cost $400,000

THREE new theatre projects, whose total cost will approximate $400,000, have been announced in Greater Milwaukee, lending strength to predictions that 1925 will be a record breaker in the matter of showhouse construction in Wisconsin.

Thus far, although the new year is only a few months old, no less than seven buildings have been announced for Milwaukee alone. In addition, talk of a million dollar theatre to be erected by Pantages has been revived with the announcement that a new site is being considered in addition to the Butterfly Theatre location, which was reported several months ago as likely to be used for the purpose.

Samuel Ludwig, owner of the Columbia and Elite Theatres, is behind two of the three new projects. One is a $100,000 picture house at Thirty-fifth and Center streets, a rapidly growing section of the city. The auditorium, according to the John Topzant Co., architects, will seat 1,200. The building will be two stories high and will house stores and apartments as well as the theatre.

Ludwig's second theatre will be constructed on a downtown corner in Wauwatosa, suburb of Milwaukee. The exact location and plans have not been divulged, but it is expected that in construction it will be similar to the Center street house.

The third venture is a $200,000 showhouse to be built by M. Brumm on Villard avenue, North Milwaukee. Br. Brumm at present conducts the Palace, also a North Milwaukee house. The building will be two stories high, 90 by 120 feet, and will also have stores and offices. The auditorium will seat 1200. The house will be known as the Princess and exemplifying its name will be two mural paintings in the lobby. A $15,000 organ will be one of the features.

Speculation regarding the possibility of Pantages entering the Milwaukee field arises again from the announcement that a site on East Water and Wisconsin streets is among those being considered. Heretofore only the Butterfly site has been mentioned.

The $500,000 show palace announced some time ago for Twenty-seventh and Wells streets by the Mal Investment Company, has begun to take definite form with the wrecking of buildings on that spot to make room for an L-shaped structure, 100 by 150 and 86 by 86.

Well Drilled Employes Avoid Fire Panic in Boston

When Jack Williams, projectionist at the Olympia Theatre in South Boston, Mass., saw wisps of smoke drifting across the shaft of light from the machine, he didn't wait to ask what he should do. He notified the ushers, George Scobey and Edward Cummings, and continued showing a picture. The ushers guarded all the exits. Michael Lydon, owner of the Olympia, also was notified and he immediately ordered the musicians, Miss Ardell Dunn, pianist, and Harry Henry, Jr., drummer, to play lively music.

Going on the stage, Mr. Lydon flashed on the house lights and informed the audience of approximately 450 persons that there was "a little fire next door." Then he told his patrons to file out quietly. Miss Margaret Dinneen, the ticket seller, refunded money to many of the patrons as they left the house. The Olympia's special officer, William Ahern, aided women and children from the theatre. The fire, which was in the basement of an adjoining store, did not damage Mr. Lydon's theatre.

Coming and Going

Joseph M. Schenck and Arthur W. Kelly, second vice-president of United Artists, have returned from an extensive European trip.

H. M. Herbel, sales manager of Century Film Corporation, has returned from a sales trip through Western Pennsylvania.

Barbara La Marr sailed last Saturday for a trip to London and Paris.

E. Bruce Johnson, manager of the First National foreign department, sailed last Saturday on the Berengaria for the Continent where he will spend several months for the purpose of opening new First National exchanges in Belgium, Holland, France, Czecho-Slovakia and Italy.

C. M. Hurd, prominent exhibitor of Grand Rapids, Mich., spent most of last week at First National headquarters, returning home with a contract in his pocket for all First National releases to be shown in his Majestic-Garden Theatre.

Ludwig G. B. Erb, who has been superintending production for Associated Arts Corporation at Hollywood, is back in New York where he is attending to important business matters.

Frank J. Matre, vice-president of Associated Arts Corporation, is in New York to attend the annual meeting of the board of directors of that corporation. Matre is president of the Pittsburgh Fire Insurance Company and vice-president of the Marquette Fire Insurance Company of Chicago.

William Fox has left New York for Hollywood.

Edmund Goulding has returned to Manhattan from an extensive European tour.

Mr. and Mrs. Rowland V. Lee of Hollywood have returned to New York after a three months' honeymoon abroad.

J. Charles Davis 2nd of the Davis Distributing Division, Inc., is touring key cities on a sales trip.

Selling Your Seats

Revival Week brought coin at low rentals.
Edgar Hart has a new style window card.
Uses phonograph to animate a stunt.
How Hyman surrounded If I Marry Again.
A little look at Spanish exploitation.
Raffles for K, the Unknown wins across country.
Advertising matches invade picture field.
A pretty pictorial window on The Sea Hawk.
Sold Inferno with a striking line.
Made a local picture for Merton.
Repeats a plan book cut for a lobby display.
Got 6,342 free lines for Peter Pan.
A good lobby stunt on any book-play.
Another twist to the limerick stunt.
Spreads essay words in twenty stores.
Good advertising examples on Captain Blood, His Hour, Wages of Virtue, Worldly Goods, Between Friends and He.

(All of this, and more, can be found in Selling the Pictures to the Public. Skip a few pages and fall into a gold mine.)

F. B. O. Host at Studio Party; Policewoman Explains Picture

F. B. O.'S first production to be made in the East, temporarily titled "Lilies of the Street," is being "shot" by Director Joseph Levering and Belban Productions at the Whitman Bennett studios, Yonkers, N. Y., with Johnnie Walker, Virginia Lee Corbin and Irma Harrison in leading roles. The event was made the occasion for a Bowery party on the afternoon of February 6. Newspaper, fan magazine and trade paper writers made the trip from New York City in automobiles. Samuel Briskin and George H. Davis, of Belban Productions, made the transportation arrangements.

At the studio the guests were greeted by Major H. C. S. Thomson, president and managing director of F. B. O., Nat Rothstein, director of publicity and advertising, and Mrs. Mary E. Hamilton, New York policewoman, whose story forms the basis of the picture. There was much dancing and scenes were shot, the guests acting as atmosphere. Mrs. Hamilton described the importance of her work toward prevention of crime among children. She has obtained a two months' leave of absence from the police department in order to supervise the production, and she is lending her co-operation in plans to have police chiefs everywhere aid in exploiting the picture.

A buffet luncheon completed the party, which was easily one of the most successful studio affairs ever staged by a motion picture company. Among those present were: David Poucher, treasurer of F. B. O.; Paula Gould, in charge of publicity; Mr. and Mrs. O. E. Goebel, of Goebel & Erb; Mrs. Ross, Mrs. Nat Rothstein, Willis M. Powell, Alma Talley, Rose Pelswick, Ethel Rosemon, Irene Thirer, Lawrence Reid, Regina Cannon, Susan Brady, Clarence Osborne, Larry Moen, Arthur W. Eddy, Harold Flavin, John S. Spargo, W. Adolph Roberts, George Gerhardt, Fred MacIsaac, Elizabeth Kern, J. S. Dickerson, Lawrence Urbach, Clarence Shottenfels and Gus Fausel.

DAVIS TAKING LARGER OFFICES

The Davis Distributing Division, Inc., which J. Charles Davis 2nd organized a short time ago, has been forced to take space double the size of their present offices at 723 Seventh avenue, New York.

No Labor Troubles Hindered "Ben Hur," Declares Niblo

STATING that he was misquoted on his return on February 4 from Rome, Fred Niblo, director-general in charge of Metro-Goldwyn-Mayer's "Ben Hur," on leaving New York for California emphatically denied that there had been any difficulty with the Fascisti government of Italy or any other political party, or that there had been labor troubles of any sort.

"The Italian government gave us every co-operation," Mr. Niblo said. "Even the King of Italy granted us the use of his Villa Boboli in Florence for certain scenes in 'Ben Hur.' That doesn't look as though there were any trouble in that direction, does it?

"As a matter of fact, the statement attributed to me is quite the opposite of the true situation and is an injustice to the government officials who gave us co-operation in every way and to the thousands of Italian artisans and extras who put their heart and soul into the picture."

Mr. Niblo will "shoot" final scenes immediately upon his arrival at the West Coast, he said. In the company which returned from Rome and will appear in the final scenes to be filmed at the studios were Ramon Novarro, May McAvoy, Carmel Myers, Kathleen Key and Claire McDowell.

Executives of the Metro-Goldwyn company, including Nicholas M. Schenck, vice-president and general manager of Loew's, Inc., Edward Bowes and J. Robert Rubin, reviewed more than 12,000 feet of "rushes" of the giant spectacle and delcared that they surpass anything heretofore seen in motion pictures.

Mr. Schenck also was emphatic in denying that the "Ben Hur" company returned from Rome for any other reason than that the mammoth production is about completed. He said:

"All of the big scenes in 'Ben Hur,' the important sequences, have been completed in accordance with the schedule laid out before the company ever went to Italy. We announced several months ago that 'Ben Hur' would be completed shortly after the first of the new year, and that the company would return about this time. It is unfair to the Italians who co-operated splendidly with Mr. Niblo's organization to have any other interpretation placed upon the company's return now."

COURT TAX EASTMAN THEATRE

The Court of Appeals of the State of New York in a unanimous opinion has upheld the decision of a lower court declaring the procedure brought to compel the City of Rochester to tax the Eastman Theatre and School of Music is defective. By this decision the action brought by Julius Hoesterey, Jr., through James L. Brewer, as attorney, comes to a close. The case started in July, 1923, and was in the nature of a certiori proceeding designed to have the courts review the action of the board of assessors in exempting the big Rochester house and school properties from assessment and municipal taxation on the ground that they were educational institutions.

JAMES DONALDSON DIES

James Donaldson, for a number of years in the motion picture industry, died as the result of double pneumonia in a New York hospital on January 26. Mr. Donaldson for three years was circulation manager of Motion Picture News. He later became attached to the staff of Moving Picture World, leaving this publication to become associated with the Conde Nast organization.. He was buried from his home in Mt. Vernon, N. Y., the interment being made in Kensico Cemetery.

UNIQUE NEBRASKA RULING

"The court decides that cities have no right to run competitive picture shows." Judge Bayard H. Paine of Grand Island, Neb., while sitting specially at Hastings, Neb., entered a permanent injunction, restraining the City of Hastings, its council and officials from conducting a competitive moving picture show in the City Auditorium, at the instance of the Hostettler Amusement Company, plaintiff.

St. Joseph Exhibitors Establish a City Association

A new chapter was added to the M. P. T. O. Kansas and Missouri last week when, at a meeting at the Robidoux hotel, St. Joseph, Mo., St. Joseph exhibitors were organized into a city association which will be affiliated with the M. P. T. O. K. and M. The meeting was sponsored by President R. R. Biechele of the Kansas-Missouri; James Watson, vice-president, and C. E. Cook, business manager.

St. Joseph long has been the largest city in the state without a city organization. An election of officers will be held in a few days. The new city association plans to meet every two weeks and actively participate in all Missouri and Kansas affairs. St. Joseph has a population of about 100,000. The charter members of the association are:

N. W. Williams, Electric Theatre; Barney Dubinsky, Tootle Theatre; E. H. Reinke, Colonial and Orpheum Theatres; Mrs. F. Wurtenburger, Empress Theatre; M. F. Meade, Olive Theatre; John Egli, Hickory Theatre; G. E. Montrey, Park Theatre; Roy Spurlock, Star and Nickle Theatres; W. Lench, Jr., Savoy; Edward Peabody, Penn and Palace Theatres.

New National Council to Combat Censorship

The National Council for the Protection of Literature and the Arts, which will combat all forms of censorship, has been organized in New York City, with temporary headquarters at 30 East Forty-second street. It is intended to co-ordinate the interests of authors, artists, screen writers, magazine, book and newspaper publishers, motion picture producers and labor unions.

Douglas H. Cooke, president of the Leslie-Judge Company, heads the temporary organization committee. This also consists of Courtland Smith, executive secretary of the Motion Picture Producers and Distributors of America, Inc.; Peter J. Brady, president of the Federation Bank of New York; Guy L. Harrington, treasurer of the MacFadden Publications, Inc., and William M. Clayton, president of the Publishers' Fiscal Corporation. William A. De Ford is counsel.



JOHN ZANFT

Vice-president and general manager of the William Fox Circuit of Theatres, has just been appointed by Governor Alfred E. Smith as a member of the Board of Trustees and Managers of the New York State Reformatory at Elmira, N. Y., it was announced from the executive's offices this week.

Mr. Zanft succeeds Lieutenant Governor Seymour Lowman, who was first appointed to the board in 1918 and who is resigning in order to assume the duties of his new office.

Garsson Writes Hays in the Interest of Independents

Following the public release of copies of a letter purported to have been sent by him to Will Hays, Murray W. Garsson, head of Garsson Enterprises, is credited with making the announcement that in the future he will call a meeting of independent producers, distributors and exhibitors to consider asking the Government to investigate alleged monopoly in the motion picture business.

Moving Picture World was informed by his secretary that Garsson has been in court all of this week but that he is determined to call such a session of the independents. The date and meeting place have not yet been decided, the secretary said, adding that as regards his letter Garsson has received a reply from the Hays office to the effect that Mr. Hays is now on the Coast and that the message will be brought to his attention.

Charging that Hays "utterly ignored my request for an expression from you as to what has been done or what will be done by you or your organization to put an end to the unfair methods of the Big Three and their subsidiaries, whose tactics today are throttling independent production of meritorious films," Garsson's letter to Hays also declares:

"In spite of the fact that you are so noncommital as to your attitude on this most vital problem, it would seem that the independent exhibitors themselves are thoroughly alive to it, as evidenced by the fact that during the last ten days I have received upward of two hundred letters from exhibitors throughout the country, agreeing with me that an immediate and radical remedy is imperatively necessary to again open the gates of fair competition."

13 New Theatres for Paramount

Famous Players-Lasky, it just becomes known, has invested approximately $13,500,000 in thirteen theatres, some of which are under construction and others of which are now being planned.

With the exception of one theatre, that in Atlanta, now being built in association with the Keith interests, the policy of the new houses will be on a strictly picture basis.

Among the other Paramount sites in respect to this project are: the Putnam building, Broadway, Manhattan; Jacksonville, Miami, Tampa, St. Petersburg, Fla.; Jackson, Tenn.; Greenville, S. C. Houston, Texas; Lincoln, Neb.; Denver, Woonsocket, R. I.

Conn. May Repeal Tax; Nebraska Fears One; N. C. Feels Safe

A bill has been introduced in the Connecticut Legislature for the repeal of the 5 per cent. state tax on admissions to theatres and other places of amusement. Other bills affecting theatres, which have been introduced, are the following: Providing motion picture film storage licenses expire July 1, to cost $25 and $10 for renewal; providing use of standard size safety motion picture film; placing billboards under jurisdiction of building inspector or first selectman.

A bill has been introduced in the Legislature of Nebraska by Senator McGowan of Norfolk, asking that a tax of 2 cents be added to each theatre ticket and that no advertisements may be shown on the screen. The bill also provides that theatres be prohibited from selling tickets after the seats are filled to capacity.

"This Legislature is afraid of a sales tax," declared one leading member of the North Carolina General Assembly, "and I don't believe there is a chance for any such measure getting a serious consideration at this session."

He went on to explain that the public would not stand for a sales tax, just a year after many of the obnoxious nuisance taxes had been lifted by the government.

So while such a measure will undoubtedly be introduced, theatre owners do not believe it will travel very far, and that they are safe for another two years at least against an admission tax similar to the 10 per cent. tax in force in South Carolina.

BULLOCK AND WOOD RENAMED

At a recent meeting of the M. P. T. O. A. of Ohio, held at Columbus, Sam Bullock of Cleveland was reappointed field representative of the organization and P. J. Wood was again named paid secretary. The funds required for the ensuing year will be underwritten by a group of exhibitors over and above the amounts received from cash dues, slides, etc. The executive session at which the appointments were made is the first to be called under the presidency of William James.

Film Board of Trade Issues "Don'ts" for Showmen

The Albany, N. Y., Film Board of Trade has just sent out the following list of "don'ts" to exhibitors throughout the territory served:

"Don't fail to report to the exchange any film received in poor condition. It will prevent some other exhibitor from receiving the same sort of service. Do this before your show by wire—not after running same.

"Don't hesitate to call the attention of the exchange to any way in which your service can be improved. We want to give you good service.

"Don't hold over film without the consent of the exchange. You may cause some other exhibitor to miss out as well as to cause yourself considerable expense.

"Don't fail to report any film received with parts removed. The members of the Albany Film Board of Trade desire to give their exhibitors complete subjects.

"Don't let a representative of any company promise you anything that is not a part of the written contract. If he can promise it, he can put it in the contract. Protect yourself. Your contract is the only thing that will hold in court or with the arbitration board.

"Don't fail to have a separate contract for every run in every theatre provided you have more than one house. You will very often save yourself trouble by so doing.

"Don't fail to study the terms of the uniform exhibition contract. Ignorance of its terms is no excuse for violation."

Few Incorporations in New York State Last Week

The past week brought a slump in the number of companies incorporating and entering the motion picture business in New York State, the records showing that but five such companies were chartered, this being the lowest record in several months. The companies incorporated included the R. B. B. Amusement Corporation, capitalized at $30,000, with H. Rosenfeld, B. Brodie and I. Resnick, of New York City; Carona Slide and Picture Corporation, $20,000, M. F. Lluberas, P. A. Kelle, New York City; R. A. Kelle, New Rochelle.

The capitalization of the following companies was not specified: Francan Co., Inc., Adolph Schimel, R. Lipnick, New York City; H. W. Berg, Brooklyn; S. Cole, Inc., with Maude Barte, G. Barte and B. Kramer, New York City; Mark Strand Theatre Corporation, Buffalo, Moe Mark, E. B. Mark, New York; M. Sharaf, Boston.

CHRISTIE OPENS NEW YORK OFFICE

The Christie Film Company has opened its New York office at 2 West 45th Street, at the corner of Fifth Avenue. The new office of the Christie Company will be the distribution headquarters, with Carroll S. Trowbridge as general representative.

Charles H. Christie, vice president and general manager of the company, is making his headquarters there for a few weeks but will return to the studio in Hollywood during this month, where a large program of Al Christie features is under way.

Exploit Testimonial Dinner Just Like Big Premiere

The dinner to B. F. Woodhull, former president of the Motion Picture Theatre Owners of New Jersey, at the Robert Treat Hotel, Newark, N. J., on National Inauguration Day, is being exploited like the world premiere of a big motion picture. An immense web banner strung across Broad street at Market will compel the attention of Newark for three weeks prior to the event. Several hundred motor trucks are moving about Newark streets, the countryside and other municipalities, directing attention to the ball given in honor of Mayor Frederick C. Breidenbach of Newark at the Robert Treat immediately following the Woodhull dinner.

One hundred foot trailers for picture theatres throughout the state also direct attention to the ball. The Newark newspapers will carry display ads and readers; theatres will use de luxe trailers; theatres of all types will contain advertising for the ball; thousands of windows will display half window cards while the billboards will be called upon to capacity to herald the dual event of March 4.

Seats for the banquet, limited to 200, have been over-subscribed many times. The committee in charge has explained that this is to be a 100 per cent. theatre owner banquet, which distinguishes it from the public ball, open to 2,500. The Essex County Theatre Owners' group has subscribed for 600 tickets to the ball.

Wisconsin, Manitoba Legislate Against "Kid" Actors

A drive against the employment of minors in tab shows resulted recently in the fining of one Milwaukee theatre man, one manager of a troupe and three mothers of children who were allowed to appear on the stage. Walter Schoen of the Liberty Theatre is the exhibitor fined. He paid $10. The manager of the tab show is Edward J. Heibler. Other arrests will follow, it has been intimated.

A new act passed by the Manitoba Legislature prohibits the employment of children 18 years of age and under in any capacity by theatres and also stops the appearance of juvenile performers of 10 years of age and under at any theatre in the Province. Exception is made under the act for special cases when apermit will be issued by the Provincial Government for the employment of a juvenile, but such permit requires an annual fee or tax of $25 under the regulations.

The new act hits the picture theatres of Winnipeg, where a specialty had been made for many years of juvenile performers at children's matinees on Saturdays and other special occasions, the performers being local talent.

CHASE JOINS COMMONWEALTH

Maurice A. Chase, widely known in the business end of the motion picture industry and in the past holder of a number of responsible executive posts in big corporations' sales departments, has joined Commonwealth Film Corporation in New York.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Revival Week Is Again to the Front With Big Business and Low Rentals

TEN or eleven years ago this department urged a Revival Week idea, and a lot of managers made considerable money with the stunt. It has been used more or less regularly ever since, and always to good results.

Now comes Joe B. Hurl, of the Opera House, Milford, Mass., to report that he made a clean-up, and it's about time to pass the word along, for the spring, and particularly the Lenten season, is a good time to work the idea, though any time business sags is as good as any for this stunt.

Mr. Hurl writes that he used the idea last season and it worked so well that he took a repeat the week opening January 5.

Well in advance he ran a slide asking patrons to write and tell him what pictures they most desired to see again. From the rather lengthy list he picked those most in demand, though he did not always adhere to the top bookings.

He advises us that he opened to the biggest Monday in ten weeks, and with a rental bill of less than half the usual sum.

Cuts Prices

That's one valuable consideration, though it is no economy to save money on rentals and lose much more in receipts. The big idea is to pick pictures that will still bring in more than average money, though the rentals are low because the pictures have passed their first-run prices by perhaps a year or two. It's not the price that counts. It's the fact that you can drag in more people with a past success than you can with an average picture at a larger rental. The price is a side issue, but it's a mighty attractive side issue, at that.

The White Sister is the most recent of the offerings, though Back Home and Broke is not exactly old. It's the best thing Meighan has done in his starring career.

Some Veterans

Male and Female is several years old, but it still brings in real money to the window, and played with Easy Street for the comedy it made a really attractive offering. The Third Alarm was teamed with Meighan for a double bill and another double was The Old Homestead and Where the North Begins. The Three Musketeers has lost none of its charm, and if you can remember Go and Get It you'll recall that this should make a wonderful Saturday offering.

And with a revival week you do not have to worry about bookings. The only trouble is to drag some of them off the shelves. You don't have to wait a week or two for Male and Female. They are glad to give it an airing, and yet it is a better picture than some of the more recent DeMille productions. You can take your pick of the old programs with small danger of conflicting bookings, and you can be certain of getting what you order.

But don't try to run a film that is not in good physical condition.

Easy to Work

It's simply worked, but you need to work well in advance to get the best results. Advertise in your program and on your screen that you are going to bring back some of the old favorites. Ask your patrons to make their own selections. Mark the ten or fifteen getting the most mention and book them from this list, not necessarily those at the very top of the list, but those you can get to the best advantage and which you can be sure are more than the title and about half the film.

After you have made the bookings, start in to sell the idea. Tell what good pictures they were. Tell that they still are good. Hammer away and sell your patrons the idea that they want to see all of them. Make a special price on a season ticket good for every night. You should sell a lot. Make a daily change of bill. Don't run any picture for two days.

Work, Everywhere

The stunt has been worked in all parts of the country from the Rialto and Rivoli in New York to the smallest towns, and we have never heard of a failure, while unusual successes are many.

And the funny part is that the revival will bring out business for many weeks following. It really is a revival in that it makes for interest in pictures in general, particularly among those who have drifted out of the habit of regular attendance.

Hart's New Cards

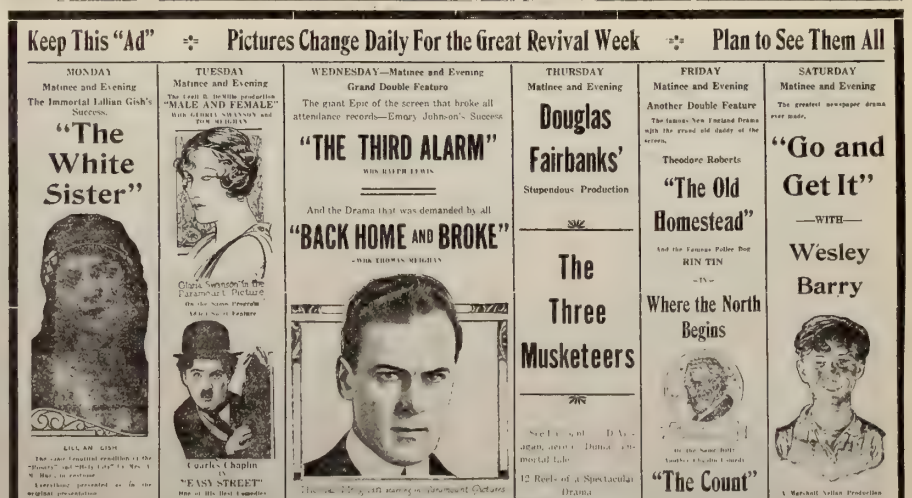
J. M. Edgar Hart, of the Opera House, Augusta, Maine, has hit upon a capital idea. Working a Raffles for K, the Unknown, Mr. Hart advertised the stunt in all of the store windows.

For this purpose, he used a card only four and one-half inches deep, and he writes that he got into many windows where a tall card would not be admitted. The idea is that the lower card can be placed anywhere without obscuring the showing of the store merchandise, and for this reason the merchant is more willing to give it room.

With an eighteen-inch width Mr. Hart was able to put over the stunt fully, and he got more than double the usual number of windows. He worked with the Kennebec Journal and got about two columns of free publicity at the cost of a $5 gold piece. It put the picture over to abundant business.

Keep the Hart low-cut card in mind when you want to get a 100 per cent. window showing.

THE MILFORD DAILY NEWS, MONDAY EVENING, JANUARY 5, 1925



A GALLERY OF OLD TIME HITS THAT MADE BIG MONEY

Joe B. Hurl made a drive on his annual event with this half page splash and he made a pot of money while his rental bills were cut to less than half. Some old timers here, but you have patrons who would like repeats. Ask them.

Animates Stunt With Phonograph

Setting up a lobby display on The Fast Worker, C. F. Cresline, of the Rialto Theatre, Augusta, Ga., based it on an electrical phonograph, but he did not use it for reproducing.

Instead he set it inside a chimney-like structure faced with brick paper; red paper broken with lines of white to suggest a brick wall.

On top of this he placed an automobile shoe, on the circumference of which two small automobiles raced, without ever catching up. This was where the phonograph came in, for the cars were attached to the disc (the horn being thrown off), by fine wires. The structure stood about six feet high, so the motive power could not be seen, and the racing cars formed a good attraction since it looked as though the cars were running under their own power and people wanted to see what made them go.

The stunt cost about $3 and gave a 50 per cent. increase in business.

Waugh Had Stunts for His Peter Pan

Howard Waugh, of Loew's Palace Theatre, Memphis, used all of the regular stunts on Petre Pan and then wrote a few of his own, the best of which was arranging to give publicity in the society columns to kiddie box parties. This got him about twenty parties on the week, one of which had sixty guests. He also got out a prize cross word puzzle for one of the papers, the only advertising being the name of the dog nurse in Peter.

Arranging for a Peter Pan Kiss to be sold by a local confectioner, he pasted another bird on the beak by enclosing his samples in a glassine envelope printed up "A kiss from Pola Negri" and advertising her in The Forbidden Paradise, while there was also a panel for the forthcoming attraction. Some four hundred stores handled and advertised this kiss.

He also got out rules and blotters of his own design.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

OPERA in miniature, programmed as "Gems From Carmen," was the salient feature of the show which had, "If I Marry Again" as the principal photoplay. In point of detail and quality, this was one of the best things ever put on here, as more than ordinary pains were taken in choosing the singers, the settings and in rehearsals. Besides this, there were four other musical incidents, the Mark Strand Topical Review, and the feature picture. The whole show ran two hours and five minutes, of which time, "If I Marry Again," took up one hour and twenty-three minutes. With the Topical Review running six minutes, there was a period of thirty-six minutes together for the musical numbers.

The overture was the Finale from the Fourth Symphony by Tschaikowsky, requiring six minutes. This was lighted as follows: Borders and foots of the orchestra stage in blue; silver draw curtains closed across the production stage and flooded from the dome by steel blue Mestrums of 160 amperes; 2 orange floods on the musicians from the booth. These floods changed to white at the finish of the overture. Immediately following, an encore number was played, "Brooklyn Mark Strand March," composed and especially orchestrated by M. L. Lake and dedicated to Moe Mark. The white floods which had come up on the orchestra at the end of the overture were held for this march, which took four minutes. Preceding it was a short trailer in the form of an announcement concerning the march. All other lighting remained the same.

Irving Berlin's song "All Alone" was used as a duet by a mezzo soprano and a tenor. A deep blue plush cyclorama served as the background and at either side was a telephone desk and chair upon which was the telephone. Soprano was seated at one table and tenor at the other. At the opening a light spot from over-head picked out the soprano only, leaving the rest of the stage dark. Soprano sang one verse and chorus, and her spotlight faded out as another dimmed upon the tenor. He sang one verse and chorus and then both singers arose and came center stage for another chorus as a duet, the soprano singing the obligato. The only other lighting was a soft blue flood on the musicians. Four minutes for this number.

After the Mark Strand Topical Review, which ran 6 minutes, came Estelle Carey, lyric soprano, who sang on the apron of the large stage. Her number was "In the Garden of Tomorrow." (Deppen). There was a lemon spotlight on the singer from the booth, and a moonlight blue Mestrum flood on the orchestra from the dome. Light blue silk curtains were drawn across the production stage. Borders and foots of the large stage in purple. Four minutes for this number.

The "Gems From Carmen" were staged in an elaborate garden, which had a transparency back-drop, in front of which was a set wall five feet high. An iron grilled gated was in the center and properties included benches, set trees, set shrubs, grass mats, blooming flowers, etc. The back-drop was lighted from the rear by white open box lamps and was also lighted from the front by a combination of box and flood lamps of lemon and amber. For the front drop draw curtains painted to represent a huge Spanish shawl was used. All the numbers done, named as follows, were in correct operatic costume. While the announcement film was being run on the screen, the orchestra played the overture to "Carmen". At the opening the ballet corps was seen in the dance programmed as "Ballet Music." Following this, the "Letter Duet" was sung by Louis Dornay, tenor, formerly of the Covent Gardens, London, and Jean Bennett, soprano, formerly of the Royal Opera, Budapest. Next came the well-known "Habanera" by Ruth Watzon, soprano, formerly of the San Carlo Opera Company. Premiere Danseuse and the Ballet Corp came on again for the "Gypsy Dance" and then the incident closed with the famous "Toreador Song," sung by Carlo Ferretti, baritone, formerly of the Royal Opera, Milan. Appropriate "business" was used to carry the sequence. Eighteen minutes for this number.



A Paramount Release

TWO ANGLES ON THE EXPLOITATION OF THE TEN COMMANDMENTS AT BARCELONA, SPAIN

The Coliseum Theatre decorated the house front with Egyptian tapestry paintings and did street exploitation with an ingeniously planned perambulator showing an Egyptian archer in a chariot. The archer is pretty well tangled up with the building in the background, but in the original the brightly costume gave him strong visibility. There is no banner for the attraction.



A First National Release

HERE'S ANOTHER GALLEASE WITH FOUR WHEEL BRAKES

This perambulating pirate was made for the Empresss Theatre, Owensboro, Ky., and after a two days' cruise around the streets it was parked in the lobby for the days of the run. It helped to make unusual business for a three-day session

Nice Appreciation Helps This Program

D. M. Bain, who used to send in a weekly hint on hook-up pages when he was with the Wells houses in Wilmington, N. C., has moved over to Henderson, N. C., where he is holding down a desk in the Capitol Theatre. He writes he is going to shoot some stuff presently.

Meanwhile he sends in a program of the sister house in Raleigh, for which he wrote the appreciation on the first anniversary. Perhaps the copy will help you on your next birthday. Here it is:

One year ago we entered the theatrical field in Raleigh with a deep sense of the responsibility we thereupon incurred; a responsibility to the fathers, the mothers, the children; a responsibility to the educational and religious institutions of Raleigh; a responsibility to those sterling civic organizations who are daily evolving the process of creating the new and greater Raleigh; a responsibility to every citizen of this city.

We realize that it is not customary to think of the theatre as an institution with a responsibility, but history shows that amusements without responsibility have passed, after brief popularity, into the discard. This theatre endures—and has prospered—because its directors realize and accept a definite responsibility to the citizens of Raleigh.

Public service is usually considered a thankless undertaking, but we of the Capitol, from manager down to janitor, do not find it so. On the contrary, the reaction of Raleigh to our efforts to present clean, consistently high class entertainment at a low cost to patrons, has been a source of extreme gratification to us. We find great happiness in the many expressions of pleasure and good-will we have received here. We approached the task a year ago with a serene confidence that it would be thus, and we believe our patrons will be glad to learn that the financial success of our venture has been very satisfactory.

We believe it is needless to mention the fact that we are today spending double the amount we did a year ago for our programs; the patronage of the Raleigh theatre-going public has encouraged us to do this, and we have even more ambitious plans in view for the coming year. We started here a year ago without advance promises beyond this: "YOUR MONEY'S WORTH OR YOUR MONEY BACK." By word and patronage Raleigh has told us that we have made good. And without any eulogistic or flowery language, we wish to say to you, in all sincerety from the bottom of our hearts—

WE THANK YOU!

East and West

Just to show that the stunt is good on either ocean, Universal reports that the adaptation of the Raffles idea to K the Unknown, as suggested in the press book has cleaned up for the Columbia Theatre, Seattle, and the Capitol Theatre, New Bedford, Mass.

The latter house got seven days' front page publicity for an investment of $50, and both houses cashed an unusually good business. The stunt is about thirty year's old, but it is still strong and willing where it is worked right.

Masked Dancer Is an Aid to Sandra

Although no prize was offered for identification, a masked dancer appearing in the prologue to Sandra at the Palace Theatre, San Antonio, Texas, was one of the best selling stunts on that First National.

The girl really was an exceptional dancer, and as it was announced that she was a local society girl, everyone wondered who it might be. No one made a successful guess, however, and she retained her incognito until the end of the run when she gave her past performance unmasked before the largest crowd of the week.

It's just another example of the pull of the local attraction. The dancer would not have gained half the attention had it not been announced that she was a resident of San Antonio, and this fact was played up in the newspaper work for all it was worth.

Credits Payne

Sending in an anniversary program for the Beacham Theatre, Orlando, Fla., Frank H. Burns, publicity director, writes: "The idea for this magazine and some of the copy was taken from a similar anniversary issue for the Kentucky Theatre, Lexington, Ky. Mr. Payne made such a nice issue that I decided to follow his lead."

Burns got out a very attractive issue, offering "North of 36," the anniversary attraction, as evidence of bigger and better pictures, and the entire issue sold not only the anniversary program, but the general idea of going to the Beacham regularly.

Plugging Peter

Included in the accessories on Peter Pan at the Million Dollar Theatre, Los Angeles, were 45,000 rotos, 8,000 buttons and 20,000 whistles, not to mention 4,000 one sheets and 129 24-sheet stands, and 8,000 postcards. There were seventeen big window displays, most of them carrying merchant advertising, as well, and one store held a reception, giving out the whistles to possible wearers of Peter Pan clothes.



A First National Release

A FALSE FRONT EFFECT WITH LITTLE BUILDING

Dressing up for Sundown, the Coliseum, Seattle, got a big splash by carrying banners from the box office front, the latter involving very little material. It had all of the value of a special front while it left the entrances clear of obstruction

Advertising Matches Reach Picture Field

For a couple of months after the Democratic National Convention New York still was flooded with card matches bearing the legend, "Smith for President." Millions of cards had been imprinted in the confident belief that they would last until November.

The card match has invaded almost every field. Churches give them out, municipal drives horn in and hotels put them out apart from those given over their own counters, but Leon J. Bamberger, Claud Saunders' first assistant, seems to be the first to introduce them as picture exploitation.

A jacket has been prepared, leaving half of the front vacant for a two-line imprint for the local house, as shown in the cut. These will be supplied, ready printed, in lots of 2,500 books and up, the minimum price being reached on lots of 10,000, which cost $35. From there the price runs up to $11 for 2,500.

This does not represent the cost of the match, for Paramount pays its share in consideration of the advertising it receives. As in the case of tobacco and proprietary articles, the cost to the user is cut through the contribution of the owners of the advertised product.

It is suggested that the cost may be reduced to little or nothing through resale to cigar stores, restaurants and other places, and at the prices quoted we believe that the theatre manager can compete with the prices charged dealers for books with other imprints. We are not certain, but we think that dealers pay from 20 to 30 cents for a box of 50 books. Slightly cutting this price will make the final cost to the theatre very small in proportion to the advertisement received.

The matches are manufactured by the Lion Match Company and are standard product.



MATCH BOOKS HAVE AT LAST INVADED PICTURE PUBLICITY
Political candidates, hotels, patent medicines and all sorts of schemes have been advertised by imprinting book matches, and now Leon J. Bamberger has arranged for match cards to be imprinted with the house name for a local advertisement

One Good: One Poor

Howard Price Kingsmore had several hookups on His Hour when it was played at the Howard Theatre, Atlanta. One good one was the announcement of a local phonograph store that it stocked on its records the Russian music used as accompaniment to the picture at the Howard.

Not so good was a tie to a grape drink with the urge that you would enjoy it "like the guests enjoy it in His Hour." It's enough to drive Elinor back to England to imagine her hectic personages indulging in wild orgies of grape-flavored soda water. From a more practical point of view we do not believe that the suggestion helped the picture any.

Inferno Stunts

"Hell before your eyes" was the rather vivid marquise banner used by the Joie Theatre, Fort Smith, Ark., on Fox's Inferno. Backing this H. P. Read did his lobby over with red lights and he cut the title out of the six sheet and backed this with red paper and electric lights. He more than got the cost of his trouble back on the extra business he pulled in.

Pictorial Window was East to Land

Waves and a galleon against a blue cloth backing, some sand and cutout palm trees gave Guy V. Kenimer an unusually good window on The Sea Hawk at the Arcade Theatre, Jacksonville. He got another window, in a jewelry store, for the display of a ship miniature and a music store showed the plugger song with a ship on a sea of green cloth. All three windows had a stronger appeal than usual, yet the cost was small.

An unusual stunt was getting in on a dance of the yacht club. This was to be the star event of the club season and the ballroom had been decorated to represent a shore resort. Kenimer convinced the committee that a boardwalk should carry some billboards and contributed a pair of six sheets. In the newspaper write up of the decorations these sheets were given ample mention.

A truck with cutouts and the regulation campaign put the attraction over to the business it deserved and still left the extra money mostly net profit.



A First National Release

IT'S NO TROUBLE AT ALL TO LAND CLASSY WINDOWS
Guy V. Kenimer, of the Arcade Theatre, Jacksonville, provided this painted backing for a book store as part of his drive on The Sea Hawk. Some sand and cutout palm trees completed this inexpensive but very convincing display

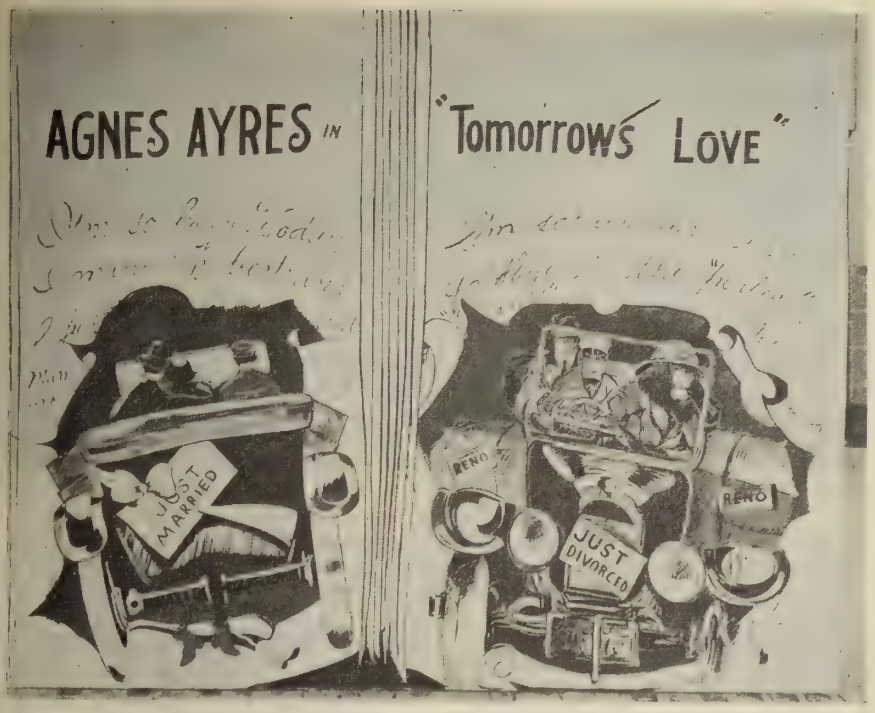
Local Production An Aid to Merton

Copying an old Goldwyn stunt, Claud Saunders made the studio questionnaire the big stunt for Merton of the Movies, and it was very generally used, although nearly always there is a back kick when the serious minded applicants find that nothing comes of all the trouble.

On the surface it looks great, but in the long run it is bad medicine for the house, though it may make money for the picture.

Oscar Kantner, Paramounteer, hoisted the curse when Merton was played at the American Theatre, Oakland, Cal. He used all of the applicants in a locally produced picture, which was made in front of the theatre.

He blocked traffic while the picture was being made, and they all came to see the screened results. It made for S. R. O., for the local stunt was bigger than the best imported film feature.



A Paramount Release

REPRODUCING A PLAN BOOK CUT ON A DISPLAY BOARD

Frank J. Miller, of the Modjeska Theatre, Augusta, Ga., figured that the four column ad from the press book on Tomorrow's Love was good enough for the lobby, so he had his artist paint it poster size and it surely brought the patrons in

Showed Peter Pan for 6,342 Line Ad

Realizing that the holiday season is a time of good will, John J. Friedl, of the Palace Theatre, Dallas, Texas, and Raymond B. Jones, his publicity man, worked a good will stunt on Peter Pan, which was played holiday week.

Jones hooked the Herald to an offer to show Peter to all institutional children in Dallas. With two portable machines, a showing was given in every juvenile institution in town, and a reporter went along to write a sob story. The net result was 6,342 lines of front page stuff and a tremendous impression on the pay patrons.

They added to this a potato matinee, the spuds being turned over to a charity organization, and they also showed to the Chamber of Commerce.

A purely local product was the location of a photographer who had a number of negatives of Mary Brian, made while she was a resident of Dallas. Prints were made of these for his show case with a brag about "our Dallas star" and gave a local touch to the general publicity.

Ten foot cutout letters spelled out the title on the marquise, with a cutout perched on the first E in "Peter," while the week before an admirable scene was used in the foyer.

Open Handed

Varying the usual clown ballyhoo for He Who Gets Slapped, the Rialto Theatre, Aurora, Ill., used a clown with a large dummy hand on which the advertisement for the show was painted. Naturally the device got more attention than the usual back-banner. You can make the hand of compoboard, or you can stuff out this foundation into the semblance of a glove. The latter is more effective, but the first idea is, of course, much easier.

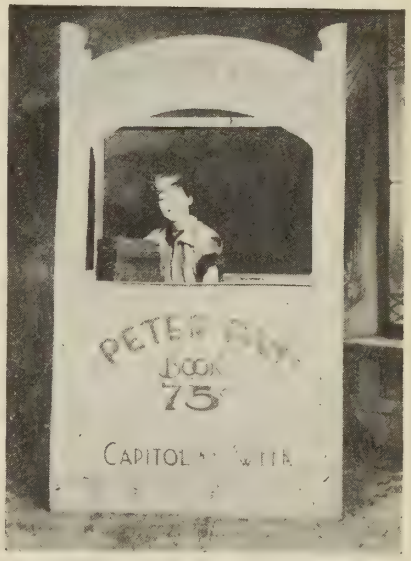
Teased Them

Taking advantage of natural curiosity, Ed. R. Moore, of the Orpheum Theatre, Allentown, Pa., enclosed his heralds on The Sea Hawk in transparent envelopes which revealed the red ink line: "He's a stealer of women."

People who would pass the naked herald with a glance opened it up to see who the lady stealer was and, having opened, they read the herald through. Try it some time, using just one prominent line and folding so that line will show.

Sold Peter Pans From Lobby Booth

Here is a stunt worked by the Capitol Theatre, Altoona, on Peter Pan but which can be used with good results on any book sale, though not to the point reached by the Capitol, since this book sale was held the week before Christmas and the books were delivered wrapped in holly paper, ready for the tree or the stocking.



A Paramount Release

THE LOBBY BOOTH

This was done the week before Christmas, when gift suggestions were good salesmen, and not only were a stack of the books sold, but hundreds more were sold on the idea of seeing the picture when it came along.

As a general thing the local stores will resent your book sales, so the better plan will be to let them supply the books and salesman and take the profits. You can well afford to supply the booth for the sake of the advertising, and the book booth will mean a great deal more than a window display, though probably you will get that, too.



A Paramount Release

A PRETTY FOYER SCENE ON PETER PAN FROM DALLAS

This was planned by John J. Friedl and Raymond B. Jones for advance work on the production and fascinated the children who attended the Palace shows Christmas week. It was backed up by a number of good will stunts and local appeal

Twenty Window Hook Got a Town Excited

Very similar to the essay contest in which the words to be used were to be found in store windows as a totalizer contest staged by George Eshenfelder, Paramounteer, for Guy Kenimer at the Arcade Theatre, Jacksonville.

Of course a newspaper was hooked in to the idea, and it gave a lot of publicity for several days in advance.

The idea was very simple. About twenty stores had been hooked to Peter Pan goods of various sorts. They took special advertising, and that helped land the newspaper.

At half past eight, precisely, the opening night of Peter Pan, each merchant put into his window a card with a number on it. All you had to do to win a wrist watch was to enter the numbers in all the windows on a form provided by the newspaper or to be had for the asking at the theatre, then you added the figures and rushed up to the box office with the total. If no one had arrived ahead of you you get the watch. If you came later there were minor prizes, each cooperator offering one prize.

It was a sort of combination of foot race, mental test and strategy demonstration, the strategy coming from the skill used in mapping out the route so as to make it the shortest distance to the box office.

That is where the stores profited. Each window was visited in advance of the stunt, a knowledge of the window contents being useful in discovering the numbers.

Changing Pace

If your local editor gives you the glassy eye when you bustle in with the suggestion that he use another limerick, follow Bill Danziger, Paramounteer, and change to a tongue twister.

Bill has left a train of twister all over his territory where he has been promoting Peter Pan. The prize winner in Findlay, Ohio, was:

"Powerful prognosticating play-producing potentiates persistently proclaim Paramount's photoplay, Peter Pan, positively pleases particular people, proclaiming presuming public's popular preference."

Would you do all that for a pass to the American? A lot of people did, and Bill sold the idea wherever he went, positively proving publicity promotion produces profit.



A First National Release

A POOR REPRODUCTION OF A FINE LOBBY PAINTING

Done by Pat Kleinpeter, of Saenger's Biloxi and Gulfport Theatres for the Gulfport Strand on The Sea Hawk. The painting is illuminated with a transparent moon and a beam from the lighthouse

Clowned for He

The clowns worked the streets of Fairmount, W. Va., for "He Who Gets Slapped," with good results for the Princess Theatre. They trundled hoops along the street, the hoops carrying circular cards for the attraction. At each corner they would stop and pull a stunt, winding up by slapping each other and then bursting into a hearty laugh.

This was backed by a strong general campaign with special attention to window displays and newspaper work. For several days a slug with the title was run on every page of the daily paper, driving home the title.

Loaned a List

One of the advantages of standing in with the papers was shown in Toledo, Ohio, recently when the Temple Theatre wanted to circularize children on Baby Peggy in Family Secrets. A paper had just closed a children's contest and it loaned the list of contestants to the house, providing a list that was 100 per cent. correct.

A bank offered a pair of tickets to any child starting an account with the savings department, and a bakery was hooked to a display of miniature loaves, to match in proportion the tiny star.

Here's a Good One for an Essay Idea

Fred Walton, of the American Theatre, Bellingham, Wash., more or less aided by Harry Eagles, Paramounteer, has put a new kick into the old essay stunt.

Two weeks before the showing of Peter Pan, the local paper announced cash and ticket prizes for the first essays on Peter of one hundred words each.

Nothing new about that, but the 100 words were distributed in card form to twenty store keepers, each getting five of the words. You had to look all over the twenty store windows, write down the words and then assemble them into the essay, which is why Walton said "first" instead of "best."

Talk about your cross word puzzles! They were forgotten for a week while Bellingham did a word juggling stunt.

It's easy to land the windows on this stunt. It's easy to land the paper, and it's easy to sell seats. Walton will tell you about that part of it.

Flashed the Spots

One of the highlights in a campaign on The Galloping Fish and The Girl in the Limousine at the Fifth Avenue Theatre, Nashville, Tenn., was a one sheet spotted by two lights. These flashed on and off at intervals and gave motion value to an otherwise still display, getting much more than double the effect.

This was only one of the good ideas put to work to put over this pair of First Nationals. Generally First National splits the week with something else, but Manager Wallace figured that these two could be shown in one period to a profit, and he found he was correct.

A Nodding Nana

Making a still frame of a tree trunk, in the branches of which was perched the figure of Peter Pan, D. Roscoe Faunce, of the Strand Theatre, Birmingham, Ala., added a huge figure of the dog nurse. This was animated so that the head continually nodded at Peter.



A Pro-Dis-Co Release

A NICE SPANISH EFFECT INVOLVING VERY LITTLE WORK

Arranged by Robert Bender, of the Columbia Theatre, Seattle, Wash., on Priscilla Dean in The Siren of Seville. Lattice on the doors, a canopy and potted plants give an Iberian effect heightened by red and amber spots under the canopy.

Holdover Ad is Weak in Appeal

There is a lack of conviction to the second week Sunday ad for Captam Blood at the Sun Theatre, Omaha. There is an absence of the whoop that a holdover of any sort should elicit. "Second smashing week" down at the bottom, does not carry the suggestion of enthusiasm, and there is nothing else anywhere in the ad to suggest the holdover, unless you can regard the "Ask those who have seen it" as a reference to its retention.



A Vitagraph Release

LACKING IN JAZZ

"Ask those who have seen it" as a reference to its retention. The copy is as cold as yesterday's coffee. There is no apparent enthusiasm on the part of the writer, and so there is no enthusiasm to be communicated to the reader. Take the line just quoted. Change it to "Ask anyone of the thousands who already have seen it." Don't you think that would coax your money easier if you were the man in the street? Take the companion line. Change it to "This opened last Sunday. Monday it was the talk of the town." A second week advertisement should fairly ooze exuberance. There should be exultation in every line. There should be invisible exclamation marks all over the page. There should be lines such as: "One big week was not enough. We are holding it over to accommodate those who were turned away last week." "Don't worry because you missed it last week. We'll try to make room for you this week—but come early." This sort of copy leaves the reader cold. It is an announcement rather than an advertisement.

Small Letters Spoil a Line

The best sales line in this cross page thirteens from the Luna Theatre, Logansport, Ind., is lost because it is hidden under the signature. If we had that space at our disposal and a line as good as that "If you want to know what love means" we would have streamed it across the space in 36 point letters even though we had to throw away some of the cut matter. There is nothing else in the space that will appeal to the lovers of the Glyn type of stuff with one tenth the force of that line, and yet it is hidden under the signature and masked in with a line of twelve point so close below it that the 24 point gets very little show. A half inch of space between that line and the signature and a quarter inch between that and the follow line, with another half inch between that pair and the next would have been the proper display, particularly if the line had been raised to a 36 point. We believe that the general flash sold about all the tickets the Luna had to dispose of, so the matter is purely the academic one of display, but display will help some time when a play needs more help than His Hour probably required. The compositor seems to have made an effort to gain good display and by and large he has done well enough, though he could have gained the same or even greater display value had he used smaller type faces with a little more white space between. The space is too full to carry the strongest appeal and the same lines, set out by white, would have looked more important and in some cases would have appeared to be larger. It's good work for a country office, but then the country compositor sometimes does better work that the city man, who discards the type cases for the linotype and the casting machines.

First Run House Likes Plan Book

This decidedly attractive space from Loew's Columbia Theatre, Washington, is practically plan book. The house saves art costs and still gets as good, if not better, work than could be had from a local artist. Of course it is nice to have a staff artist and all the



A Paramount Release

MOSTLY PLAN BOOK

trimmings, but the general public does not know that plan book stuff is being used, and if the work is of top grade it probably would not care. The day is long since gone when the house artist was necessary to good advertising because the plan books fell far short of the house requirements. Now you can get material for advertising of any desired size, and better material than is generally to be had from local men, few of whom are especially trained for amusement advertising. This cut is largely an attractor, but since it sells Gloria Swanson and Gloria Swanson sells tickets, it performs its office well. We like these displays from the Loew houses in Washington. They are moderate in size, but so well planned that they sell as thoroughly as though two or three times the space were taken, and if you can sell completely in a small space, it is idiotic to buy more lineage since it is all waste. This is 90 lines, by three, a total of less than twenty column inches.



A Metro-Goldwyn Release

A GOOD DISPLAY THAT WOULD BE BETTER WITH MORE WHITE

Quartered Cut is Left Unfinished

This space from the Ben Ali Theatre, Lexington, Ky., and gives point to the warning that ad writers should study their effects. This shows a cut in the segment of a circle, apparently a cut down from a larger cut to fit the space taken. This is all right and often it happens that a cut can be cropped to decided advantage. This cropping retains all of the desirable portions of the cut where space, for the sake of space, is not desired, and had the upper and right hand edges been shoved up against the side rules this would have made a very presentable space. The same would have held true did the top of the cut rest against a solid signature cut. As it stands it suggests a makeshift and does not give the same value. Probably people who read the advertisement will not be concious of this lack, but the mental impression



A Paramount Release

A RAW EDGE CUT

made by this display is not as favorable as it would have been had the cut been more nicely framed. Probably it did not affect business, but assuredly it did not help any. Left without border, this suggests a makeshift. Set against a solid it would suggest a cut especially made. Shoving it to the top would have pushed out the signature, but this could have been taken to the bottom of the space with equally good effect. The story is nicely sold on plan book copy, and we like the isolation of the allusion to the source of the story. This will gain the interest of the many readers of the Ladies' Home Journal.

Good Drawing is a Decided Asset

Vitagraph often produces line work for its advertising accessories that is above the average, but even Vitagraph does not often attain a standard found in this display of Between Friends used in Sunday display of the Sun Theatre, Omaha. Possibly this is re-drawn from a somewhat similar drawing in the press book, but whether it is locally done or lifted from the book, it is as nice an example of good line work as you could require. Tellegen's eye is overdrawn, but for the rest the expressions are good, and close masses of black have been produced that simply cannot go wrong even with poor press work. Note how the shadow is handled around the three faces, giving strong out-



A Vitagraph Release

EXCELLENT DRAWING

lines and then shading off before it can hurt the heavier hair masses, and then note the strength of position of that sales talk within the wedding ring. You might also note the effect of the shading back of lettering of the title, which gives a strength seldom found in a straight reverse. Until you come to below that title this is very nearly an ideal advertisement. Then the artist queers it all by lettering in what could have been done much better in straight type. It is almost impossible to read that left hand box without eye strain, in spite of the fact that a letter equivalent to a ten point has been employed. It would have been very much better in a straight eight point, leaded. The right hand box is better, but in a four tens four well known players each get a line only 1⅛ inches long and less than 3 3/16 of an inch high. This is a clear waste of opportunity. Except for the lower two inches this is a really handsome advertisement, but the lower fifth spoils the whole.

Started Well

Here's another from George E. Brown, of the Imperial Theatre, Charlotte, N. C.

When he has a good one coming he asks each employee to tell five of his friends to tell five of their friends to tell five of their friends that there's a good picture in the offing.

Maybe there are some skips and dead ones in the fourth generation on, but it gets off to a good start, and costs nothing.

George started it for Peter Pan, and it helped on that one.

Reduced Full Page Has Full Page Value

Recently we have seen few uses of the old stunt of going shy one column of a full page and still getting full page value, but the Lyceum Theatre, Minneapolis, worked it on He Who Gets Slapped to let in a decidedly attractive layout which is backed by some excellent sales talk. This space is six columns wide by 19½ inches deep. It cuts the cost of 35 inches of space and yet it gets just as much attention as a full page space would command. Probably it got more, for the average reader will pause at the page to see what the text is about where he might pass over a page wholly advertising. There is a nice proportioning between cut space, title and text, and the display is all that can be desired. It is seldom that we get as good an all round advertisement, and it should have had a marked effect upon the business. This is selling the picture about one hundred per cent. As a rule even a big picture can get through on a quarter page, but in this instance the use of the larger space backs up the opening line to the effect that



A Metro-Goldwyn Release

THE SHORTENED FULL PAGE

this is the year's big picture. That line would lose some of its effect in a smaller space, though it still would be the truth.

Courtesy Contest Landed Doubter

The manager of the Sunshine Theatre, Alberquerque, N. M., was reported to have said that he would boot from his sanctum the first exploiteer who sought to sell him exploitation.

Al Birch, of the Paramount Denver office, regarded this as a dare, so he went down and sold the house on a Valentino Courtesy Contest. It was the same idea that was worked years ago for The Ten Dollar Raise. Just a prize to the person voted the most courteous one in town. The local jeweler contributed a gold watch for the prize in return for the advertising he got from the cooperating newspaper, and the paper ran the contest for nine days before Valentino was due in A Sainted Devil.

It not only brought the house business, but the local merchants too extra newspaper space unasked to brag about the courtesy shown in their stores.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Charley's Aunt"

Screen Version of Famous Stage Farce with Syd Chaplin Is Riot of Laughs and Box-Office Winner

Reviewed by C. S. Sewell

Brandon Thomas' famous old stage farce, "Charley's Aunt," which has provided huge enjoyment for more than one generation of theatregoers, has at last reached the screen and is being distributed through Producers Distributing Corporation, and in its film form produced by Christie in connection with Ideal Films, Ltd., it is destined to continue to spread enjoyment to many, many more.

The plot can be outlined in a few words. Two of Charley's college chums arrange a luncheon at which a wealthy aunt from Brazil is to be the chaperone. She fails to arrive; Charley is persuaded to pose as the aunt. Of course the real aunt arrives, and so does Charley's sweetheart, but all comes out satisfactorily in the end. A simple story, it is treated as pure farce comedy, with the one idea of getting laughs, and, Oh, Boy! it does.

Probably this idea sounds familiar, for in various forms it has been a prolific source of comedy material, but in the directorial hands of Scott Sidney and with Syd Chaplin in the title role, assisted by a competent cast and the thoroughly amusing situations that have stood the test of time as laugh-getters, it can stand up in competition with more modern plots and not fear the result, for we don't recall any picture that will afford an hour more filled with real honest-to-goodness laughs. At the big new Colony Theatre on Broadway, New York, it kept a packed house in an uproar throughout and received generous applause after it was over.

What if some of the situations have been clowned and things happen that never would in real life. They get the laughs; that's the point. And make no mistake about it, Sydney Chaplin is certainly a crackerjack comedian. From the minute the story gets into its stride until the very end he keeps you thoroughly amused. He not only has a lot of new gags but he puts over the more or less familiar ones in a style all his own that makes them register with redoubled force. He is always bringing in unexpected bits of business that are good for another laugh, and he acts as if he thoroughly enjoyed his work. We don't know how much of the material was due to the author, scenarist and director, but we got the impression that a good proportion of it was due to Chaplin himself, so spontaneous does it seem. Anyway, there is credit enough due for all to get their share.

While Syd has the lion's share of the comedy, there are others who contribute laughs. James E. Page as the girl's pompous guardian, Lucien Littlefield as a butler-valet and David James and Jimmie Harrison as Syd's chums; and Joseph Farnham's titles, many of which are comedy gems from the play, contribute their share, with the result that there is almost literally a laugh in every foot.

The entire cast is thoroughly capable; Eulalie Jensen appears as the real aunt; Ethel Shannon as Syd's sweetheart and Priscilla Bonner and Mary Akin as the sweethearts of the boys.

Make no mistake about it, "Charley's Aunt" is a rollicking, good humored, thoroughly amusing farce and we can heartily recommend it to anyone that enjoys real laughter. It looks like excellent box-office tonic.

Cast

Babbs	**Syd Chaplin**
Ela Delahay	**Ethel Shannon**
Spettigue	**James E. Page**
Brassett	**Lucien Littlefield**
Mr. Delahay	**Alec B. Francis**
Sir Francis Chesney	**Phillips Smalley**
Donna Lucia	**Eulalie Jensen**
Jack Chesney	**David James**
Charley Wykeham	**Jimmie Harrison**
Amy	**Mary Akin**
Kitty	**Priscilla Bonner**

Based on stage play by Brandon Thomas.
Adapted by F. McGrew Willis.
Directed by Scott Sidney.
Length, 7,243 feet.

Story

While on vacation, Babbs falls in love with Ela and schemes to aid her father, who has lost heavily at roulette. Babbs sends him away and later learns the truth, and starts with her chaperon, Donna Lucia, for England. In the meantime, Babbs' friends, Jack and Charley, on hearing that Donna, Charley's aunt, will visit them, invite their girls, Amy and Kitty, for luncheon, hoping to propose to them. Donna does not arrive and Babbs, who appears in the makeup of an old lady which he is to use in a college play, is pressed into service as Charley's aunt. The situation is complicated by the appearance of the girl's guardian, Mr. Spettigue, who opposes their love affairs, and by Jack's father. Both set up to Charley's aunt because of her supposed great wealth. In the midst of exciting situations the real aunt appears but conceals her identity. Finally Babbs gets consent to the girls' marriage by promising to marry Spettigue, and then reveals that he has been masquerading. In the end all is straightened out and Babbs wins Ela, while Sir Frances Chesney married the Donna, who was his former sweetheart.

Features Reviewed in This Issue

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Chorus Lady, The (Prod Dist. Corp.)
Coming Through (Paramount)
Cloud Rider, The (F. B. O.)
Chu Chin Chow (Metro-Goldwyn)
Devil's Cargo, The (Paramount)
Great Divide, The (Metro-Goldwyn)
Her Husband's Secret (First National)
Pampered Youth (Vitagraph)
Too Much Youth (Gerson)
Trail Rider, The (Fox)
Trouble Buster, The (Steiner)

"Pampered Youth"

David Smith Vividly Realizes Booth Tarkington's Prize Novel, The Magnificent Ambersons, for Vitagraph

Reviewed by Epes W. Sargent

With no derogation to the actors, the outstanding feature of "Pampered Youth" is the fidelity with which the producer, David Smith, has recreated the atmosphere of a bygone day; several bygone days, in fact, for this story, which was awarded the Pulitzer Prize of its year, has some prodigious time jumps, and with each lapse the director manages to suggest the passage of time in the surroundings as well as in the changing fashions.

The scenarist has been not far behind in transferring the book incidents to the screen and the result is a wonderfully faithful translation to screen action of a story that in its plot interest does not always justify this loving care. The story is not pleasant and a swing for a happy ending does not help much. It is an almost perfect study of the evolution of a third-generation cad, and the general atmosphere is unhealthy. But Mr. Smith swings it to a rousing finish with a finely handled fire sequence. This does much to help the general effect and the producer has done much more for the author than the latter has done for him.

Probably the author's name, the fine production and the progress of the automobile, as shown by several early types, will carry this story along, but the director is entitled to far more credit than the author. The acting average is good, the outstanding feature being the work of Ben Alexander as the spoiled small boy.

Cast

George Minafer (as man)	**Cullen Landis**
George Minafer (as boy)	**Ben Alexander**
Eugene Morgan	**Allan Forrest**
Isabel Minafer	**Alice Calhoun**
Major Amberson	**Emmett King**
Wilbur Minafer	**Wallace McDonald**
Lucy Morgan	**Charlotte Merriam**
Fanny Minafer	**Katheryn Adams**
Mrs. Foster	**Aggie Herring**
George Amberson	**William J. Irving**

Story by Booth Tarkington
Directed by David Smith
Length, 6,640 feet.

Story

Twenty-five or thirty years ago every small town boasted of its Amberson family, whose home was the show place of the village and whose every action was news. Major Amberson's daughter, Isabel, loves Eugene Morgan, but he gets himself in disgrace by a drunken serenade, and he leaves town, while Isabel marries Wilbur Minafer, a poor second choice, who makes a very passable husband. Not

loving her husband, Isabel centers all of the love in her heart upon her son, George, who naturally changes from a spoiled small boy to a despicable young cad whose extravagances eventually deplete the Amberson fortune. His father has died and George strongly resents his mother's love for Morgan, who has returned, a prosperous automobile manufacturer, even while he loves Morgan's daughter. The death of the insolvent Major Amberson forces the boy to go to work and brings about his regeneration. This is speeded by the heroic rescue of Isabel by Morgan when the house in which she lodges burns. The final tableau suggests the moral rehabilitation of George.

"The Great Divide"

Metro-Goldwyn Offers Fine Version of Gripping Stage Drama with Alice Terry and Conway Tearle

Reviewed by C. S. Sewell

As a play, William Vaughan Moody's celebrated American drama, "The Great Divide," enjoyed many seasons of prosperity on the stage and is still a favorite with stock companies. Metro-Goldwyn are now offering an excellent screen version of this story with Alice Terry and Conway Tearle in the leading roles.

The story is gripping drama throughout and concerns a finely reared girl in the great West who, beset by three intoxicated men, agreed to marry one if he saved her from the others. She kept her bargain, and through the influence of his love for her the man re-established his place in society and eventually won her love, but the road was a long and arduous one, for he had to overcome the loathing and disgust of their first meeting.

Reginald Barker has made a production that is excellent from every standpoint, and particularly noteworthy because of the magnificent backgrounds. Much of the action occurs in the Grand Canyon of Arizona and these scenes were filmed in these sublime surroundings.

But the beauty of the backgrounds does not dim the force of the story, which is gripping and entertaining throughout. The story is well constructed and the interest held tensely as the spectator watches the seemingly hopeless fight of the hero to gain the girl's love. Many times it seems that this is near at hand, but she remains still unrelenting until seeing him in actual danger her love is at last awakened. A few of these situations could be shortened. However, as it stands "The Great Divide" should provide highly satisfactory entertainment for the average theatregoer, and we think that the women especially will be interested in the psychology of the heroine's fight and thoroughly appreciate her viewpoint, which is an intensely human one.

In addition to the dramatic value of the story, stirring thrill scenes have been introduced in which the hero on horseback leaps to a swaying bridge over a flooded canyon, and later with a companion rides madly down the canyon to escape the onrushing wall of water. This is unusually well handled and there is fine suspense.

Alice Terry gives a fine portrayal of the heroine. She is an excellent type for the role and brings to it beauty and an ethereal charm that makes her performance doubly effective. Conway Tearle gives one of the best performances of his career as the hero. In a character that excites even your disgust at first he finally makes you want the girl to accept his love, which has the ring of absolute sincerity. Wallace Beery, as always, gives a fine performance in a deeply villainous role, that of a drunkard. The others in the cast render thoroughly capable support. ZaSu Pitts, George Cooper and Stanley Gordon handle subordinate roles with good effect.

The story of "The Great Divide" may not stand the test of probability, judged by the standards of every-day life, but it makes gripping entertainment.

Cast

Ruth Jordan ..... **Alice Terry**
Stephen Ghent ..... **Conway Tearle**
"Dutch" ..... **Wallace Beery**
Jordon ..... **Huntley Gordon**
Dr. Newbury ..... **Allan Forrest**
"Shorty" ..... **George Cooper**
Polly ..... **ZaSu Pitts**

Based on stage play by William Vaughan Moody.
Directed by Reginald Barker.
Length, 7,811 feet.

Story

So anxious is Polly Jordan to go on a visit that Ruth persuades her brother, Philip, against his will, to take her. Dr. Newbury promises to stay and protect her but is called away by an accident. Three rough strangers returning from a fiesta see Ruth and break in. In desperation, Ruth picks out Stephen and offers her life to him if he will save her. He does. This sobers him up and, insisting that she stand by her promise, he takes her away and they are married. He takes her to his valuable mine which he has neglected and tries to win her love, but Ruth remains disgusted with him. Her brother trails them, and though Ruth is ashamed and makes it appear all is O. K., he finds out something is wrong and takes her home. Stephen keeps away as long as he can, then goes to her, but she repulses him and falls in a swoon. At the risk of his life Stephen crosses a flooded canyon and gets the doctor and a son is born. Still Ruth refuses to forgive him, even though the others plead for him. Finally she blurts out the truth about their meeting and her brother starts to shoot Stephen. Seeing him in danger awakens Ruth's love and all ends happily.

"The Devil's Cargo"

Wallace Beery Saves, Almost Single Handed, a Paramount Story of the Days of '49

Reviewed by Epes W. Sargent

Made into a picture, Charles E. Whittaker's vivid play, "The Devil's Cargo," uses an admirable cast in a succession of thankless roles, and yet the production is carried to success through the virile work of Wallace Beery, whose personality probably is the chief reason why the stage play went into picture production.

Beery provided the one thoroughly human and interesting figure in spite of the fact that he is the villain and not the hero. The hero, done by William Collier, Jr., is a man in whom few can become interested; a narrow, bigoted type, swayed by sensual passion and rising to manhood only in the last spisode. He gains little interest in spite of the excellent playing of Collier, or perhaps because of the excellence of his work, for the better the delineation of character of this type the less interesting that character becomes. The same applies to Pauline Starke as Faro. The author has given her a role which cannot win sympathy.

On the other hand you are almost sorry when Beery finally is overcome. Almost you wish he had been a little more successful in his brief rule of ruin, for here is the one character in the story who is natural, unforced and real. Not until Beery takes command of the ship does the story become more than an interesting picture of the gold-adventuring days. Not until he assumes the upper hand does the story become vitalized, but from then through two powerful reels he does the work that will spell the success of the play.

The fight is a tremendous thing, and it probably will carry this production to success. Both Collier and George Cooper take some nasty knocks and even Miss Starke and Claire Adams are bufeeted about in a fashion new to the screen. It is a riot of brutality that is not revolting only because it is so intense. The production has been carefully made to reproduce old time conditions and the acting average is exceedingly good.

Cast

Ben ..... **Wallace Beery**
Faro Sampson ..... **Pauline Starke**
Martha Joyce ..... **Claire Adams**
John Joyce ..... **William Collier, Jr.**
Mate ..... **Raymond Hatton**
Jerry Dugan ..... **George Cooper**
Millie ..... **Dale Fuller**
Jimmy ..... **"Spec" O'Donnell**
"Square Deal" Sampson ..... **Emmet C. King**
Farewell ..... **John Webb Dillion**
Briggs ..... **Louis H. King**

From the play by Charles W. Whittaker.
Scenario by A. P. Younger.
Directed by Victor Fleming.
Length, 7,980 feet.

Story

John Joyce, newly arrived in Sacramento to edit a newspaper, arrays himself with the Vigilantes and is one of the most eager in his demand that the mining camp characters be expelled in an effort to make the capital what he thinks it should be. Then he meets Faro" Sampson and falls in love, believing her to be the daughter of a minister. When he discovers she is the daughter of a gambler and chief attraction at his den he spurns her, but meekly returns at her call, and by her is placed in a compromising position. He is evicted along with the people he has denounced, and his sister is carried away on the same boat. Vigilantes refuse to permit the crowd to land, but they force their way ashore until the bursting of the boiler sends the boat adrift with a few men and women still aboard. Ben, a fireman, assumes command by virtue of the fact that he has the captain's cap and superior strength. But when he seeks to make Joyce's sister his victim, Joyce is galvanized to action and a fight results in which Ben is overpowered by a blow from the skylight above his head. Demoted to scullion on the rescue ship, Ben pares potatoes while Joyce and "Faro" find happiness.

"The Trail Rider"

Action and Unusually Well Sustained Suspense in Newest Fox Western Starring Buck Jones

Reviewed by C. S. Sewell

Recent Buck Jones vehicles have been hitting a high average of entertainment value and "The Trail Rider" his newest for Fox is no exception, and it looks like a picture that will please the majority of "Western" fans.

Buck appears as a wandering cowboy who in a strange town meets with unusually exciting experiences revolving around the keeping of diseased cattle from crossing a deadline. It is a well-knit story skilfully handled, the interest of the spectator being focused especially on sustained suspense, literally of the hair-trigger variety for in several of the situations the safety of the hero depends on his quickness and skill with a "gat."

There is, however, no lack of action and good riding and hard fighting of the usual western variety and a pleasing romance together with good human interest has been introduced into the story. There is a particularly despicable villain, a stampede of a herd of cattle which the hero attempts to

handle single-handed and a rescue from the hoofs of the onrushing herd, and exciting climax in which the heroine rides to save the hero and is herself wounded.

Altogether it is an exciting western melodrama, well directed and well acted. Buck has a congenial role and introduces some effective comedy touches to offset the intensity of the suspense. Lucy Fox again appears as his leading woman, with Carl Stockdale as the villain, and Jack McDonald in a heavy character role. George Berrel also shows to advantage as the shoemaker friend of Buck.

If your audiences like westerns we believe "The Trail Rider" will please them.

Cast

Tex Hartwell.....Buck Jones
Sally McCoy.....Nancy Deaver
Fanny Goodnight.....Lucy Fox
Jim Mackey.....Carl Stockdale
Dee Winch.....Jack MacDonald
Uncle Boley.....George Berrel
Malcolm Duncan.....Will Welling

Story by George W. Ogden.
Scenario by Thomas Dixon, Jr.
Director, W. S. Van Dyke.
Photographer, Reginald Lyon.
Length, 4,752 feet.

Story

Tex Hartwell, cowpuncher, arrives in town and gains the friendship of Uncle Boley, the shoemaker, and the enmity of Jim Mackey, a crooked banker, when he goes to Boley's aid in a scrap. Mackey orders his gang to get Tex, but he is too quick. Winch gives Tex a job as trail rider to prevent infected cattle from getting on the ranges. Mackey, in league with owners of the cattle, plans to rush them across the dead-line, using his niece, Fanny, as a decoy to get Tex away. Fanny tries to warn Tex, but it is too late. The cattlemen are sore on Tex and think he has double-crossed them and tell him to retrieve himself by stampeding the cattle across the line. He makes a valiant attempt but fails and is fired in disgrace. Fanny tells Tex that Mackey has abused her and that he is the leader of the cattle runners. Tex forces Mackey to sign a confession exonerating him. Fanny takes it to the cattlemen, but Winch, a dead shot, has already started after Tex. Tex gets the drop on Winch, but not until Mackey has shot at Tex and wounded Fanny. Boley gets Mackey. Fanny recovers and she and Tex decide to ride a trail of their own together.

"Her Husband's Secret"

Frank Lloyd's Newest Production for First National is Sentimental Story of Two Generations.

Reviewed by C. S. Sewell

For his newest production for First National, Frank Lloyd has taken May Edginton's magazine story "Judgment" which starts out with a loving but misunderstood wife, a philandering husband and a sincere friend of twenty years ago and carried their affairs into the present generation with a love affair between the daughter of one and the son of the other.

Considerable footage is used with the earlier scenes in which the principals appear in the unfamiliar apparel of that period and then there is a jump of many years, with the thread again taken up with the younger persons.

A great deal of sentimentality has been introduced into this picture, and we see the beautiful friendship between the woman and the girl's father, extending through the years. The philandering husband's son is very much like his worthless father. He becomes involved in crooked financial schemes, and coincidence is rather overplayed in his marriage to the daughter of his mother's best friend. The climax is melodramatic and not altogether plausible, where the boy taunted by the girl's father and realizing his unworthiness jumps over a cliff. He recovers, and then there is a jump to a year later when he is shown as having survived the fall, and his father-in-law is proud of him.

The picture suffers from a division of interest due to the introduction and playing up of new characters in the second generation, and the hero is not of the type that excites sympathy even though you realize he is suffering from the heritage of his father. The latter part of the picture does not seem to ring true, the ending is conventional and stilted and there seems all through to be an excess of sentimentality. The appeal is to the heart and it will probably go better with feminine patrons, but the story never gets down deep under the skin.

The entire cast headed by Antonio Moreno, Ruth Clifford, Patsy Ruth Miller, David Torrence and Walter McGrail do good work, and the technical details are good. There is a thrill in the jump of the hero over the cliff. This picture, however, does not begin to measure up to the standard of Frank Lloyd's previous productions, such as "The Sea Hawk," "The Silent Watcher" and many others, and will probably prove a disappointment to this director's admirers.

Cast

Elliot Owen.....Antinio Moreno
Judy Brewster.....Patsy Ruth Miller
Mrs. Pearce.....Ruth Clifford
Ross Brewster.....David Torrence
Leon Kent.....Walter McGrail
Broker.....Fred Warren
Young Owen.....Frankie Darro
Maid.....Lou Salter
Butler.....Harry Lonsdale

Based on magazine story "Judgment" by May Edgington.
Directed by Frank Lloyd.
Length, 6,150 feet.

Story

Tiring of home life, Leon Kent gives a wild party and his wife leaves with their young son and goes to a neighbor's house. Brewster a banker sympathizes with her, Kent becomes enraged and taking the boy leaves home. Twenty-five years later, Brewster and Mrs. Kent, though they have never married, have maintained a beautiful friendship. Brewster's daughter returns home bringing her fiance Elliot Owen. Brewster's knowledge of men enables him to read Owen's character and Owen confesses that he has already married Judy Brewster and demands that Brewster save him from prison and disgrace. He refuses, Owen discloses that he is really Mrs. Kent's son. Brewster tells him the only way is for him to make way with himself by walking over a cliff. Owen refuses, Brewster taunts him with cowardice. Judy discloses the fact she is to become a mother. Owen, suddenly seeing himself in his true light, takes the plunge. Brewster finds him badly injured at the foot of the cliff, but still alive. Sometime later a meeting in Brewster's home is to determine the fact of a dishonest employee. Brewster pleading important business goes to play with the baby. Owen pleads for leniency for the boy and gets him another chance.

"The Cloud Rider"

Thrilling Aeroplane Stunts in F. B. O. Film Starring Al Wilson Make it a Good Attraction

Reviewed by C. S. Sewell

In "The Cloud Rider" F. B. O. is offering the second of a series of Van Pelt Wilson productions starring Al Wilson, the stunt aviator. Al himself wrote the story which provides several chances for thrilling aeroplane stuff, and it should prove a satisfactory attraction for the average audience.

There is a particularly good stunt in the early part of the picture that will make even the most jaded sit up and take notice. A girl goes up alone in a machine that has been tampered with by the villain and a wheel comes off in mid air Al takes another plane and with a heavy wheel, said to weigh fifty pounds, strapped to his back, he transfers from one plane to another and fastens the wheel in place. Later there is another thrill where the heroine accidentally grasps the control wires and the machine plunges to the ground; and still another good scene in the climax when Al drops into the water from a low-flying plane and captures the villain whose machine has been wrecked. In addition there are encounters with the villain's henchmen and a couple of good fights.

The story has been built up with the purpose of providing opportunities for aeroplane stunts and it accomplishes its purpose and more than makes up for a rather obvious and not altogether plausible story. It is filled with action and melodrama and holds the interest at all times. The star is rather undersized and not the type of the usual movie hero, but he is there with the aeroplane stuff all right, and we believe the majority of patrons are going to like this picture. It is a better production than his first "The Air Hawk."

The star has been surrounded by a good cast. Virginia Lee Corbin is attractive as the girl and there is a rather unusual twist to the romance, as in the earlier reels, the hero treats her as a pampered child and is interested in her sister, portrayed by Helen Ferguson. Harry von Meter is effective as the villain. A number of aeroplanes are used in this picture, one of the scenes being that of an air race. Bruce Mitchell has directed the picture satisfactorily so as to play up the aeroplane angle.

Cast

Bruce Torrence.....Al Wilson
Blythe Wingate.....Virginia Lee Corbin
Juan Lascelles.....Harry Von Meter
Zella Wingate.....Helen Ferguson
Hank Higgins.....Frank Rice
David Torrence.....Melbourne MacDowell
Peter Wingate.....Brinsley Shaw

Story by Al Wilson.
Scenario by L. V. Jefferson.
Directed by Bruce Mitchell.
Length, 5,070 feet.

Story

Bruce Torrence, a champion aviator, and member of the secret service, has a formidable rival for the hand of Zella Wingate in the person of Juan Lascelles who owns a fleet of aeroplanes which he uses in smuggling drugs Thinking to get rid of Bruce, Lascelles loosens a wheel. Zella goes in the machine but is saved from death by Bruce who makes a thrilling transfer to the plane in midair. Later Bruce finds Zella in Lascelles arms. Zella's little sister Blythe, forbidden to attend a party goes to the beach and finds Lascelles talking to his henchmen. Reporting to Bruce he starts after Lascelles' machine. Blythe hides in the fusilage and accidentally wrecks the machine by monkeying with the control wires. Bruce and Blythe find themselves in the woods and Bruce realizes it is Blythe that he loves. They are captured by Lascelles who starts to take Blythe away in his machine. Bruce escapes with the aid of a former buddy among Lascelles men. Bruce gives chase, Blythe operated the controls and causes the machine to drop into the water. Bruce jumps from his machine, rescues her and captures Lascelles. Bruce and Blythe start out on an aerial honeymoon.

"Chu Chin Chow"

Metro-Goldwyn Offers Screen Version of Colorful Arabian Nights Tale That Was Stage Success

Reviewed by C. S. Sewell

Our old friends of childhood days, Ali Baba and the forty thieves, furnish the basis for "Chu Chin Chow," an English-made picture produced by Graham-Wilson Productions, Ltd., and distributed by Metro-Goldwyn.

The story is one of the most colorful and romantic of the Arabian Nights tales and the screen version is adapted from the play of the same title which enjoyed a long run as a huge spectacle in the larger cities of this country and England. It concerns a beautiful Arabian girl, stolen by the leader of the thieves on her wedding day, sold to a wealthy miser in Bagdad, and who finally outwits the robber band, killing the leader after she has disposed of the forty thieves she found hidden in jars.

There are quite a few big sets, one of an Arabian village with its quaint domed building, one of the interior of the money lender's palace and a big scene in the market place of the city in which a large mob of extras is employed. The picture, however, does not register strongly as a big spectacle and suffers in this respect by comparison with a number of productions. For instance, there is nothing especially striking or magnificent about the robbers' cave with its wonderful treasure, the effect being produced by the use of baskets and bags of jewels and gold coins, the setting being that of an ordinary large cave.

The only familiar name in the cast is Betty Blythe, who appears in a congenial role as the beautiful slave. She shows to advantage in elaborate and abbreviated oriental costumes. Among the best of the supporting players is Herbert Langley as the leader of the band of forty thieves, who has the majority of the action of the picture, for he appears not only in this role but in the disguise of a prince and a wealthy Chinese merchant, his villainy motivating the entire action. Jameson Thomas as the heroine's lover makes a good impression but is given little to do.

Possibly due to the cutting, there are some big jumps which weaken the continuity and lessen the hold of the story on the spectator. "Chu Chin Chow," despite its colorful theme and the scope of the production, is not outstanding from any angle and we do not feel that it will exert a strong appeal on the average audience.

Cast

Zahrat ..... **Betty Blythe**
Abou Hassan ..... **Herbert Langley**
Alcolom ..... **Eva Moore**
Kasim Baba ..... **Randle Ayrton**
Omar ..... **Jameson Thomas**
Ali Baba ..... **Judd Green**
Mukbill ..... **Olaf Hytten**

Story by Oscar Asche and Frederic Norton.
Directed by N. G. Arnold.
Length, 6,408 feet.

Story

Abou Hassan and his forty thieves descend on a small Arabian town on the wedding day of Omar and the beautiful Zahrat and kidnap them. Abou sells Zahrat to the wealthy miser and money lender of Bagdad, Kasim Baba, while posing as Prince Constantine. Later, Abou returns as a Chinese prince, Chu-Chin-Chow, and bids in Zahrat at auction. She pierces his disguise and exposes him. He robs the other bidders of their wealth and escapes with Zahrat. Promising that she shall live among untold wealth, he sets her free and when she finds Omar he brings them to his treasure cave, making good his promise. Ali Baba, brother of Kasim, accidentally discovers the cave, helps himself to the treasure and goes for aid to free Zahrat. Kasim, led by his greed, also comes to the cave and is captured and killed by Omar. Zahrat, freed, returns to Bagdad, Ali Baba gives a big feast, Abou appears as a merchant with forty jugs of oil in which his forty thieves are hidden. Zahrat discovers this fact and, assisted by a powerful slave, they get rid of the thieves. Left alone, Abou is denounced and the multitude turns on him. Cornered, he is stabbed by Zahrat, who returns to the village and finds happiness with Omar.

"Coming Through"

Thomas Meighan Fares Better in His Newest Paramount Than in Some Recent Plays.

Reviewed by Epes W. Sargent

Picking a story for Tom Meighan ought to be a simple matter and yet he has not fared so well with some of his stories. In "Coming Through," done from a story by Jack Bethea, he fares better than usual at the hands of his story picker, for the plot offers plenty of action, reasonable suspense and love interest. The chief trouble is that the early scenes show him as a cad who apparently marries the girl because her father is also his employer and can advance his interests.

An effort is made to prove that he merely marries for love, but it does not run very convincingly. Once past this point you can become interested in Tom Blackford's efforts to make good in a coal mining camp to which he has been sent by his father-in-law in the hope that he will fail, and the end of the story works up to some tremendous scenes in which, for once, Wallace Beery is not permitted to "hog the show." He gives fine support, but he is not permitted to dominate the scenes.

The action ends with a splendid fight and chase over a coal tipple which gives vastly more punch than the usual fist fight, and the scenarist wisely cuts down to the meat of the falling action, ending the story before the effect of the fight becomes lost. Lila Lee is the very charming young wife, and many in the minor support stand out well in their small roles. It is a good action ensemble, and the placement of most of the development in an actual coal mining town gives the interest of legitimate local color. The action is not laid in a coal town to make it interesting, but it is interesting because of the locale. It is a decided advance over some of the recent Meighan vehicles.

Cast

Tom Blackford ..... **Thomas Meighan**
Alice Rand ..... **Lila Lee**
John Rand ..... **John Miltern**
Joe Lawler ..... **Wallace Beery**
Munds ..... **Laurance Wheat**
Shackelton ..... **Frank Campeau**
Dr. Rawls ..... **Gus Weinberg**
Mrs. Rawls ..... **Alice Knowland**

Story by Jack Bethea
Scenario by Paul Schofield
Directed by Edward Sutherland
Length, 6,522 feet.

The Story

Tom Blackford is counting upon a promised promotion to enable him to marry Alice, the daughter of John Rand, his employer. The appointment goes to Rand's nephew, but Tom marries Alice anyhow, to the distress of her father, who cunningly turns against him his incautious remark that the road to advancement seems to lie through relationship. He offers Tom a position as superintendent of one of the company's mines and then writes Joe Lawler, who expected to be given the appointment, that the company will make him superintendent if Blackford quits, adding the intimation that he does not care what means are taken to induce this action. Alice goes with her husband, though she declares that she does not love him, and they set up a platonic honeymoon. Lawler, working with Shackelford, the keeper of the local speakeasy, stirs up trouble, finally calling a strike. Tom abolishes the dive when a drunken engineer nearly kills some of the mine workers, and turns the tables against Lawler when he shows that the latter has been cheating the workers with tricked scales. In a fight on the coal tipple Lawler is thrown from the structure when the iron bar with which he seeks to brain Tom is caught in the machinery, and with the strike over, Tom goes home to find that Alice is at last willing to admit her love.

"The Chorus Lady"

Heart Interest and Amusing Comedy Make Adaptation of Well Known Play Pleasing Entertainment

Reviewed by C. S. Sewell

James Forbes' popular stage play which several years ago served as a vehicle for Rose Stahl is now being offered in screen form with Margaret Livingston in the title role. Many of the situations in the play have been retained and others built up so as to use the greater possibilities of the camera.

As it now stands, "The Chorus Girl" is an entertaining racing drama with a lot of amusing comedy and a generous sprinkling of heart interest, and it should prove a pleasing attraction in the average theatre.

While there is a lot of racing stuff, including a fire at the stables, resulting in the blinding of the hero's horse, and a race in which this horse wins despite this handicap, these have been subordinated to the dramatic situation which was the big scene of the play. In this scene, which furnishes the climax, the chorus lady, learning that her younger sister has been lured to the villain's apartment, goes there and does not hesitate to blast her own good name and risk losing her fiance by shielding her sister.

Margaret Livingston gives a good characterization of the leading role, showing to advantage in the comedy as well as the human interest situations. Philo McCullough is a capable villain and Virginia Lee Corbin attractive as the silly younger sister. Alan Roscoe, while satisfactory in the role opposite the star, has little to do, for the romantic element is somewhat subordinated.

The story has been well directed by Ralph Ince, who has introduced a number of situations that have proved sure-fire in the past, and there is a real dramatic kick in the climax. The leading character is one that will appeal strongly to the average patron because of its human and heart interest qualities, and there are a number of good laughs. We believe that the majority of spectators will find it entertaining.

Cast

Patricia O'Brien ..... **Margaret Livingston**
Dan Mallory ..... **Alan Roscoe**
Nora O'Brien ..... **Virginia Lee Corbin**
Mrs. O'Brien ..... **Lillian Elliott**
Patriek O'Brien ..... **Lloyd Ingraham**
Dick Crawford ..... **Philo McCullough**
Miss Simpson ..... **Eve Southern**

Based on stage play by James Forbes.
Adapted by Bradley King.
Directed by Ralph Ince.
Length, 6,020 feet.

Story

Patricia O'Brien, a chorus girl, returns home when her show goes on the rocks and saves Dan Mallory's horse, Lady Belle, when his racing stables catch fire. Dan and Pat had planned to marry but this setback causes her to return to the stage, and finding that a philanderer, Crawford, is after her little sister Nora, she takes Nora with her to the city. Both girls get in a show and the owner gives a party, afterwards paying each girl $50.00. Both go to get the money to help Dan, as Lady Belle has gone blind. Dan de-

sides to race Lady Belle, anyway, and she wins $20,000. Nora has given Crawford money to bet but he puts it on another horse. To try to get her money back, which belonged to the other girls, she goes to Crawford's apartment. Pat follows and when Dan and Mrs. O'Brien appear, to save Nora, Pat appears from an adjoining room. Dan denounces her and she returns home to get her clothes. Dan then recognizes the bracelet that Nora is wearing as having seen it on an arm through a door in Crawford's apartment. He tells what he knows and everything turns out all right with Pat and Dan's wedding.

"The Trouble Buster"

Bill Steiner's Leo Maloney Western Has All the Elements of Corking Entertainment

Reviewed by Edward Wilson

"The Trouble Buster" is five reels of fast-moving action, Western in type but with nothing that can be labelled "rough stuff," and seemingly certain to satisfy any audience drawn by the exhibitor who finds action Western his strong pullers.

We witnessed "The Trouble Buster" with an audience which had a good sprinkling of youngsters, and aside from stating that the adults appeared to fully enjoy it we think that the full purpose of the review can be summed up by the fact that the kiddies found it pretty hard to resist the desire to express their approval loudly. You can't say any more to the theatre man who knows this type of picture.

Leo Maloney has an agreeable, likeable personality and should travel far if they continue to give him as much of story and action as this one has. The direction is clean-cut and utilizes opportunities presented by the incidents to the fullest. There is a clear vein of comedy running throughout the picture.

Cast

Harvey Martin.....Leo Maloney
Helen Williams.....Josephine Hill
Rawhide Williams.....Whitehorse
Mrs. Williams.....Evylyn Thatcher
Larry Simons.....Leonard Clapham
Slim Yates.....Bud Osborne
Dorothy Willis.....Grace Rouch
Robert Willis.....Barney Furey
Dot.....Baby Charlotte Johnson
Cow-Puncher.....Ray Walters
Another Puncher.....William Stratton
"Bullets".....By Himself

Length, 5,000 feet.

"Too Much Youth"

Richard Holt Has Leading Role in Story of Jazzy Youth's Reformation

Reviewed by Sumner Smith

"Too Much Youth," a Duke Worne Production for Gerson Pictures Corporation, is another in the current series of motion pictures that delineate what happens to youths and flappers who jazz too much. Treated at first as a comedy-drama, it later swings into melodrama, with the hero driving his car across a burning bridge to rescue the heroine from a forest fire.

Richard Holt has the leading role as chief spirit of the Never Sleeps. He registers effectively in the lighter sequences and is satisfactory when called upon for a display of emotions. Sylvia Breamer is a serious-minded heroine. Walter Perry is asked to provide the chief comedy, and while at times he over-acts, he ought to be liked by the audiences. The other parts are quite secondary in importance.

This production is well scened and photo-comic, and moves smoothly. Faults can be found only with the technical construction, such as the obvious attempt to provide a thrill by the introduction of the forest fire and a few instances of weak character portrayal. For instance, it seems hardly believable that the youth, intoxicated with wine and hilarity, should decide to mend his ways simply because he sees an attractive girl in the cabaret. Yet this incident is made the turning point in his life. Fortunately it is strengthened later on by landing the hero in jail and having his father talk turkey.

Cast

Jimmy Kenton.....Richard Holt
Marguerite Crandall.....Sylvia Breamer
Ned Crandall.....Harris Gordon
George Crandall.....Eric Mayne
Francetti.....Joseph Belmont
Mark Kenton.....Charles K. French
Pat Casey.....Walter Perry

Story by Grover Jones.
Directed by Duke Worne.
Photography not credited.
Length, 4,800 feet.

Story

Mark Kenton worries about Jimmy, his jazzy son, and enlists the aid of Pat Casey, prohibition agent. Jimmy, drunk in a cabaret, is attracted by a girl, Marguerite Crandall, informs her so and says that he will reform. The girl's escort knocks him down and he is locked up. The elder Kenton promises to get Jimmy out of jail if he will seriously undertake a real estate deal for him in San Francisco. Jimmy makes the rash statement he will close it before sleeping. To teach him a lesson Mark Kenton 'phones George Crandall to stall Jimmy for a while. Casey accompanies Jimmy to see that he keeps his word. The youth finds Marguerite Crandall to be the girl he admired in the cabaret. He rescues her from a forest fire and turns over a new leaf.

"Fisherman's Luck"

(Pathe—Cartoon—One Reel)

Paul Terry's cat and farmer characters go fishing in this Aesop's Film Fables reel. The mouse dons a diver's helmet, goes down on the river floor and lures fish to the cat's hook. The adventures of all three are many and highly ludicrous. We liked this subject as one of the best Terry has put out in recent weeks.—S. S.

"A Fox Hunt"

(Pathe—Comedy—One Reel)

This Hal Roach-"Spat Family" subject features Frank Butler, Sidney D'Albrook and Laura Roessing. The humor is characteristic of the series and generally effective, though the comedy is not as good as some of its predecessors. Horses refuse to be ridden, characters blame each other for mistakes and the woman again awakens astonishment at the way she nonchalantly accepts hard falls and rough treatment.—S. S.

Pathe Review No. 8

(Pathe—Magazine—One Reel)

The principal subject is "Table Talk," another of the "Etiquette" series, showing common social errors at the dinner table, such as eating with a knife. This proceeds to wax witty at the expense of erring ones and will be hailed with merriment by people versed in etiquette. Just how others will receive it is a matter of conjecture. "White Art" is composed of camera studies of snow, and there is a Pathecolor of Denver in the "Visiting Our Own America" series.—S. S.

"Sporting Armor"

(Pathe—Sportlight—One Reel)

This Grantland Rice Sportlight furnishes an interesting comparison of the armor of old days of knights and round tables and the body protections worn by present-day athletes. While the athletic equipment is familiar to most of us, still the comparisons are so aptly made and the subtitle comments so well phrased that this subject holds the interest throughout. It was produced by John L. Hawkinson.—S. S.

"Tempest Cody's Man Hunt"

(Universal—Western—Two Reels)

This is a reissue of another of Universal's Tempest Cody series of westerns, with Marie Walcamp in the title role. The titling would indicate that it was made when audiences were not so familiar with the conventional western material, as there is an explanation as to what rustlers are, etc. The film, however, has plenty of action. The plot deals with the escape of a rustler and his capture single handed by Tempest following a snappy fight in which the rustler falls over an embankment after she has lassooed him and hangs dangling in the air until the posse arrives, while she climbs up the rope to safety.—C. S. S.

"Seeing Red"

(Universal—Drama—Two Reels)

An issue in Universal's "Battling Cowboy" series starring Billy Sullivan in the role of a chap with a fiery temper who has a difficult time controlling it; this number is well up to the standard of the series in entertainment value. Billy is cast as an Australian who meets with adventures in our great West. This time he shows his skill with an Australian whip by knocking a pistol out of a bullies hand before he can draw. One of the spectators hires him to get his son away from the control of the bully who is a crook. He succeeds by stealing into the cabin at night and binding the drunken gang. An unusual note shows the girl in the case to be the wife of the man he is to rescue. This will disappoint those who demand romance, but a feature of this series is the fact that in no episode is the romance carried to conclusion; always there is the cut-back to the situation in which Billy almost killed his best friend.—C. S. S.

"The Lost Chord"

(Universal—Comedy—One Reel)

This is one of the series of single reelers in which Bert Roach, the star, appears as the butler, Neely Edwards as the husband, and Alice Howell as the wife. The trouble this time is caused by loss of a ball of cord. A new angle of the flivver situation occurs, when a man sawing into a log also cuts the Ford in two parts. Edwards has most of the comedy and meets with a lot of rough and tumble experiences. Getting into a hammock he is dragged by the auto, drenched by a street sprinkler, blown up by firecrackers and chased by a bull. Borrowing a suit from a scarecrow he rescues the rear of the flivver and takes it home but gets in dutch because he threw away the cord.—Fairly amusing.—C. S. S.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"Idaho"

Exciting Pathe Serial of the Western Mining Camp in the Early Days Should Please Serial Fans

Reviewed by C. S. Sewell

As would be inferred from the title, "Idaho," Pathe's newest serial, is a story of the West. The scenes are laid in the state which bears the name, during the period when the mining camps were without law or order and peopled by all classes, with a generous sprinkling of desperadoes.

The plot concerns a family which starts out to find wealth. The son is killed and later, just as the goal is near, the father is killed, leaving only his daughter, who dons her brother's clothes and vows vengeance on her father's murderer. The only one who knows her secret is a doctor, who fears to aid her, and a despatch rider who openly allies himself with her.

The first three episodes shown for review reveal an interesting story filled with melodramatic action and typical serial situations the climax of which carry the suspense over. The first episode ends with the shooting of the father and burning of an important letter that shows him to be the partner of a man who has struck wealth. The second concludes with an attack of the girl and the despatch rider from ambush by one of the thugs; while the third has as its climax a chase of the desperadoes who stampede their horses, with the girl lying wounded in their pathway.

A good pace is established in the first episode and this is continually accelerated, the third having unusually rapid action, centering around a fast-moving sequence in a saloon which ends in fighting and the escape of the desperadoes, while the despatch rider is wounded.

Vivian Rich has the leading role, with Mahlon Hamilton playing opposite. Miss Rich is a good selection and does excellent work. Attractive as a girl, she shows force and sincerity in her masquerade as the boy. Hamilton with a role of lesser importance is entirely satisfactory.

We believe this to be the first serial for Pathe directed by Robert F. Hill, although he has had experience elsewhere, and he has made a good job with "Idaho." The story is even more interesting and consistent than the average serial, and there is an abundance of thrills and stirring action.

"Idaho" should prove a good box-office attraction.

"Water Wagons"

(Pathe—Comedy—Two Reels)

This is a rollicking Mack Sennett subject featuring Andy Clyde, Madeline Hurlock, Sid Smith and John J. Richardson. The chief situation is a boat race and the chief boat is a truly marvelous affair—combination submarine, automobile and sailing vessel. While the picture follows the usual slapstick routine, the gags are exceptionally well chosen and well put over, and the result is a comedy of more than ordinary entertainment. It ought to be good for at least fifty guffaws and as many giggles. It is one of those comedies which occasionally turn a projection room filled with hard-boiled critics into a place of merriment.—S. S.

"Shorts" Reviewed in This Issue

Fisherman's Luck (Pathe)
Fox Hunt, A (Pathe)
Great Guns (Educational)
Idaho (Pathe)
Nobody's Sweetheart (Universal)
Our Six-Legged Friends (Educational)
Pathe Review No. 8 (Pathe)
Lost Chord, The (Universal)
Seeing Red (Universal)
Sporting Armor (Pathe)
Tempest Cody's Man Hunt (Universal)
Welcome Danger (Educational)
Water Wagon, The (Pathe)

"Our Six-Legged Friends"

(Educational—Instructive—One Reel)

The newest of the Secrets of Life series produced by Louis H. Tolhurst for Principal Pictures Corp. deals with general facts in regard to insects and brings out the point that with the exception of the spider family all insects have six legs, also that insects are vastly different in every way from all other forms of animal life, and several of these differences are pointed out. An interesting experiment shows the head of an ant holding up heavy weights, which in proportion would represent a weight of about a dozen big locomotives for a man. This number is instructive, but as it deals considerably with general facts and some little known insects, it will probably not be so interesting to the general public as some of the earlier numbers.—C. S. S.

The House of FEATURETTES

is playing the Rialto Theatre, N. Y., this week with "The Magic Hour," one of the "Gems of the Screen" series. A distinctly original novelty that can be appropriately programmed with pictures like "Peter Pan" and the "Thief of Bagdad." Red Seal releases a variety of short subjects that fit into any program, in any theatre, in any location.

RED SEAL PICTURES

Edwin Miles Fadman, Pres.

1600 BROADWAY NEW YORK CITY

"Great Guns"

(Educational—Comedy—Two Reels)

There are a lot of good laughs in the newest Bobby Vernon Comedy distributed by Educational. Bobby appears as an artist who goes through a lot of exciting experiences. His rival ruins the picture he is painting, his tailor takes his trousers for an unpaid bill. He borrows the janitor's and is chucked out of a restaurant to which he takes his girl. Deciding to commit suicide he goes on top of the steel fraamework of a new building and comes very near falling several times, but finally finds himself back on the ground. This idea has been used before but there are some clever bits worked in here. Next he hires a gunman who uses various disguises, such as a postman, an old woman, etc., and every time Bobby sees anyone dressed like this he is in mortal fear. Finally he tries to get away and lands on a target out in the ocean used for battleship practice. In the meantime his girl doctors up the picture and sells it. Then there is a chase to get hold of him and prevent the gunmen from doing his work. Altogether it is a fast moving comedy with a connected story, that should prove a good attraction for the comedy fan.—C. S. S.

"Nobody's Sweetheart"

(Universal—Comedy—Two Reels)

One of the best of the series of Century Comedies starring clever Wanda Wiley is this two-reeler in which she appears as a hungry and homeless girl who inveigles a friendly cop into putting over a scheme by which she is to order a meal and he will pretend to arrest her. The plan goes wrong and another cop does arrest her. She gives him the slip by the familiar device of substituting a clothing store dummy. Seeking refuge in a detective agency, the boss uses her in visiting a notorious cafe to find stolen jewels. She gets a lot of cops to come on the scene by kicking them in the shins and breaking the station house window, and finally the boss proposes to her. The situations here have all been used before, but Miss Wiley succeeds in making them thoroughly amusing and "Nobody's Sweetheart" should prove a good comedy for the majority of spectators.—C. S. S.

"Welcome Danger"

(Educational—Comedy—One Reel)

In addition to Cliff Bowes and Virginia Vance, a newcomer, Eddie Nelson has a prominent role in this Cameo Comedy, which is built on the familiar idea of newlyweds who are visited by the wife's relatives who treat the husband with scant respect and make themselves thoroughly at home. Nelson appears as an eccentric chap. Various amusing situations are introduced, some new and some old, and in the end a severe storm wrecks the bungalow and floods the place with water. It is up to the Cameo average as a laughgetter.—C. S. S.

(Additional Reviews on page 789)



EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Lubliner & Trinz Have Five Houses Building in Chicago

Lubliner & Trinz have five new Chicago Theatres under construction at the present time, the Tower Theatre at 63rd and Harper avenue, the Grove at 71st and Cottage Grove avenue, the State at Madison and Maynard, the Harding at Milwaukee and Sawyer and the Belmont at Belmont and Lincoln. Other projects are being considered by the circuit. When the building program for 1925 is completed, it is predicted by the management that it will be the greatest in the history of the circuit.

Another new picture theatre is projected for Maywood by the Lynch Miller interests, the latest house will be located at 16th and Madison Street and will seat 1200.

The meeting of the exhibitor committee and the projectionists for the consideration of new working rules has been postponed until a latter date.

Horace Green has purchased an interest in the Pert Theatre, Gillespie, Ill., and will give the house his personal attention.

Passek and Lock have bought the Amuse-U Theatre, Dupo, Ill., from Henry Welch.

The center of movie theatre interests along Milwaukee Avenue is at Division and Ashland Avenue, where the Chopin, Ascher Crown, Lyric and American Theatres are located. This is a Polish neighborhood and the houses all enjoy a good business throughout the week.

J. E. Ervin and Walter Taylor, exhibitors of Bloomington, Ill., were recent visitors in Chicago. So was W. E. Frey of Danville.

Prof. Arthur White, well known orchestra conductor in Western Illinois and Eastern Iowa, now is the leader at Columbia Theatre at Davenport, Ill., running pictures and five Orpheum time acts. Harry Chappell is house manager.

Peter Schaefer of Jones, Linick & Schaefer, and his brother Fred Schaefer, owner of the Crystal Theatre, accompanied by their families, left for a tour around the world last week. The boys gave them a fine send-off.

F. L. McCurdy and Robert Ruch have sold the Magic Theatre, Pearson, Iowa, to J. W. Paddock who will operate the house for pictures only in the future.

Carl Powers of the Empress Theatre at Malvern seems to be in bad luck. For the second time in the last few months fire has damaged the house. Defective wiring is blamed for both blazes.

The Lincoln Theatre, Fulton, Ill., has been sold by the DeNume management to M. Peterson.

The J. and J. Theatre at Hume, Ill., will not close for the winter. Other houses in the coal mining territory have been hard hit. The Brooklyn Theatre, Brooklyn, Ill., Knox Theatre, Carrier Mills, Ill. and Victory Theatre, Farmerville, Ill., will close this month.

George MacDonald has been named manager of the new Vic Theatre, Sheffield and Belmont avenue, Chicago, under the ownership of Mrs. P. J. Kohl. He was formerly in charge of a South Side house and is well known along Film Row. The house has been equipped with a fine organ.

Orr and McCullum have taken over the management of the Edna Theatre, Gibson City, Ill.

Dick Diamond has sold the Castle Theatre, Havana, Ill., to William A. Clark, who will run pictures exclusively.

J. L. McCurdy, managing director of the Randolph Theatre, Chicago, has installed a nifty cashier's cage in the State street entrance. It is a work of art that lures many a passerby into the theatre.

A. B. Simpkins has been made manager of the new Bijou Theatre, Abingdon, Ill. The house is owned by the Abingdon Picture Corporation Co.

The Rialto Theatre of Jones, Linick and Schaefer celebrated its eighth anniversary last week with a fine vaudeville and picture bill. Manager Rosenblum wore a wide smile over the big business.

E. A. Gump has taken over the management of the Washington Theatre, Belleville, Ill., from Robert Cluster.

Dave Natelson has been made manager of the New Dearborn Theatre, Chicago, of Lubliner & Trinz, coming from the Pershing Theatre.

Mrs. I. W. Rodgers, well known exhibitor of Cairo, Ill., has bought the Barth Theatre, Carbondale, Ill.

O. S. Woll of the Merchants Theatre at San Jose, Ill., is planning to enlarge his house and install new equipment.

C. W. Spanuth will reopen the Ashland Theatre on the South Side. Extensive alterations are being made.

/"$%(*)?'!

Editor:

No doubt you read in the newspapers the income tax paid by the various heads of the producing concerns, poor fellows how do they get along from year to year with only Europe and Palm Beach etc. to amuse them.

Any damm fool knows that the revenue from the advertising in your trade papers. makes a fine profit for yourself and the boys.

So just send us your paper free, you boys will never go to the poor house. —an old exhibitor.

This anonymous letter arrived in an envelope postmarked Cleveland. Our readers once in a while hear us tell how wonderful we are, so we thought we'd run this dirty dig by way of variety, though we don't favor anonymous communications.—Ed.

Texas

Vitagraph's branch office in Dallas, Texas, will soon be housed in a building which promises to be the last word in film exchange construction. It is being erected at 302-4 Jefferson street, in the heart of the film exchange district and just between the Fox and Famous Players-Lasky branch offices. It will be two stories, 30 by 90 feet, of reinforced concrete, with an ornamental brick front.

It is the boast of Vitagraph that in all the twenty-eight years of its existence a fire has never started in any of its exchanges and the new building will be more than ever an insurance against disaster. Vitagraph expects to move in about April 1.

News comes to this department from all over the country.

Keep in touch with the fellow you used to know, who moved away.

And about him and we'll try to locate him for you.

This department wishes to correct its erroneous statement that Managing Director David Perkins of the Strand, Lowell, Mass., has been staging a Jubilee and Anniversary Month. It should have read "Mr. Perkins of the Merrimack Square Theatre," H. G. Cummings, house manager, informs us by letter. Thanks.



He Showed the City Boys How

It took a small town exhibitor to come to the big city and show the boys how to get his theatre on the front page of the big town's leading newspapers. The small town exhibitor was Chester J. (Chet) Gruber. He put Miner's Theatre of Collinsville, Ill., on Page 1 of the St. Louis Star.

The Star, publicizing the opening of its new radio broadcastnig station WIL, was using big front-page space to popularize it. Chet, in the modest way smart showmen have, sold the Star the idea that its listeners needed his monologue.

Chet knocked 'em dead "on the air," just as he used to in Keith, Pantages and Orpheum vaudeville. And he knocked the St. Louis gang "twice as dead" when the "tough" Star gave him a big send-off" and heralded him as the manager of Miner's Theatre, Collinsville, Ill.—in a big "box" at the top of Page 1.

The Star also named "Chet's" handsome countenance in one of its issues, and gave him mention several times in advance of and after the radio talk.



CHESTER J. GRUBER

Loew's Cleveland Theatres Do Extensive Broadcasting

Does radio hurt the theatre business? That question is being asked a great deal nowadays. In Cleveland, Loew's Ohio Theatres, Inc., has gone into broadcasting extensively, limiting it to an hour's entertainment at a time.

On Sundays the Allen Theatre broadcasts a symphony concert from 1 to 2 p. m. This is by a combined orchestra of 75 men, directed by Phillip Spitalny. The Loew management is trying out this early Sunday afternoon symphony idea, and thinks that it might as well be broadcasted, for the advertising value there is in it for the theatre and its music.

On Monday evenings there is an hour's program from the State Theatre. In this house, on the mezzanine floor, the Loew people have built a studio where actors from the vaudeville program of the State and performers from other Loew theatres broadcast. Big musical acts are broadcast direct from the stage, while the new organ is always included on this program. This program is put on from 7 to 8 o'clock.

One of Cleveland's first neighborhood theatres, the Carlyon, is soon to close its doors and be remodeled into a commercial building. Across the street from the Carlyon, at Superior and East 112th street, a new house is going up. It is being built by Louis Abrams & Co. and has been leased to Klinger & Lustig, who now operate the Carlyon. The new theatre will seat 1,000. The building will cost $150,000. It will be finished June 1 and will be called the Ambassador. Louis Abrams & Co. has gone into theatre building and remodeling quite extensively. They are now remodeling the old Keith Prospect theatre into a commercial block and are building the new Collinwood Y Theatre. A few months ago they completed a theatre at Hough and East 79th street.

Keith's East 105th Street Theatre has changed its policy from straight vaudeville, with two performances a day, to continuous programs of vaudeville and pictures. It is believed this was brought about by the change of policy at Loew's State, which went into a successful combination policy the first of the year.

"The Thief of Bagdad" went four weeks in the Stillman Theatre, in its first Cleveland engagement. And it did pretty good business all the way. The first week was record-breaking, but attendance kept up with the exception of a couple of days during the early part of the fourth week.



An Oldtime Film Show

"Pop" Dibble Puts One on Successfully in Branford, Conn.

Readers of this department will not have to be introduced to "Pop" Dibble of Branford, Conn., for they will remember him as "The Daddy of Them All," an exhibitor who has exhibited continuously since 1896. To them the following letter from "Pop" will be of interest:

Dear Mr. Smith:—I am enclosing clipping from New Haven Register correspondent and program of an "Old Time Show" which I gave with great success Thursday night at the Park Theatre. You will note, I am still in harness, not having missed a night in the projection room of Park Theatre in the past nine years. In fact, I haven't yet missed a date in the business the past fifty-three years (including old stereopticon work.) So I am hopeful of staying in quite a while longer. If I ever do take a day or two off, I am surely going to run down to the big city and will surely call to see you, friend Smith. I read Moving Picture World every week and always interested in your department of same.

The "old time show" which I gave here included, first, a fine collection of hand colored stereopticon views (in the old fashioned wood frames) which I showed right here in old Branford Town Hall just fifty-three years ago, and then throughout the New England states. Next I showed a lot of fine Spanish American war views and some films which I showed with them in 1898 ——"Remember the Maine" and Colonel Teddy Roosevelt of the Rough Riders and many other views. Then I selected from about forty full reels of old films which I have. I made up two full reels of assorted subjects, short comics, etc., and also showed a lot of old announcement slides such as "Gentlemen, Please Don't Smoke," "Ladies and Gentlemen Please Remove Your Hats," "Please Do Not Spit on the Floor," "Kindly Remain Seated During the Illustrated Song," "All Over Now, The End, Please Call Again," etc., etc. The show pleased immensely.

Well, friend Sumner, will close for this time wishing you best of health and success in your work. Very sincerely yours,

JOHN P. DIBBLE.

P. S.—My own health is still good, I am very thankful to write. I will be 72 years of age next birthday, August 22, and you should see me stepping up and down the "projection room" ladder!

Oklahoma

L. E. Brewer has purchased the Victory and Hamly theatres at Pauls Valley, Okla., from J. G. Jenson.

The Orpheum Theatre at Lawton, Okla., has been remodelled.

A new theatre will be built at Cromwell, Okla., in the near future.

C. W. Wakefield has purchased a half interest with Fred Savage in the Criterion Theatre at Enid, Okla., and will be manager. The theatre will be completely remodeled.

Did you hear what happened when E. N. Prescott ran the picture you're thinking of booking? It was in Straight From the Shoulder, to which Prescott sends dependable tips, as many others do. If you aren't following those tips and guiding your booking by the sound advice of exhibitors—you've missed a dependable service.

Stebbins Makes Success of Kansas City "Tea Matinees"

"Tea matinees" are proving a great success at the Liberty Theatre, Kansas City. The custom of serving afternoon tea to women attending matinees was adopted the other day by Jack Stebbins. The mezzanine balcony was re-arranged and re-decorated to serve as a tea room.

"What could be greater inducement to a woman who is weary of shopping than to offer her a comfortable reclining chair and a soothing cup of tea, in addition to the regular program?" asked Mr. Stebbins. "I'll tell you it draws them in. It's a great policy and I'm going to stick to it for a while. The cost of the venture is small, but the result is large."

Theatres in the vicinity of Arma, Kas., are looking forward with hope that the scarlet fever quarantine in mining camps may soon be lifted, the theatres now being closed. As the epidemic is of a light nature, it is believed the theatres soon will be able to reopen.

Edward Frazier, owner of the Empress Theatre, Paola, Kas., has had many reasons for happiness but the joy supreme came the other day with the birth of a "bouncing baby boy."

The audience at the Regent Theatre, Newton, Kas., was becoming impatient. O. K. Mason, manager, paced back and forth in front of the house, his eyes focused anxiously towards the sky. "The Riddle Rider," a Universal serial, had been advertised at the theatre, but due to a delay it had become necessary to rush the film to Newton by airplane. Newton is 200 miles from Kansas City. One hour and forty minutes after leaving Kansas City the plane arrived, the sight of it bringing joy to the heart of Mr. Mason. Five minutes after the plane landed the picture was on the screen.

Jack Quinlan, manager of the Mainstreet Theatre, first-run house of Kansas City fell heir to some unexpected publicity when he booked Wayne ("Big") Munn, new heavyweight wrestling champion, and his manager, Gabe Kaufman of Kansas City, for a little skit. Friends of Kaufman on the first night, just as the "act" was at the crucial point, presented him with a large ham, which amused Gabe as much as it did the audience. Of course, you must guess his nationality.

Kansas City first-run downtown houses had a lively time in racing for newspaper offices to obtain the initial story on the fact that phases of the eclipse would be shown in news reels, the figurative race being won by Harold Finney, manager of the Pantages Theatre, who "put over" the first story.

Destruction of the Liberty Theatre, Columbus, Kas., recently by fire will prove no barrier to N. W. Houston, manager. Already the rebuilding of the theatre is under way. The new house, it is expected, will be completed by May 1. Many improvements will be made, Mr. Houston said.



Jackie Coogan? Nix. It is Jackie's mother at six years—then known as "Baby Lillian" in the old California Stock Company.

Montana

W. J. Sullivan, manager of the Silver Bow Amusement Company, who has been visiting West Coast cities seeking rest and quiet from the strenuous theatre work of the past few months, is reported as much improved in health and hopes to return to Butte in the next week or two.

At Great Falls the First Presbyterian Church has installed a projector and is planning to have a picture program every evening and every afternoon at 4 o'clock.

"Peter Pan" has been playing in Deer Lodge at the Rialto to packed houses. Society has given a number of box parties.

Associated vaudeville is becoming a habit in Butte. Entertainment de luxe at popular prices is the aim of Merle Davis of the Broadway Theater, who also combines a picture entertainment with the regular program three nights a week.

Detroit

David T. Nederlander, owner of the Shubert-Detroit Theatre has purchased a large Woodward avenue site on the outskirts of the city and plans to erect a theatre building to cost in the neighborhood of half a million. It will seat 3,000. This particular district of Detroit is enjoying one of the biggest building booms in the history of the city and a theatre site was looked upon as one of the real plums.

Miss Freda Levine, who has been manager's secretary for the Motion Picture Theatre Owners of Michigan since its organization, has resigned. Her service in the position totals five years.

Oil Cash in House

Oil wells, as a rule, have little to do with picture theatres, but the $60,000 improvement work to start soon on the Belmont Theatre, a suburban house of Kansas City, was made possible by an investment of Edward Grogger, manager, in a Wagner County, Okla., oil well. The well "hit," so the Belmont, located at St. John and Oakley avenues, will receive the "dressing up" of its life.

The theatre will be entirely remodeled and will be of terra cotta, facing St. John avenue on a 75-foot frontage, and will be 125 feet deep. A 600-seat balcony will be built, enlarging the capacity of the house from 1,100 to 1,800. A stage, large and elaborately equipped, will be one of the features.

"I intend to start construction work in a few days," Mr. Grogger said. "And not a dollar will stand in the way of all possible improvements and conveniences for patrons.

Mr. Grogger built the theatre ten years ago and it has been in operation continuously since then.

Arkansas

Herman Hunt has purchased the Victory Theatre at Ozark, Ark., and changed its name to the New Ozark. New equipment and seats have been installed.

C. J. Singleton has purchased the New Theatre at Dardanelle, Ark.

The Yellville Theatre Co. has purchased the Realart Theatre at Flippin, Ark., and will operate it in connection with their theatre at Yellville.

Forest Nogart has purchased the Rex Theatre at Brinkley, Ark.

R. T. Megibben has repurchased the Capitol Theatre at Newport, Ark., from the Amusement Co.

R. Blair has bought the Kozy Theatre at Pocahontas, Ark., from Roy Duty.

The Gem Theatre at Little Rock, Ark., lost $100 by robbery January 20.

Alvin Chapman and S. J. Stell have opened their new Palace Theatre at Smackover, Ark., with pictures and vaudeville.

Sam Norwood has sold the Cozy Theatre at Lincoln, Ark., to Hilton Bros.

Now Booking





MILDRED HARRIS

Harry Carey's leading lady in "Beyond the Border," released by Producers Distributing Corporation.

Iowa

E. C. Cheney has sold the Orpheum at North English, Ia., to B. A. Cheney.

L. D. Hendricks has sold the Strand at Mount Vernon, Ia., to Mr. Patterson.

Floyd McIntosh has sold the Grand at Farmington, Ia., to Clyde Vernon.

Carl S. Powers has sold the Empress at Malvern, Ia., to H. J. Benton.

James Neste has sold the Rialto at Lake Mills, Ia., to H. P. Helgeson.

H. Simons has bought the Beardsley Theatre at Red Oak, Ia., from H. Beardsley. Mr. Simons was formerly of the Empress at Shenandoah, Ia.

Nebraska

F. M. Honey, former owner of the Moon Theatre at Tecumseh, Neb., will start soon for Florida with his family, going by motor car. Since leaving Tecumseh he has spent some months in Washington and Oregon, and for a time owned a picture show in Iowa. He has now announced to his friends that he will locate in Florida permanently in the real estate business.

Fred Mahaffey has sold the Lyric at Fremont, Neb., to J. M. Robinson and A. Herman.

Harry B. Symes has bought the Gem at Omaha from Harold S. Peterson.

Pittsburgh

Stanley Neal, salesman for the local F. B. O. exchange, and his brother-in-law, H. T. McFarland, a prominent coal operator of West Virginia, are planning the erection of a modern theatre building in Mt. Lebanon, one of Pittsburgh's fastest growing suburbs, which is as yet without a theatre of any kind. Plans for the new structure have been prepared and completion of the building is expected by next summer. The house will seat 900 and will cost $150,000. Neal and McFarland will also erect a large public garage adjacent to the theatre, and it is expected to have this structure completed by spring.

Sol Silverman, well known here as former owner of the Princess Theatre at Donora, and who has spent the past two years on the Pacific Coast, has heard the old home town call, coupled with the theatre business, and has returned here to manage Sam Gould's Gould and Arcadia theatres on the North Side, succeeding the late Frank Ferl.

The new Grand Theatre at Middlebourne, W. Va., has been purchased by Mr. Wigner, owner of the Nadene Theatre. The New Grand will be closed.

Jacob Richmnn, owner of the Pearl Theatre on Fifth avenue in uptown Pittsburgh and the Best Theatre at Millvale, on February 2 took over Fred Barth's Elite Theatre at 309 Federal street, North Side, on a long term lease. "Jake" plans to completely remodel and redecorate the Elite inside and out, and will commence this work immediately. Fred Barth, who has been in the picture theatre business for fifteen years, says he is going to take a long rest before he announces his future plans.

Hagerstown, Md.—A syndicate of theatrical men headed by Jacob Silverman of the Strand Theatre, Altoona, and Jacob Schlutzker of Waynesboro, has purchased the Maryland and Colonial theatres here. The consideration, it is said, will exceed $350,000.

The Chamberlain Amusement Company's new Chamberlain Theatre at Johnstown was opened on February 12. The new house seats 600 and is managed by L. L. Chamberlain.

John Hando, former owner of the Grand Theatre at Monongahela, has opened the Garfield Theatre at 5139 Penn avenue, Pittsburgh, a neighborhood house near the East Liberty district. Mr. Hando reports business as being pretty fair.

C. L. Ferguson will open his new Copeland Theatre at North Braddock on February 23. The new house will seat 600 and is to be managed by Tex Arthur, well-known here as a ballyhoo artist. Music will be furnished by an orchestra.

Al Nordquist, owner of the Main Street Theatre, Galeton, and Tom Andrews of Emporium were in town seeing the sights last week, and they missed nothing.



BETTY COMPSON

Her piquant personality gives a zest to many of Paramount's productions

Buffalo, N. Y.

A second theatre collapse from heavy snowfall on the roof occurred in Syracuse when the old Highland Theatre, 327 Park street, caved in. The roof fell under the weight of many tons of snow and the pressure forced the side wall to bulge out. Concrete blocks were hurled into the homes of Ernest and George Rapp, next door to the theatre. The Highland was erected by Jacob Borne, who, it is understood, disposed of the property, and the name of the present owner could not be learned. It has not been used for pictures in two years. As a result of this second theatre accident, there is to be a general inspection of houses in Syracuse. The roof of the Elmwood collapsed from the weight of snow a few weeks ago.

Frank Luchowski, 127 Jones street, Buffalo was soaked five iron men when he was arraigned before Judge George E. George, charged with purchasing tickets of admission to the Plaza Theatre, a Buffalo East Side community theatre, for two boys under the age of 16. The boys, with the tickets, entered the theatre unaccompanied by parent or guardian.

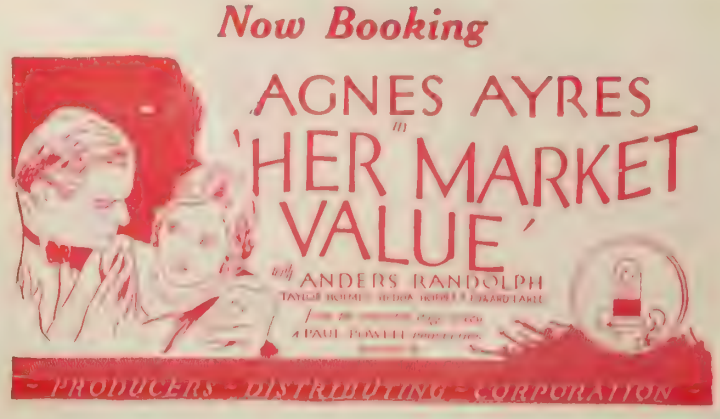
A contract has been let by M. Shea for a mammoth orchestra organ which is to be placed in the new $1,500,000 Buffalo theatre now being erected by the Shea Amusement Company. Work on the excavation is going ahead rapidly and the buildings occupying the site of the entrance and lobby have been demolished.

E. T. Clark, managing director of the Eastman, Rochester, and Bill Callihan of the Regerson Corporation, were in New York last week end. Both attended the Naked Truth dinner.

In presenting "Dante's Inferno," Manager Vincent R. McFaul of Shea's Hippodrome put on a prologue entitled "The Dance of Hades," in which appeared nine pupils of the Professor Winthrop ballet school. There was a special music setting by the symphony orchestra and solos by Suzanne Clough.

"The Birth of a Nation" is still among the living. Gene Pfeil, manager of the Circle Theatre, announces he will give an elaborate presentation of this "grand daddy of them all," early in March at the popular Buffalo West Side picture palace.

Every report that you send to Straight From the Shoulder Reports will be appreciated by those hosts of exhibitors who book their pictures dependably from the tips exhibitors give them in that dependable department.



Schine Has Too Many Theatres in New York to Name Offhand

How would you like to own so many picture theatres that when someone stopped you and inquired just how many you had that particular day, you would be forced to stop and figure up? Not so bad. That is exactly the condition Meyer Schine of Gloversville was in the other day while in Albany doing a bit of shopping. This "bit" in Mr. Schine's case generally ranges anywhere from $15,000 or so, to ten times that amount, for the two Schine boys, who started a few years ago on the proverbial shoestring, now own the biggest chain in New York State.

"How many theatres have you now? Fifty-two or fifty-three?" was asked Mr. Schine.

"Let's see," replied Mr. Schine, adding a moment later, "I can't tell you offhand until I stop and figure up."

And then Mr. Schine went on to tell of having just taken over the Opera House in Carthage, giving him control of the northern village.

It would be of interest if someone could figure out just exactly what the recent blizzard in New York State cost the Schine brothers. In Auburn, for instance, where they have two theatres, over four feet of snow fell in two days. All the houses remained open, but with managers unable to ship out and with exchanges unable to ship in, many of the houses with pictures booked for two days kept on running the same pictures until such time as the railroads opened up.

Walter and Noma Suckno of Albany are a couple of enterprising youngsters. Their latest are amateur nights at the Regent. They are not afraid of using newspaper space and are demonstrating the training they received from their late father.

Remember E. F. Gaylord, who ran Amusement Hall at Cranberry Lake, who operated his own machine, took all the time in the world to change his reels in order that his patrons might visit the luncheon he conducted on the floor below? Well, the theatre went up in smoke last week, burned completely to the ground. But Mr. Gaylord does not intend to let such a thing as a fire put him out of business, for he is already planning to rebuild.

A bit stiff and lame, William Rafferty of Syracuse, quarter owner in Farash Theatres, Inc., of Schenectady, was in town during the week. Everyone knows him as just plain "Bill" Rafferty. He is a power in Democratic circles. It seems that during the big storm last week, when Syracuse was hardest hit of any city in the state, an arrangement was made to the end that when the fire-bells rang at 6 o'clock the other night, everyone should grab a shovel and do his bit toward cleaning up the street. Mr. Rafferty shoveled for an hour, the first time in twenty years, and as a result he is complaining of lame arms and shoulders.

The Berinstein brothers purchased land last week in Albany adjoining their Colonial Theatre. Julius Berinstein admitted that it was a forerunner to the enlargement of the Colonial from the present 1,500 capacity to 2,500. And what's more, if Harmanus-Bleecker Hall, a Proctor house, a few blocks away, continues with pictures during the spring and summer, there is a mighty strong possibility that either vaudeville or stock will hold the boards at the Colonial.

Donning a straw as he strolls along some Florida winter resort, John Hart, a well known exhibitor in Bennington, Vt., spending the winter in the South, must smile a bit these days as he reads the home papers and their accounts of record-breaking storms.

The Fitzers of Syracuse are giving some thought toward taking over the American in Troy, formerly operated by Ben Apple and which has now been closed for about a month. The Fitzers run the Empire in Syracuse.

The exhibitors in this section appear to be faring pretty well. Mrs. Benjmain Taylor, owner and manager of the Richmond Theatre in North Adams, Mass., is on her way to Europe for a three months' trip of the Continent, including the Holy Land.

Attorney Thomas E. Shean of the Rialto in Massena doesn't intend to be caught again by weather conditions. The other day he notified Film Row to ship a week's consignment, if possible, on account of the uncertain delivery through storm conditions.

Should the film exchange or the exhibitor from whose theatre the film was taken stand the loss? This is a point under dispute in Albany and arising from film that has been stolen during the last few weeks. For instance, at Proctor's Schenectady house, a two-reel feature, a two-reel western and a single news reel were taken. Some of the exchanges have charged up the film to the theatre, and a howl has gone up.

Bob Wagner, of Little Falls, laughed himself sick last week. The reason was the Y. M. C. A. minstrel show, given for two nights at Mr. Wagner's theatre, the Gateway.

More improvements are scheduled for the Leland in Albany. They include the installation of a big chandelier of prism glass, the carrying of the ceiling to the back wall to kill certain draughts and the installation of more ventilating fans. Incidentally, Oscar Perrin is looking out for the comfort of his employes and is installing radiators, similar to those in street cars, in his cashier booths.

Meyer Schine, president of the Albany Zone Committee, announces that at this month's meeting of the committee a decision will be reached as to how often the committee is to meet from now on. Mr. Schine had a conference with Walter Hays, president of the New York State M. P. T. O., in Buffalo last week.

Bill Smalley, who has a theatre in the college town of Hamilton, certainly did not suffer last week when Dean Thomas Wearing of the Colgate Theological Seminary came out with a criticism of "Secrets," declaring in a talk to the student body that the young men should register a protest "against such absolutely demoralizing pictures." The Dean went on to say that he had sat through a part of the picture and then left the theatre. The result of the Dean's talk was what might be expected. The students fairly mobbed the place "to decide" if the Dean's criticism was justified.

Harry Lazarus of Kingston has quite a proposition under way in the theatre which he will build this summer. It will seat 2,000, work will start in May and the theatre will be but a unit of a block housing several stores.

Having tried one serial with success, Samuel Goldstein, owner of the State in Utica, has now booked "Galloping Hoofs."

The Carthage Opera House, which was kept open mainly to furnish opposition to the Schine brothers, was acquired last week by the latter, giving them entire control in the northern village.

Dr. J. Victor Wilson, recent manager of the Robbins theatres in Watertown, was to have been on his way to Europe by now to spend a portion of two months at his old home in Denmark. He was tendered a dinner in Watertown last week, at which he was presented with a cane and umbrella. He went to New York, received an offer of a position there and changed his plans.

One of the most aristocratic looking theatres in New York State is located at Walton. It is operated by William C. Smalley and managed by S. C. McGregor. The front of the house resembles an old time southern mansion.

Herman Vineberg, manager of the Mark Strand in Albany, has another task these days in addition to handling the house. Now that the Strand orchestra is broadcasting twice a week, it's up to Herman to get out the radio programs for the newspapers.

Three theatres in Syracuse, the Capitol, Burnett Park and Kernan, were closed a portion of last week when the authorities were fearful that roofs might collapse through the weight of the snow.

By way of a remainder, Fred Elliott, former owner of the Clinton Square Theatre in Albany and one of the pioneer exhibitors in the state, is still on earth, enjoying himself in the Capital City without losing any sleep over bookings and contracts. Mr. Elliott gets down to the theatres once or twice a week and is living the life of Riley.

Send a tip or two for Straight From the Shoulder.

New York Live Wires

CAPITAL FILM EXCHANGE
729 7TH AVE., N. Y. Byt. 9074

"PASSION'S PATHWAY"
"FOR WOMAN'S FERVOR"
"THE LIGHTS OF LONDON"
"PEARL OF LOVE"
"LOVE, LIFE AND LAUGHTER"
"THE HEART OF ALASKA"





ELEANOR BOARDMAN
The Metro-Goldwyn-Mayer leading woman who has appeared recently in a number of successes.

Connecticut

Seeking to obtain possession of the Cameo Theatre in Bridgeport, now operated by Universal, the Securities Mortgage Company of New York has filed an action in superior court, Bridgeport. The mortgage foreclosure proceedings are for the purpose of satisfaction in the sum of $70,000, alleged to be owned by Peter Dawe. The Cameo formerly was the Dawe Theatre. Universal, which holds a lease on the house, has been named co-defendant in the case.

Manager Allan Morrison has just celebrated the tenth anniversary of his Majestic Theatre in Hartford.

The Casino Theatre in Sharon was destroyed by a fire early the morning of January 25. The theatre and two adjoining buildings were burned. The fire was discovered in the playhouse.

Marcus Loew has signed a lease for 60 years at a total rental of $5,000,000 for the property adjoining the Pickwick Arms Hotel in Greenwich. It is planned to erect a theatre building at a cost of $500,000. There will also be six stores.

Manager Charlie Benson of Poli's Palace Theatre in Hartford has a fine company of musicians and he doesn't hesitate in the least to let the people of Hartford know who is responsible for the splendid musical programs in the Palace. Osborne Putnam Stearns is conductor of the big orchestra, while O. F. De Veaux presides at the newly installed organ.

Massachusetts

The Broadway Theatre in Springfield, one of the Goldstein Brothers' theatres, is selling two tickets for the price of one between 4 and 4:30 p. m. daily, except Saturday and Sunday.

Jacob Finklestein of Gordon's Olympia Theatre was one of the most arden workers of the staff for the success of the Olympia "U" Boys dance held February 6.

Prices have been revised at Gordon's Fields Corner and Codman Square theatres, both in the Dorchester section of Boston. At the Fields Corner the 60-cent seats for Sunday have been cut to 50 cents, while at the Codman Square, where four acts and a feature are presented, there has been a general cut in all prices for the entire week.

The Gordon circuit, which has controlled two theatres in Gloucester, has purchased the Strand in the same city from E. M. Loew. One of the Gordon houses has been closed. Fred Shehay, who has been managing the Strand for Mr. Loew, is continuing in that position.

J. J. Kehoe is a strong drawing card at E. M. Loew's Rialto Theatre in Lowell. And for a very good reason, too. He's conductor of the Rialto Symphonic Orchestra. Mr. Loew is a great sticker for good music and insists that only the best musicians obtainable be employed in his theatres. He recently installed a new organ in his Capitol Theatre in Lynn.

Ed Foley, manager of the Academy Theatre in Haverhill, is one of the hustlingest exhibitors in the old Bay State. And that's what makes his box office such a busy place all of the time.

Quick action by employes of the New Palace Theatre in Boston prevented a panic when a woman yelled "fire," mistaking steam for smoke. The cloud of steam was caused by water escaping from a sprinkler and falling upon a hot radiator. Six hundred persons were in the house at the time.

Employes of the Marcus Loew theatres in Boston and their friends, numbering more than 1,200, held their third annual dance Feb. 6. A banquet was served. Each of the young ladies was given a vanity case. Marie Coleman of Loew's Orpheum Theatre and Claire Mintz of Loew's State Theatre headed the committee in charge of the event.

The Academy, Colonial and Strand theatres in Haverhill have been engaged in a real "wow" of a war for business. Their newspaper advertising space has been greatly increased in the one newspaper in Haverhill.

John W. Hawkins, general manager of the Allen Theatres in New Bedford, has added two vaudeville acts to the Sunday programs at the Capitol Theatre.

The Central Square Theatre of Boston has been incorporated with a capital of of $100,000. The incorporators are Frank Cronin of Arlington, Samuel S. Soul of Belmont and Julius Goodman of Allston.

The Allston Land Corporation of Boston has been incorporated with a capital of $100,000. The incorporators are Nathan Pinansky, Fred Green and Jacob Lourie, all of Boston.

Manager J. Joseph Cahill of the Gordon theatres in Brockton is whooping up things right lively. Brockton Boy Scouts recently appeared in an added attraction arranged by Manager Cahill and proved a healthy stimulant to business.



JUNE MARLOWE
one of Warner Brothers featured players —and rightly so

Rhode Island

David Novogrod, enterprising Rhode Island exhibitor, plans to build a 1,000-seat theatre on the site of the Opera House in Westerly, which was destroyed by fire a few weeks ago. A theatre for the same city also is planned by the United Theatres of America.

Providence is now the scene of a great business getting battle, and from the advertisements theatregoers are assured that every show in the city is a humdinger in every respect. Everybody is stressing their low-priced seats in the newspaper ads, and in fact one can see the whole show in most of the houses for 10 cents from opening time in the morning until noon. The Modern Theatre has reverted to its former double-feature policy with a 25-cent admission for any seat from noon to 6 p. m.

Maine

Burlesque is to be presented at the Jefferson Theatre in Portland the last half of each week. James Weedon of Detroit, Mich., has come to the Jefferson as resident manager.

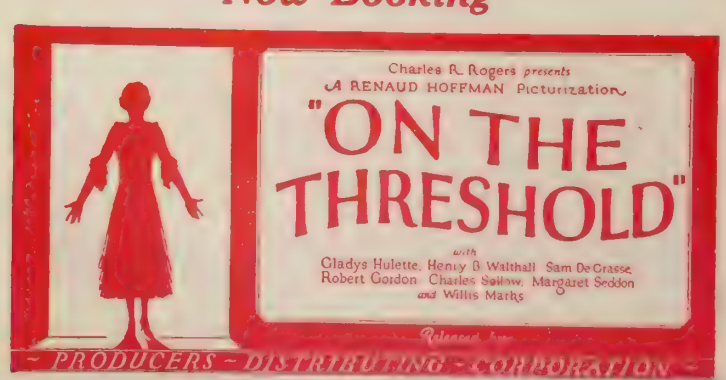
B. F. Keith's Theatre in Portland has just celebrated its sixteenth anniversary.

Fred DeCroteau, formerly of South Berwick and recently manager of the Strand Theatre in Dover, N. H., has resigned and gone to Massachusetts.

Through the courtesy of Manager Smiley of the Pastime Theatre in Madison a banquet was given for the Garfield School on February 2.

Straight From the Shoulder Reports follow this newsy department and give you genuine exhibitor tips on picture performance. Read them and send tips to help others.

Now Booking



STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

Associated Exhibitors

(Includes Selznick)

BARRIERS BURNED AWAY. Star, Frank Mayo. Very good picture but failed to draw much for us. Middle and working class trade. City of 25,000. Admission 10-25. Ed. C. Curdts, Bijou Theatre (365 seats), Greenville, South Carolina.

BARRIERS BURNED AWAY. Star cast. Very good picture but not as good as could have been. Fire scenes failed to have any suspense in with it. Reminds one of a news reel. Tone, good. Sunday, yes. Fair audience appeal. Middle and working class city of 23,000. Admission 10-25. W. G. Enloe, Bijou Theatre (365 seats), Greenville, South Carolina.

EAST OF BROADWAY. (5,783 feet). Star, Owen Moore. Fine little comedy drama that pleased immensely. Tone, fine. Sunday, yes. Special, no. Fine audience appeal. Oil field class town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

NEVER SAY DIE. (6 reels). Star, Douglas McLean. Better than his last one but not up to standard of "Hottentot" and "Going Up." Tone, okay. Sunday, yes. Special, no. Fair audience appeal. Oil field class town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

NOW OR NEVER. Star, Harold Lloyd. Ran this for third time in city and did very good business at advanced prices. Wish we had more good "cards" like Lloyd. Tone, good. Sunday, yes. Good audience appeal. Middle and working class city of 23,000. Admission 10-25. W. G. Enloe, Bijou Theatre (365 seats), Greenville, South Carolina.

F. B. O.

AFTER THE BALL. (6,500 feet). Star cast. A picture that drew well for us and pleased. Tone, good. Sunday, yes. Special, no. Good audience appeal. General class town of 3,600. Admission 10-20. William A. Clark, Castle Theatre (400 seats), Havana, Illinois.

AMERICAN MANNERS. (5,200 feet). Star, Richard Talmadge. The best Talmadge picture released so far under the F. B. O. banner. Plenty of stunts and it is far more logical than many of the former features with this star. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

BELOVED VAGABOND. (6,217 feet). Star, Carlyle Blackwell. "Made in England." Further comment unnecessary. Tone, okay. Sunday, no, nor any other day. Has little audience appeal. Better classes city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

BROKEN LAWS. Star Mrs. Wallace Reid. Here is a good picture and a money maker if exploited right as it is full of everything that makes a good picture and will please everyone as it contains a splendid lesson and well handled. Tone, good. Special, yes. Miners and railroad class town of 3,500. Admission 10-35. Giles Master, Strand Theatre (700 seats), Gallup, New Mexico.

DAYTIME WIVES. (6,651 feet). Star cast. Good society drama of real life took very well here and drew a good house. Seemed to please about seventy-five per cent. Tone, good. Sunday, yes. Audience appeal, very good. All classes town of 1,000. Admission 10-20. A. E. Rogers, Dexter, New York.

FLASHING SPURS. Star, Bob Custer. Excellent for the "shooting gallery" class of houses but of no value for medium and high grade places. Typical dime novel stuff. Tone, okay. Sunday, yes. Audience appeal, for low class houses only. Rural class town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

FOOLS IN THE DARK. (7,002 feet). Star cast. This is a crackerjack picture. Don't be afraid to boost it. Tom Wilson the blackface comedian keeps them in an uproar from start to finish. Boys this picture has everything they want. Thrills, action, love, comedy. Tone, good. Sunday, yes. Special, yes. Good audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

FOOLS IN THE DARK. (7,002 feet). Star, Patsy Ruth Miller. Tom Wilson who takes the part of a colored individual runs away with the picture. This picture drew well for us and gave general satisfaction. Tone, good. Sunday, yes. Special, extra program. Good audience appeal. General class town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

FOOLS IN THE DARK. (7,002 feet). Star cast. This is a peach of a picture. Tom Wilson the negro sure acts his part fine. Cannot wish for a better picture. Mixed class town of 800. Admission 15-25. Jerry Wertin, Winter Theatre (250 seats), Albany, Minnesota.

MILLIONAIRE COWBOY. Star, Lefty Flynn. Average good western that seemed to go over in nice shape. Flynn is well liked here, He has a wicked smile that creates a decided personality. Tone, okay. Sunday, yes. Audience appeal, ninety per cent for western fans only. Rural class town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

SPIRIT OF THE U. S. A. (8,312 feet). Star cast. Melodrama de luxe. Full of hokum, tears, laughs, etc. Goes over well with masses but I doubt if it is suitable for high class audiences. Farmers and laborers fairly eat it up and call for more. Tone, good. Sunday, yes. Audience appeal, one hundred per cent for the masses. Rural class town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

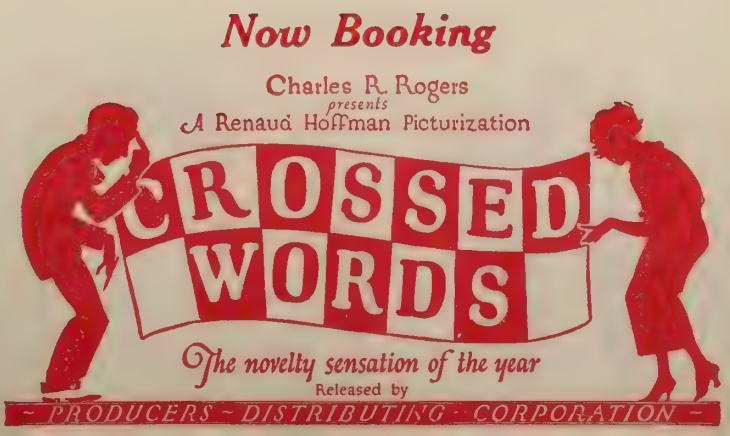
SILENT STRANGER. (5 reels). Star, Fred Thomson. Another one of those good westerns with Silver King the horse who certainly is wonderful. Hats off to him. Fills the house every time. One hundred per cent. All classes town of 1,000. Admission 10-20. A. E. Rogers, Dexter, New York.

SPIRIT OF U. S. A. (8,312 feet). Star, Mary Carr. A picture every child and woman should see and sure was interesting from start to finish. Picture in poor condition. Sunday, yes. Good audience appeal. Mixed class town of 800. Admission 15-25. Jerry Wertin, Winter Theatre (250 seats), Albany, Minnesota.

SPIRIT OF U. S. A. (8,312 feet). Star, Mary Carr. This is the best picture of the year. I received more favorable comments on this picture than any I have shown. Can't go wrong. Buying will make some real money. Hang the punch marks. Tone, good. Sunday, yes. Special, yes. Audience appeal, one hundred per cent. Farm and city class. Admission 15-30. Robert W. Hines, Hines Theatre (150 seats), Loyalton, South Dakota.

THIRD ALARM. (6,700 feet). Star, Ralph Lewis. Old but a good fire picture and well liked and drew a good business for one day. If you have not played it you can use as a good program. Tone, good. Sunday, yes. Special, yes. Good audience appeal. General class town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

THUNDERING HOOFS. (5,015 feet). Star, Fred Thomson. This is without question the best picture Thomson ever made. His new leading lady made a big hit with the audience. All the big stunts are approached in a logical manner making them seem all the more realistic. Of course Silver King, the famous trick horse, is there and over as usual. Stage coach scene in which Thomson was severely injured is almost too realistic for comfort. Hope Thomson was not permanently injured. One hundred per cent audience appeal. Rural class town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.



First National

BOY OF MINE. (7 reels). Star, Benny Alexander. Certainly a good picture. Everybody well pleased. What more can I say. First National gives the best in my opinion. Tone, good. Sunday, yes. Special, yes. Appeal, fine. Town of 2,440. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

ETERNAL CITY. (7,800 feet). Star, Bert Lytell. Barbara La Marr also starred in this picture which in every sense of the word could be called a "special." This picture has excellent direction and pleased one hundred per cent. The Italian citizens, as a rule, seldom patronize the movies but here's one that drew them and sent them out feeling proud of their "old country." Will appeal to all and is well worth playing anywhere. Fine scenes. Tone, good. Sunday, yes. Audience appeal, very strong. General class town of 1,000. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

IN EVERY WOMAN'S LIFE. (6,908 feet). Star, Virginia Valli. A good program with a bum title. I know it pleased all that came but that was only sixty-three adults. Tone, good. Sunday, yes. General audience appeal. Retired farmers town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre (350 seats), Alexandria, Minnesota.

MARRIAGE CHEAT. (7 reels). Star cast. Fine picture. Everybody pleased. As usual First National gives us another good one. Tone, good. Sunday, yes. Good audience appeal. Town of 2,440. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

POTASH AND PERLMUTTER IN HOLLYWOOD. (6,700 feet). Star, Alexander Carr. Good in every way; in fact, a scream all the way through. I would book all I could get of this quality. Tone good. Sunday, yes. General audience appeal. Retired farmers, town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre (350 seats), Alexandria, Minnesota.

SECRETS. (8,345 feet). Star, Norma Talmadge. A "special" in price only. Not as good as some of her others, and I had to pay about three times as much. Never again for me. It is a good picture but by no means a special. Tone okay. Sunday, yes. Special, no. Audience appeal good. Mixed class, town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

SON OF THE SAHARA. (8 reels). Star, Bert Lytell. A splendidly directed picture of a story that is none too effective. Cast excellent. Pleased eighty per cent. Tone okay. Sunday, yes. Fair audience appeal. Better classes, city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

TARNISH. (6,821 feet). Star, May McAvoy. A tip-top feature and I'll recommend it for any house in the U. S. They can't make too many of this quality. Tone good. Sunday, yes. General audience appeal. Retired farmers, town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre (350 seats), Alexandria, Minnesota.

THOSE WHO DANCE. (7,500 feet). Star, Blanche Sweet. A real picture. Much better than some of these "specials." If your audience likes crook stories, give them this one. It will surely please them. Tone okay. Sunday, yes. Special, no. Good audience appeal. Mixed class, town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

TORMENT. (6 reels). Star cast. Good picture. First National always good and at right prices. Tone good. Sunday, yes. Good audience appeal. Town of 2,440. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

WHITE MOTH. (6,550 feet). Star, Barbara LaMarr. Better than we expected. Pleased the majority and registered as a better than average picture. Tone okay. Sunday, doubtful. Good audience appeal. Better class, city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

Between Ourselves

A get-together place where we can talk things over

It takes a little while for your letters to get to me, and then another while before they get into print.

That accounts for the fact that this week doesn't continue the discussion brought up in last week's department by friend Prescott, on the matter of mouth-to-mouth advertising and your experiences in getting something out of it.

Don't wait till you see what the other fellow says; come in with your ideas and your experience.

Another old friend, Fred S. Widenor, who has been sending tips for a long time, chats with you this week, and you'll enjoy his words because in them he embodies the spirit that has made Straight From the Shoulder the dependable tip department that it is today.

VAN.

Fox

ARIZONA EXPRESS. (6,516 feet). Star cast. This is a fast-action melodrama and will go big if your audience likes to see the impossible. Most of the jumping stunts, etc., can't be done but young people fell for it okay. Tone, none. Doubtful for Sunday. Special, maybe. Fair audience appeal. Family class, city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

CIRCUS COWBOY. (6,400 feet). Star, Buck Jones. A very nice little picture. Liked by all Jones fans. Good for all houses that change every day. Cannot be run more than one day. Print good. Tone good. Sunday, yes. Special, no. Audience appeal seventy per cent. Factory class. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

CUPID'S FIREMAN. (5,000 feet). Star, Charles Jones. This went over very good for a program picture and seemed to please the majority. Tone good. Sunday, yes. Good audience appeal. Miners and farmers, town of 600. Admission 10-25, 15-30 for specials. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

DANCERS. Star, Madge Bellamy. A real good picture but not a super-special like they want you to believe. This picture is different to others and has some great sets and photography and will please most of the people. Tone good. Special, yes. Miners and railroad class, town of 3,500. Admission 10-35. Giles Master, Strand Theatre (700 seats), Gallup, New Mexico.

DARWIN WAS RIGHT. Star cast. Fox made a monkey of this exhibitor on this by giving us a padded monkey comedy as a feature. It did not get over. If you have not bought it, stay off. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

DEADWOOD COACH. Star, Tom Mix. This is about the best that Mix has ever made, and that is saying something. A good clean action picture and will be enjoyed by all. Tone good. Special, yes. Miners and railroad class, town of 3,500. Admission 10-35. Giles Master, Strand Theatre (700 seats), Gallup, New Mexico.

HEARTS OF OAK. (5,326 feet). Star cast. Fox has spent a lot of money in advertising this picture. It did not draw for me and I do not call it a big picture. It's fair and where strong drama productions are popular this should appeal. Town and rural class, town of 2,500. Admission 10-25. S. W. Rich, Rich Theatre, Montpelier, Idaho.

LONE CHANCE. (4,231 feet). Star, John Gilbert. Gilbert at his best in this picture. A very good story, also supporting cast worthy of mention. Print good. Tone good. Sunday, yes. Special, no. Audience appeal eighty per cent. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

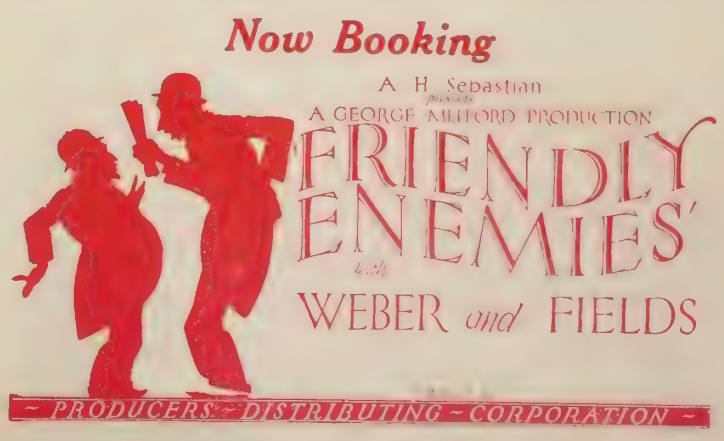
MAN WHO CAME BACK. (8,273 feet). Star, George O'Brien. One of the best melodramas we have had. Well done, well acted, well directed, and seemed to please. Temple Theatre, Bellaire, Ohio.

PAINTED LADY. (6,938 feet). Star, George O'Brien. Four days to good business despite heavy snow. General class, city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

SHADOW OF THE EAST. (5,874 feet). Star cast. Just so so. Not a big special but a fair picture that did a fair business. Last of the 1923-24 series. Fox pictures have been satisfactory for last year. Town and rural class, town of 2,500. Admission 10-25. S. W. Rich, Rich Theatre, Montpelier, Idaho.

SHEPHERD KING. (8,500 feet). Star cast. Very good picture of its type. Couple up with your church and you'll make money. Tone good. Sunday, yes. Good appeal. S. H. Rich, Rich Theatre, Montpelier, Idaho.

SOUTH SEA LOVE. (4,168 feet). Star, Shirley Mason. Just a fair little program picture and didn't seem to appeal to my audience although I consider it well acted and directed. Story falls short. Tone, none. Sunday, no. Special, no. No audience appeal. Family class, city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.



Fred. Widenor's Interesting Letter

"Dear Van and 'Gang': I wish to inform you that my criticism is as I see the picture and without regard to boosting features that in my estimation are below the standard and if I can help my brother exhibitor in boosting future bookings with them I am only too glad to send them along and try and help him along.

"The trouble with all features of today, looking at it from the small town exhibitor, they are not made for him, but go across in the big cities owing to the different types that they have to show them to. In a small town you have to cater to all and if the picture is too religious or too pious it does not go across with the common class, and if it is too wild and wooly it does not go with the church people, so an exhibitor in a small town is surely up against it to try and please every one when his drawing power is limited.

"I wish to take this opportunity of thanking you for the paper and must say that I enjoy reading it from cover to cover every week."—Fred S. Widenor, Opera House, Belvedere, New Jersey.

Metro-Goldwyn

FASHION ROW. (7,300 feet). Star, Mae Murray. Will get by but will not please the majority. Mae Murray poses too much and the story is too long drawn out; should be about five reels instead of eight. Tone okay. Sunday, yes. Audience appeal poor. Miners and farmers, town of 600. Admission 10-25, 15-30 for specials. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

LITTLE ROBINSON CRUSOE. (6,216 feet). Star, Jackie Coogan. This picture would have been rotten if Jackie wasn't in it. There is really nothing to it but Jackie. Print just right. Tone good. Sunday, yes. Special, no. Audience appeal seventy per cent. Factory class. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

NAME THE MAN. (8 reels). Star, Mae Busch. Although not a special, this is a very good picture and should please. The acting is very good and the story does not drag. A good program picture. Tone okay. Sunday, yes. Special, no. Average audience appeal. Mixed class, town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

RECOIL. (6,800 feet). Star, Betty Blythe. I class this as one of the best of its kind I ever played. The two stars do some fine work; supporting cast, however, not so good. It is a good story that holds interest to the last. Tone very good. Sunday, no. Special, no. Audience appeal good. Family class, city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

RED LIGHTS. (6,841 feet). Star cast. Very fine mystery story with plenty of thrills. Ray Griffith is especially good. Boost it as you can't miss it. Will please ninety per cent. Tone, none. Sunday, yes. Hardly suitable for special. Fine audience appeal. Family class, city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

RENDEZVOUS. (7 reels). Star, Conrad Nagel. A fairly good picture, crammed with action and thrills. I would class this as a good program picture. Tone okay. Sunday, yes. Special, no. Fair audience appeal. Mixed class, town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

ROUGED LIPS. (5,150 feet). Star, Viola Dana. Just a fair offering that pleased about sixty-five per cent. Made a fair offering for Monday and Tuesday. Plot very light. Dana fair. Town and country class, town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

THY NAME IS WOMAN. (9,087 feet). Star cast. Very good love story. Well done and pleased. Worthy of any show. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

Paramount

ARGENTINE LOVE. (5,770 feet). Star, Bebe Daniels. Good program picture. Sustains interest throughout. Tone okay. Sunday, no. Special, no. Fair audience appeal. Oil field class, town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

BEDROOM WINDOW. (4,550 feet). Star cast. Good crook story that did an ordinary business. Title against it. Paramount paper is very bad for me. Too much star and not enough scenes. Town and rural class, town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

BORDER LEGION. (7,908 feet). Star, Antonio Moreno. Very good feature. Pleased one hundred per cent. Do not be afraid to recommend it to your patrons. Tone good. Sunday, yes. Special, no. Mixed class, town of 1,800. Admission twenty-five cents. Fred Widenor, Opera House (492 seats), Belvidere, New Jersey.

CHANGING HUSBANDS. (6,799 feet). Star, Leatrice Joy. One of the best of the Famous Forty. It's really clever. It will surely please. Tone good. Audience appeal good. Town and rural class, town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre, Montpelier, Idaho.

EAST OF SUEZ. (6,821 feet). Star, Pola Negri. Everyone seemed to enjoy this feature as it was different from majority. Very well acted by a very able cast. Tone fair. Sunday ,yes. Special, no. Mixed class, town of 1,800. Admission twenty-five cents. Fred Widenor, Opera House (492 seats), Belvidere, New Jersey.

ENEMY SEX. (7,861 feet). Star, Betty Compson. With extra advertising it brought me a good business and pleased the majority. The smoking scenes and part of the picture are bad for small towns. No need of so much drinking and smoking. Town and rural class, town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

FIGHTING COWARD. (6,501 feet). Star cast. Very good comedy drama that was well liked here. This is much better than the average program picture and should please the majority, especially the men. Tone okay. Sunday, yes. Good audience appeal. Miners and farmers, town of 600. Admission 10-25, 15-30 for specials. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

FIGHTING COWARD. (6,501 feet). Star, Cullen Landis. As with most all seven and eight reel features, the first part drags so it almost spoils the show. Last part okay. Tone fair. Possibly suitable for Sunday. Fair audience appeal. Family and student class, town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

HEART BUSTER. (4,500 feet). Star, Tom Mix. Not Tom's best, but at that it's good and got me the business and, so far as I know, pleased Mix following. Tone good. Fair audience appeal. Town and rural class, town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

HER LOVE STORY. (6,736 feet). Star, Gloria Swanson. This one is not up to her standard, set by her last three pictures, and the fact that it is a costume affair all goes to make it a poor one from the box-office. Tone fair. Special, yes. Fair audience appeal. Small town class, town of 600. Admission 10-30. L. O. Davis, Virginia Theatre (700 seats), Hazard, Kentucky.

HOMEWARD BOUND. (7,000 feet). Star, Thomas Meighan. A corking sea story of the Maine coast. Good outdoor picture. played to good business in spite of rough weather. Fine reports from patrons. Good for any time, any place. General class, town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit (250-700 seats), Union, Maine.

LILY OF THE DUST. (6,811 feet). Star, Pola Negri. Here is a good bet if your people like Negri. Acting, cast, story all good. Brought fair business. Pola great emotional actress. Tone okay. Sunday, yes. Audience appeal eighty per cent. Town and country class, town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

LILY OF THE DUST. (6,811 feet). Star, Pola Negri. A very good picture for large cities, but will not please the average audience in our small towns. Fair audience appeal. Town and rural class, town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

LOCKED DOORS. (6,621 feet). Star, Betty Compson. Society, love, romance. Not so good as most of Betty's pictures. Von Eltz as hero spoils the feature. Too stiff and not pleasing. Many objections to his work. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

MAN MUST LIVE. (6,116 feet). Star, Richard Dix. Makes good entertainment and is worthy of pushing. Direction good. Characterization well done. Tone good. Sunday, yes. General audience appeal. Retired



farmers, town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre (350 seats), Alexandria, Minnesota.

MAN MUST LIVE. (6,116 feet). Star, Richard Dix. Dix is becoming very popular and pictures in which he stars usually please one hundred per cent. Everyone satisfied. Tone good. Sunday, yes. Special, no. Mixed class, town of 1,800. Admission twenty-five cents. Fred Widenor, Opera House (492 seats), Belvidere, New Jersey.

MANHANDLED. (6,998 feet). Star, Gloria Swanson. One of her best. Everyone seemed to enjoy it and I received no kicks, so I guess it must have pleased. The action of Gloria is simply marvelous. Book it and boost it. It will stand it. Tone okay. Sunday, yes. Special, no. Good audience appeal. Mixed class, town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

MAN WHO FIGHTS ALONE. (6,337 feet). Star, Lois Wilson. A very crude picture. Deals mostly with the birth of child, shows everything but the delivery. No moral tone. Sunday, no. Fair audience appeal. College class, town of 2,160. Admission 10-25. R. X. Williams, Lyric Theatre (1,100 seats), Oxford, Mississippi.

MONSIEUR BEAUCAIRE. (9,932 feet). Star, Rudolph Valentino. Positively not a small town picture. I took a real trimming on this one. The picture is all right but these costume pictures are the bunk. No more of them for me. Tone okay. Sunday, yes. Special, no. Fair audience appeal. Mixed class, town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

NORTH OF 36. (7,908 feet). Star, Jack Holt. Better than "The Covered Wagon" as entertainment but did not draw one-half as many patrons, but weather and local financial trouble prevented. Tone good. Sunday, yes. General class. Retired farmers, town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre (350 seats), Alexandria, Minnesota.

OPEN ALL NIGHT. (6,671 feet). Star, Viola Dana. Absolutely rotten not one good foot in the whole feature. Pay them for it and keep it on the shelf, it will be the best thing that you can do for your patrons. I think that it's the worst that I ever sat through. A. Mitchell. Dixie Theatre, Russellville, Kentucky.

OPEN ALL NIGHT. (6,671 feet). Star, Viola Dana. Very light and really a flop at the box office although I have had few Paramount's that don't please. Tone, okay. Sunday, no. Special, no. Audience appeal, sixty per cent. Town and country class town of 1,000. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

PETER PAN. (9,593 feet). Star, Betty Bronson. Without question one of the finest box office attractions of the year. Although this is a fantasy, it is nevertheless very interesting to grownups because of the acting. The work of Miss Bronson is nothing short of marvelous and I sincerely hope she will be among the front rank stars 'ere another year lapse. Of course Ernest Torrence is fine in the role of Captain Hook. Tone, okay. Sunday, yes. Audience appeal, one hundred per cent. Suburban class town of 2,000. Admission 20-40. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

PETER PAN. (9,952 feet). Star, Betty Bronson. An elaborate fairy tale popular with the children and women but the men as a rule do not care for it. Some of them walked out. Rental asked for this was entirely too high for this small town. The slight profit realized is the answer. It is worth seeing anywhere but look out for the high rental. Farmers and merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

PIED PIPER MALONE. (7,264 feet). Star, Thomas Meighan. The story value is questionable, and it seems that the star might have at least expressed his resentment in some material way; nevertheless, the picture is good, and pleases the children especially. The children have to sit through a lot of dry unintelligible (to them) features and one like this don't do a bit of harm, occasionally. Tone, okay. Sunday, yes. Special, no. Average appeal. Rural class town of 300. Admission 10-30. Admission 15-40. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

Says Bad Prints Help Radio

"Better prints are needed to compete with the radio," is the contention of Carlyle A. Anglemire, of the "Y" Theatre, Nazareth, Pa.

"Do you want to know why I say this?" he continues, in a letter meant to be noted by exhibitors and exchanges and sent to Moving Picture World to ensure this result. "Well, recently, a patron, after viewing one of our shows with three stops in it, two misframes and a print that was full of dirt, mentioned, upon going out, that he would better have 'stayed home with the radio.'

"Fellow exhibitors, and exchange managers, do you see the lesson in that sentence? There may be 'static' in the radio, but Mr. Radio Fan is not paying for it directly as he is for picture entertainment; but when there is what we might call 'static' in your show, in other words stops, due to poor splices, misframes and dirty prints and rain, why then—look out for the box office!

"I don't think there is a thing in the pictures that contributes more toward keeping people home, listening to their radios, than the interruptions due to stops, misframes, and so on.

"I claim my patrons are entitled to good prints; as good as they'd get in the New York Capitol; I get fifteen cents against their fifty-five; I sell the picture!—haven't a palace for a theatre, with symphony orchestra and prologues to offset the difference.

"The great appeal of motion pictures was that the small town could see the same pictures that the city saw. This appeal is being spoiled, due to the fact that the small town exhibitor is not getting good prints of the pictures.

"So—when my patron sees a show all cut up, rainy and badly spliced film—next time, he stays home and listens to the radio!"

PURPLE HIGHWAY. (6,574 feet). Star, Madge Kennedy. Where audiences are made up of people who can appreciate the good things in movies, especially a talented cast. This ought to give genuine satisfaction. This one is backed up by a story that one can take to heart, and the subtle comedy and novelty touches here and there make it agreeable entertainment. Tone, good. Sunday, yes. Special, no. General appeal. Rural class town of 300. Admission 10-30, special, 15-40. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

RACING HEARTS. Star, Agnes Ayres. They raved over this for a long time. A race of any kind suits us here. The crowds, thrills, and Agnes Ayres made it a fine program to watch and we can recommend it to any one to show. L. E. Smith, Town Hall, Pittsford, Vermont.

SAINTED DEVIL. (8,633 feet). Star, Rudolph Valentino. In our opinion this feature is a cheater and any exhibitor in a small town will be disappointed if he runs it. Everyone felt that this feature was very weak. Valentino does not mean anything to our box office. Tone poor. Sunday, no. Special, no. Audience appeal, does not have any. Mixed class, town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House Theatre (492 seats), Belvidere, New Jersey.

SAINTED DEVIL. (8,633 feet). Star, Rudolph Valentino. This picture brought me an extraordinary business. I played this before "Beaucaire" because small towns do not like costume stuff. My audience was divided. Most of the women liked it. The men did not. It got the business and we are satisfied. Town and rural class, town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

SALOMY JANE. (6,270 feet). Star cast. A crackerjack western story that everyone liked, in fact a western of any kind will go here. This is above the average for a good program. No mistake to play it. Paramount prints to us have always been very good. L. E. Smith, Town Hall, Pittsford, Vermont.

SINNERS IN HEAVEN. (6,881 feet). Star, Richard Dix. The bunk of a picture did poor business. Tone, none. Sunday, no. All classes town of 2,500. Admission 10-30. A. C. Gor-



It helps the fraternal spirit to see what we all look like.

There's a boy who shoots in the tips on mighty recent releases every chance he gets.

He looks like that sort of chap. Because he IS.

So, shift your optics over to the other side of the page and get acquainted with the physical presentment of a fellow who has been in the game more'n twenty years—and his mighty charming family.

Maybe you know him already—many do!. It's the boy the nation knows—"Merrily yours, Joe K." And that's Joe Koehler, of the Idaho Theatre, Twin Falls, Idaho.

don, Star Theatre (450 seats), Weiser, Idaho.

SINNERS IN HEAVEN. (6,621 feet). Star, Bebe Daniels. Rental right on this one therefore have no fault to find. A good picture good entertainment value. Tone, good. Sunday, yes. Good appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

SIDE SHOW OF LIFE. (7,511 feet). Star, Ernest Torrence. Pleased majority but the opinion was that Torrence was miscast and not the type for this class. However, it is good and will please. Town and rural class, town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre, Montpelier, Idaho.

SINGER JIM McKEE. (7 reels). Star, Bill Hart. Lay off this one. No good. Hart has died a natural death. Tone good. Sunday, yes. Audience appeal no good. Town of 2,440. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

SINGER JIM McKEE. (7 reels). Star, William Hart. Well, boys, I've read all your bad reports on this picture and I hesitated to run it. It may be as bad as you say it is, but let me say it brought home the bacon for me. I'll say that Bill did well and the people here like him very much. His support was poor, but at that I wish all of Paramount pictures were as good. I am not boosting the picture, but my patrons were satisfied and the second night was three times as large as the first. I hope Bill will make another one or two with a good director and cast to go with him. Bill, you made money for me. I can't say the same for some of the "good ones" that Paramount released. Town and rural class, town of 2,500 Admission 10-25. S. H. Rich, Rich Theatre, Montpelier, Idaho.

SINNERS IN HEAVEN. (6,881 feet). Star, Bebe Daniels. This one will please your movie fans as it was made for the audience. Hokum that the average person will eat up. You can buy this one right and it will please. Tone fair. Sunday, no. Special, yes. Good audience appeal. Small town class, town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (700 seats), Hazard, Kentucky.

SOCIETY SCANDAL. (6,433 feet). Star, Gloria Swanson. The best picture we have seen Gloria in for some time. Pleased thoroughly for us. Where she is popular this will boost her prestige. Usual draw at box office. Tone okay. Sunday, yes. High audience appeal. Better class, city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

SOCIETY SCANDAL. (6,433 feet). Star, Gloria Swanson. Did not see this personally but the reports on it were good, but did not do much business on account of extreme cold weather. Tone fair. Sunday, yes. Good audience appeal. Miners and farmers, town of 600. Admission 10-25, 15-30 for specials. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

SOCIETY SCANDAL. (6,433 feet). Star, Gloria Swanson. Another good one from Gloria. One of her best. Will please eighty per cent. Town and rural class, town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

SPANISH DANCER. (8,434 feet). Star, Pola Negri. The best picture Pola Negri ever made, to my judgment. Pleased everyone very much. Wallace Beery is good as usual. Tone good. Sunday, good. Extra good program picture. Did not draw. Neighborhood class. Admission 10-20. L. R. Markum, Tuxedo Theatre (500 seats), Indianapolis, Indiana.

TEN COMMANDMENTS. (12,000 feet). Star cast. Everyone pleased. Capacity business. Vine Theatre, Mt. Vernon, Ohio.

TONGUES OF FLAME. (6,763 feet). Star, Thomas Meighan. Poor. If Meighan don't give us better pictures he will lose all the prestige he has. City of 10,000. Admission 10-25. Vine Theatre, Mt. Vernon, Ohio.

TONGUES OF FLAME. (6,763 feet). Star, Thomas Meighan. Usual Meighan picture; pleased his friends and does not offend the others. Just a good picture. Tone okay. Sunday, yes. Fair audience appeal. Better classes, city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

TO THE LADIES. (6,268 feet). Star cast. A very nice little comedy-drama. Will do for two days. Acting very good. Print good. Tone good. Sunday, yes. Special, no. Audience appeal seventy per cent. Factory class. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

TO THE LADIES. (6,268 feet). Star cast. Didn't seem to draw for us because of title and paper being poor, for small towns. Was a good picture and they all enjoy Theodore Roberts here. It's a real good program just the same for any small town to have. L. E. Smith, Town Hall, Pittsford, Vermont.

TRIUMPH. (8,297 feet). Star cast. A good picture. Not elaborate as usual. DeMille's are, but good story well told. Tone, okay. Sunday, yes. Not suitable for special here. Good audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

TRIUMPH. (8,297 feet). Star cast. This is a very good Cecil DeMille story that should please the average audience. The title is no drawing card and the posters on it are not the kind to draw any business, but the picture is good but not worth the price they ask. Tone good. Sunday, yes. Audience appeal fair. Miners and farmers, town of 600. Admission 10-25, 15-30 for specials. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

WAGES OF VIRTUE. (7,083 feet). Star, Gloria Swanson. Gloria's best to date here. No one need worry about over-boosting it. Benny Lyon did his bit fine. Tone okay. Sunday, yes. General audience appeal. Retired farmers, town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre (350 seats), Alexandria, Minnesota.



Here's "Joe K."

WAGES OF VIRTUE. (7,083 feet). Star, Gloria Swanson. Rental too high. Failed to draw. Only a slight profit left for me. Picture is all right had the rental been less. Did not draw like other Swanson pictures. Tone, good. Sunday, yes. Fair audience appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

WORLDLY GOODS. (6,085 feet). Star cast. Story a little exaggerated but worth seeing. Does not spoil its entertainment value. Elite Theatre, Placerville, California.

Pathe

GIRL SHY. (7,457 feet). Star, Harold Lloyd. A seven-reel comedy. Harold keeps them smiling all the time. Lost money on this one. Didn't seem to draw the crowd, but a good picture. Tone good. Sunday, yes. Good audience appeal. All classes, town of 1,000. Admission 10-20. A. E. Rogers, Dexter, New York.

HOT WATER. (5,000 feet). Star, Harold Lloyd. From a box office standpoint the best of his feature comedies. Tone good. City of 10,000. Admission 15-35. H. V. Smoots, Vine Theatre (600 seats), Mt. Vernon, Ohio.

HOT WATER. (5,000 feet). Star, Harold Lloyd. This picture is good but not to be compared with some of his former releases. Weather very cold and business light. Not the fault of the picture as Harold will get the business any time. Good tone, good appeal. Town and rural class, town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.





CONSTANCE BENNETT
One of the featured players in Paramount's "Code of the West"

WHY WORRY? (6 reels). Star, Harold Lloyd. A good Lloyd as usual. However, not as good as his past few. Will please generally and get the money. Good exploitation possibilities in the title. Tone good. Sunday, yes. Audience appeal one hundred per cent. Small town class, town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (700 seats), Hazard, Kentucky.

Preferred

ARE YOU A FAILURE? Star, Hoot Gibson. Good program picture worth seeing. Elite Theatre, Placerville, California.

MAYTIME. (7,500 feet). Star, Ethel Shannon. This picture failed to draw for us, but might be considered a fair program. Was sold for an extra picture but it is not. We all get panned once in a while. Buy it cheap or not at all. Tone okay. Sunday, yes. Special, no. Poor audience appeal. General class, town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

MAYTIME. Star cast. Good program picture. Tone, good. Sunday, yes. box-office, good. Elite Theatre, Placerville, Calif.

TRIFLERS. (6,626 feet). Star cast. A weak sister. Just a program picture. Tone, okay. Sunday, yes. Special, no. Poor audience appeal. Best classes city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

Principal

MINE WITH THE IRON DOOR. (State Right). Star, Pat O'Malley. (7,800 feet). This is a very good western picture, wonderful photography and well directed. Played it Sunday and Monday and did very well at the box office. Go easy on price, though. Tone, none. Sunday, yes. Hardly suitable for special. Fair audience appeal. Family class, city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

MINE WITH THE IRON DOOR. (Principal Pictures). Star, Pat O'Malley. A Harold Bell Wright story that goes over big. Author's name and the character of the story gets them in. Believe it is a good big bet for any theatre. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

VIRGINIAN. (Grey story). (8,010 feet). Star, Kenneth Harlan. A high class western suitable for the highest class houses. It is an old picture but if you have not played it you will make no mistake in giving it a trial. The title draws like a mustard plaster. With the proper advertising you will get all the "Old Timers" to attend. Tone, okay. Sunday, yes. Audience appeal, one hundred per cent. Rural class town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

Producers' Dist. Corp.

ANOTHER SCANDAL. (8 reels). Star, Lois Wilson. This was a nice drawing picture and well produced. There is nothing bad about it. A good program and well liked by our patrons. Tone, good. Sunday, yes. Special, no. Good audience appeal. General class town of 3,600. Admission 10-20. William A. Clark, Castle Theatre (400 seats), Havana, Illinois.

CAFE IN CAIRO. (5,656 feet). Star, Priscilla Dean. One of the best seen by Priscilla Dean. Pleased all who saw it. Middle and working class. Tone, good. Sunday, yes. Audience appeal, ninety-five per cent. City of 25,000. Admission 10-25. Ed. C. Curdts, Bijou Theatre (365 seats), Greenville, South Carolina.

LEGEND OF HOLLYWOOD. (5,414 feet). Star, Percy Marmont. Absolutely the poorest excuse of a picture shown at my theatre during the year of 1924. It is tiresome, padded to the extreme and leading characters have no appeal whatever. About five reels are taken up showing leading man trying to drink a poisoned glass of wine. Some in the audience were making audible wishes that he would drink it quick and pass out. Tone, okay. Sunday, no. Audience appeal, twenty-five per cent. Rural class town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

LEGEND OF HOLLYWOOD. (5,414 feet). Star, Percy Marmont. Very slow program picture. Not enough action to please any audience. Tone, fair. Sunday, no. Special, no. Audience appeal, not much. Neighborhood class. Admission 10-20. L. R. Markum, Tuxedo Theatre (500 seats), Indianapolis, Indiana.

LOVE'S WHIRLPOOL. (6,028 feet). Star, James Kirkwood. Ran this along with "Now or Never" and did good business. Attribute this to Lloyd. Patrons all well pleased with it and several remarked it was fine. Tone, good. Sunday, yes. Middle and working class city of 23,000. Admission 10-25. W. G. Enloe, Bijou Theatre (365 seats), Greenville, South Carolina.



DOROTHY DEVORE
Snappy—scintillating, a Warner Brothers star

MIAMI. (6,317 feet). Star, Betty Compson. With the thermometer registering fifteen below, I showed this picture of the warm tropical regions and it went over in great shape. Betty Compson's work is excellent though there are a couple of technical flaws in the production, the director's fault. Tone, okay. Sunday, yes. Audience appeal, ninety per cent for high classes. Rural class town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

MICHAEL O'HALLORAN. (7,000 feet). Star cast. Good. Pleased one hundred per cent. Book it and boost it. P. P. Groh, Peculiar Theatre, Peculiar, Missouri.

NOT ONE TO SPARE. (5 reels). Star cast. Very poor program picture. Will not get a cent for my house and will hardly please an audience. Not enough action. Tone, good. Sunday, yes. Admission 10-20. L. R. Markum, Tuxedo Theatre (500 seats), Indianapolis, Indiana.

RAMSHACKLE HOUSE. (6,257 feet). Star, Betty Compson. A pleasing offering with some wonderful shots of the swamp regions of Florida. The alligator stuff is great. Story good. Acting excellent and settings best of all. Plenty of action for lovers of this class of stuff. Tone, okay. Sunday, yes. Audience appeal, ninety per cent. for the masses. Rural class town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

RAMSHACKLE HOUSE. (6,257 feet). Star cast. A mystery thriller, that held them quiet as a mouse. Failed at the box-office, however. Probably due to First National Radio party. Y. M. C. A., Carney's Point, New Jersey.

ROARING RAILS. (5,753 feet). Star cast. Picture very good. Draw a good crowd and everyone well pleased. Best Carey yet for us. Tak and Makousky, Opera House, Clarkson, Nebraska.

SIREN OF SEVILLE. (6,724 feet). Star cast. Priscilla Dean. Excellent. A story dealing with the bull fighting arena. Lots of action and a little comedy. Tone, okay. Sunday, no. Special, yes. Audience appeal, okay. Oil field class town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

SIREN OF SEVILLE. (6,651 feet). Star cast. Very good society drama of real life. Took very well here and drew a good house.





AILEEN PRINGLE
Fascinating in Metro-Goldwyn-Mayer's "The Wife of the Centaur"

Seemed to please about seventy-five per cent. All classes town of 1,000. Admission 10-20. A. E. Rogers, Dexter, New York.

TIGER THOMSON. (5,700 feet). Star, Harry Carey. A very good western. Harry Carey liked here. Tone, good. Sunday, yes. Special, no. Audience appeal, good. Town of 2,440. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.

WHILE PARIS SLEEPS. Star cast. Here is one that is a sure enough hunk of A-1 cheese. Booked it on account of Lon Chaney in cast and booker said it was good. Played it on Sunday and Monday and would have welcomed death to facing patrons. Just a blank. No story, no action, nothing. Pay for it if booked and don't play it. Tone, none. Sunday, no. Special, no. No audience appeal. Family class city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

WISE VIRGIN. (5,951 feet). Star cast. Rather bold in spots but at that one that will please a mid-week or Sunday crowd. Tone, pretty fair. Suitable for Sunday, here. Good audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

WISE VIRGIN. (5,981 feet). Star, Patsy Ruth Miller. A clever picture that made a real hit with a mid-week audience. Miss Miller was especially attractive in this one and the climax knocks them cold. Tone, okay. Sunday, yes. Audience appeal, one hundred per cent. for high class audiences. Rural class town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

United Artists

AMERICA. (14,000 feet). All previous reports expresses my opinion of this production. To say it's wonderful is putting it mildly. Weather 40 below zero, so I did not make any money, but I am going to buy it back and run it again. Book it and boost it. Town and rural class town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

HILL BILLY. (5,734 feet). Star, Jack Pickford. Ordinary southern picture. It did not hold up here. Town and rural class town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

TESS OF THE STORM COUNTRY. (10 reels). Star, Mary Pickford. A little late in showing this picture but it's one of the good ones. Fine scenery, good acting, by the entire cast, and Mary always packs the house. Pleased one hundred per cent. All classes town of 1,000. Admission 10-20. A. E. Rogers, Dexter, New York.

TESS OF THE STORM COUNTRY. (10 reels). Star, Mary Pickford. Everyone was well pleased with "Tess" and it drew several people just to see Mary Pickford. She has made so few pictures for several years, lots of young people have never seen her. Tone, fine. Sunday, yes. Good audience appeal. Miners and farmers town of 600. Admission 10-25, 15-30, for specials. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

THIEF OF BAGDAD. (12,000 feet). Star, Douglas Fairbanks. A wonderful production and a money maker if you can buy it right. Enjoyed by old and young and full of good clean comedy. Tone, good. Special, yes. Miners and railroad class town of 3,500. Admission 10-35. Giles Master, Strand Theatre (700 seats), Gallup, New Mexxico.

WOMAN OF PARIS. Star, Edna Purviance. This was a big disappointment to me and to my patrons. Evidently made from Broadway, London and Paris. You small town boys lay off. Too much sex stuff. Settings and photography wonderful. Poor business. Town and rural class town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

Universal

ACQUITTAL. (6,325 feet). Star cast. Excellent entertainment. This picture will hold the interest of any audience from the first to last reel. Tone, good. Strong audience appeal. Working class city of 100,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

ACQUITTAL. (6,325 feet). Star cast. Here is one that will go anywhere and is good enough for the big houses. Tone, good. Sunday, yes. Special, yes. Good audience appeal. Working class city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (195 seats), Piqua, Ohio.

BIG TIMBER. (4,650 feet). Star, William Desmond. Desmond will soon be on the shelf if they don't put him in westerns. Tone, okay. Sunday, yes. Audience appeal, sixty-five per cent. City of 200,000. Admission 10-20. R. M. Kennedy, Royal Theatre (350 seats), Birmingham, Alabama.

BROADWAY OR BUST. (5,272 feet). Star, Hoot Gibson. Here is a real comedy drama that will please most any audience. Play it for Hoot is A-1. Himself in this one. A picture in six reels. Good shape for us. Tone, fair. Sunday, no. Town and country class town of 700. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

CHAPTER IN HER LIFE. (6,330 feet). Star cast. Not the type for present day audiences. Fell flat. Tone, all right. Sunday, yes. Special, no. Poor audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

DRIFTING. (7,394 feet). Star, Priscilla Dean. A good picture in seven reels. Good plot. Play, with good action in it, it will please most people. Tone, fair. Sunday, no. Town and country class town of 7,000. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

Wisconsin—Why?

"Say, Van, you get reports from nearly every State in the Union.
"Why only one from Wisconsin?
"Would like to write more on this subject but time is limited—but think over this question above."—William Meeks, Murray Theatre, Milwaukee, Wisconsin.

FAST WORKER. (6,506 feet). Star, Reginald Denny. Just a fair program picture. They will never make a big drawing card of this actor. He doesn't seem to have the appeal as many other male stars do. Tone, fair. Sunday, yes. Special, no. Fair audience appeal. Small town class town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (700 seats), Hazard, Kentucky.

FIGHTING AMERICAN. (5,251 feet). Star, Pat O'Malley. What few saw this picture said it was great. Struck some bad weather and it did not draw, but if it had been clear weather I am sure it would have packed the house. Tone, okay. Sunday, no. Special, yes. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

FLYING HOOFS. Star, Jack Hoxie. Just another Hoxie with not much of anything in it. Universal does not seem to put him in anything with action. Sunday, no. Special, no. Good audience appeal. Working class city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (195 seats), Piqua, Ohio.

HUNCHBACK OF NOTRE DAME. (11,000 feet). Star, Lon Chaney. This is one of the big pictures of the year but can't compare with "America." Too long for a small theatre. Good picture. Pleased about sixty per cent. Lost money. Tone, good. Very good audience appeal. All classes town of 1,000. Admission 10-20. A. E. Rogers, Dexter, New York.

HUNCHBACK OF NOTRE DAME. (11,000 feet). Star, Lon Chaney. This is a wonderful picture and should be played at all theatres that have not played it. If you can get it reasonable, play it. Tone, good. Special, yes. Sunday, yes. General audience appeal. General class town of 3,500. Admission 15-25. E. C. Bays, Globe Theatre (260 seats), Buena Vista, Virginia.

HURRICANE KID. Star, Hoot Gibson. Hoot Gibson liked here. Everyone used here has been very good. Give us more of them. Tone, good. Sunday, yes. Special, no. Good audience appeal. Town of 2,440. Admission 15-25. S. L. Taylor, Kozy Theatre (250 seats), Pass Christian, Mississippi.



MERRY-GO-ROUND. (9,178 feet). Star, Mary Philbin. Good production but story pretty rough and brutal for a decent crowd. Tone, doubtful. Hardly suitable for Sunday. Fair audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

SAWDUST TRAIL. (5,500 feet). Star, Hoot Gibson. Two days to very good business. Hoot is in better stories than formerly. General class city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

SPORTING YOUTH. (6,712 feet). Star, Reginald Denny. Rather old but pleasing picture. Some very good racing scenes. Print fair. Tone, okay. Sunday, yes. Special, yes. Good audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

TURMOIL. (7 reels). Star cast. Here's a real one. In fact I think the best Universal ever made. And why? Because a real story and very suitable cast. No $5,000 stars either. Tone, good. Sunday, yes. Fine audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

WESTERN WALLOP. (4,611 feet) Star, Jack Hoxie. Not much of a picture yet Jack draws fairly well for us. If he had real stories, and real direction he would be great as Jack is favored by the ladies. Tone, good. Sunday, yes. Special, no. Good audience appeal. General class town of 3,600. Admission 10-20. William A. Clark Sr., Castle Theatre (400 seats), Havana, Illinois.

WESTERN WALLOP. (4,611 feet). Star, Jack Hoxie. Very poor western the Universal Hoxie's are nothing like his old ones. Where they got this name I do not know. Tone, good. Sunday, yes. Fair audience appeal. Miners and railroad class town of 3,500. Admission 10-35. Giles Master, Strand Theatre (700 seats), Gallup, New Mexico.

Vitagraph

BELOVED BRUTE. (6,719 feet). Star cast. One of the very highest class and best westerns shown at my theatre during the past twelve months. It is a western that is different and is suitable for the highest class houses. While there is an unlimited amount of action, it does not seem absurd on account of the gripping qualities of the story. Victor Maglen is great. The wrestling match is wonderful. Tone, okay. Sunday, yes. Audience appeal, one hundred per cent. for all classes. Rural class town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

Warner Bros.

BABBITT. (8 reels). Star, Willard Louis. If your audience likes pictures with good acting but not much action, this one will please them. It drags a bit in the first couple reels, but after that it becomes very interesting. Tone, okay. Sunday, yes. Not suitable for special. Fair audience appeal. Mixed class



LEATRICE JOY

Paramount star in "The Dressmaker from Paris."

town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

DADDIES. (6,800 feet). Star, Mae Marsh. One of the very best comedy specials shown at my theatre during the past year. Suitable for children especially, and also adults of every class. Warner Brothers should be proud of this masterpiece. J. D. Warnock, Luna Theatre, Battle Creek, Iowa.

GEORGE WASHINGTON, JR. (6 reels). Star, Wesley Barry. A good picture. Many good laughs, as the colored comedian sure did the stuff. Barry sure good. Tak & Makousky, Opera House, Clarkson, Nebraska.

LOVER'S LANE. (6 reels). Star cast, Warner Brothers sure fell down bad on this one. Five reels of sadness. Pass it up. Tone, fair. Not Suitable for Sunday, here. Very little audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

THREE WOMEN. Star cast. Of its type, very good. Cast, production and direction all okay. Just a fair puller here. Tone, doubtful. Possibly suitable for Sunday. Fair audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

PRINTER'S DEVIL. (7 reels). Star, Wesley Barry. Excellent program picture in spite of some of the "pans" the boys gave it in this department. Pleased all who saw it and some liked it better than "George Washington, Jr." and "The Country Kid." Personally, thought it not so good as the other two. All of Warner's pictures, so far, have made good here. Tone, good. Sunday, yes. Good audience appeal. General class town of 1,000. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Comedies

CAKE EATER. (Pathe). Star, Will Rogers. Boys, this is a scream from start to finish. Positively the best Rogers comedy we have ever shown. New print. Tone, very good. Sunday, yes. Great audience appeal. All classes in big city. Admission, ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

FELIX CARTOON. (M. J. Winkler). These new Pat Sullivan cartoons are the very best that have been put out. If you want something that pleases one and all get them. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

GIANT KILLER. (State Right). Star, Dinky Doodle. This makes a good comedy. Liked, good here, second I have shown of these. Helps on these long features? Tone, good. Sunday, yes. Audience appeal, ninety per cent. Farm and city class. Admission 15-30. Robert W. Hines, Theatre (150 seats), Loyalton, South Dakota.

HIS FIRST CAR. (Educational). Star, Al St. John. Written and directed by Al St. John. Why doesn't Al let someone else write and direct. This is similar to other comedies we have shown, consequently the situations were hoary with age and no laughs were heard. St. John must do better than this if he intends to hold his following. Tone, good. Sunday, yes. Audience appeal, none. General class town of 1,000. Admission 10-25, 15-35, on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Serials

INTO THE NET. (Pathe). Star, Edna Murphy. This is a good serial picture as money can buy. And prices are all right, so—buy it. Tone, good. Sunday, yes. Audience appeal, one hundred per cent. All classes town of 806. Admission 10-20. W. C. Herndon, Liberty Theatre (300 seats), Valliant, Oklahoma.

Short Subjects

FIGHTING BLOOD. (F. B. O.) Star cast. Running a series of these pictures which seem to take very well so far and pleases our patrons. I think as good as a comedy. They are fine. Tone, good. Sunday, yes. Very good audience appeal. All classes town of 1,000. Admission 10-20. A. E. Rogers, Dexter Theatre, New York.

Independents

BATTLING BUCKAROO. (Anchor). Star, Bill Patton. As good as the average western picture. Pleased a Saturday attendance. Print fair. Tone, good. Sunday, no. Special, no. Fair audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

BATTLING BUDDY. (State Right). Star, Buddy Roosevelt. Another rip roaring western with lots of comedy which pleased a capacity attendance on Saturday. Print new. Tone, good. Sunday, no. Special, no. Good audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

EARLY BIRD. (C. C. Burr). Star, Johnny Hines. One of the best comedy pictures ever made and had the audience in a roar from start to finish. It is as good as any Lloyd and will not cost half the price. Miners and railroad class town of 3,500. Admission 10-35. Giles Master, Strand Theatre (700 seats), Gallup, New Mexico.

PATHE NEWS 10. (Pathe). A very good and consistent News. Good with my patrons at all times. General class town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit (250-700 seats), Union, Maine.

PATHE SPORTLIGHTS. (Pathe). A side partner to the Pathe Review and a darn good filler for any program so book 'em boys. Prints always good. Sunday, yes. Very good audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

Now Booking

The funniest farce in 40 years

"CHARLEY'S AUNT"

with Syd Chaplin



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RELEASED BY

Producers Distributing Corporation

Harry Langdon, Sennett's "Find," Widely Hailed by Critics as a Leading Funmaker

PROBABLY no other comedian in the history of motion pictures has gained such widespread recognition in a brief space of time as has been accorded Harry Langdon, the Mack Sennett comedian.

Langdon has been in pictures slightly over one year, and already the leading publications, both in and out of the industry, are proclaiming him the comedy "find" of the decade.

Under the heading of "Watch This Boy," Wid's Weekly, in their issue of December 6th, states:

"A good comedy star to-day is really a better business proposition than a star of the regular hero or 'shero' type. Mack Sennett has a boy coming along that is going to make all of the brothers sit up and take notice in the years to come. If you have seen any of Harry Langdon's pictures lately you have surely been impressed by the manner in which that boy puts his stuff over.

"Of course comedies, figured basically, rest heavily upon the matter of gags and production. Nevertheless, when it comes to stepping into big money for comedy effort, it is necessary to have a personality to center the activity around, and when one of these personalities comes along it is a chance to walk into the feature field and clean up the big dough. Harry Langdon is about right for big feature comedy successes.

"I haven't been on the Sennett lot in a long time. It is a little off the beaten track, and for that reason I haven't talked with Mack for a good many days. I don't know what his plans are. I don't know what sort of a contract Langdon has with him. I have never met the boy. I do know that he has something which is of tremendous importance in putting across comedies. His stuff has earned laughs regularly, not only because of the gags, which have been good, but because of the manner in which he handles those gags.

"I have seen several of Langdon's short comedies in recent months, and they have all been very good. The other night I caught a thing ('All Night Long') in which he and Vernon Dent checked back to their hectic days on the battlefield, and the Mack Sennett crowd certainly deserve credit for having filled that one full of a wonderful lot of surefire gags.

"I don't know how soon they are going to slip Harry Langdon into a real big comedy feature clean-up, but the boy is just about right for it."



HARRY LANGDON
As he appears outside of the studio.

In an editorial appearing in the December 19th issue of "The Film Mercury," under the caption, "The Greatest Comedian On the Screen To-day," Harry Langdon is singled out of a group of five possible claimants as the candidate most deserving of that honor. The editorial, after discussing the relative merits of such outstanding stars of the comedy field as Chaplin, Lloyd, Keaton and Seamon refers as follows to Langdon:

"There is one on the screen to-day that comedy may well be proud of. He is a newcomer. If there was ever any actor or actress on the motion-picture screen who could bring forth gales of delirious laughter by his or her mere appearance, this is the one. The writer has many a time sat through a draggy, sloppy feature to enjoy a few minutes of this comedian's antics afterward.

"This maharajah of mirth, who has almost been overlooked in the mad scramble by highbrow critics to establish a great comedy king in one of the four others we have mentioned, in our belief—and we base our opinion upon his consistency in delivering the goods—'the greatest comedian on the screen to-day' is Harry Langdon."

The following are other editorial comments made by various publications on Harry Langdon and his work on the screen:

Tamar Lane, in "Motion Picture Magazine":

"It is only at very rare intervals that a really fine comedian arrives on the screen. Of mediocre buffoons we have always had large numbers, but from the very inception of the silent drama there has been but a scant dozen of funmakers whose work has been marked by any appreciable degree of originality and superior talent.

"The trouble with our comedians has been that to produce their fun they have found it necessary to depend on objects external and independent of themselves. Their humor has not come from 'within,' but is effected only with the aid of outside props and gags. Even some of our best comedians of to-day, such as Lloyd and Keaton, are somewhat marred by this failing. After all, in the films of our present-day clowns, it is the situation they are placed in that we laugh at, and not the comedian's own facial expressions and reactions to the scene. This denotes a grave shortcoming in the abilities of our funmakers.

"The notable exception to this is Charlie Chaplin, who produces his humor, not from what he does, but from the manner in which he does it. There are three or four other comedians, such as Lloyd Hamilton and Douglas MacLean, who to a certain degree are able to produce humor from within themselves. Of the latter-mentioned player I am going to have more to say in a later issue.

"And now we come to Harry Langdon.

"This newcomer to the screen, in the few films in which he has appeared, gives every evidence of being the finest and most whimsical comedian that has flashed on the silver sheet since the arrival of Chaplin. He is droll, he is pathetic, and he has a most original and distinctive style of expression. But most important of all, the great percentage of his humor comes from within.

"I do not say that Langdon has shown any brilliance to date, but he does appear to have tremendous potentialities and, with proper handling, should quickly establish himself as one of the most popular comedians of the day."

Kenneth Taylor, in the Los Angeles "Times":

"It's getting to be hard to find feature pictures that will rank in interest above the comedies Harry Langdon is appearing in these days. 'The First Hundred Years,' the Sennett comedian's latest, is no exception. See it yourself at the Metropolitan, if you have any doubts. It will cure them.

"Langdon can get over more comedy with one small motion of an eyebrow than some comedians can with a whole outfit of gags. And his comedies have gags in them, too, and fresh ones at that. Add to these a plausible story (some comedy stories are) and titles by J. H. Waldron, each of which contains a little kick of its own, and you have something that is vastly entertaining and successfully mirthful."

T. O. Service, in "Exhibitors' Herald":

"If you get a chance, look at Harry Langdon in 'The Cat's Meow,' Pathe's Mack Sennett comedy. Don't try to figure out whether Langdon suggests Chaplin or Keaton—just look at the picture and laugh. There's real comedy in this, and most of it is the kind of comedy that isn't funny unless a comedian does it. Langdon, whose comic genius I have suspected for some time, removes all doubt in this case."



A wagon load of spuds, I vow;
A rusty knife, a yawning pail, and thou
Awaiting in the distance—
Oh, army life weren't Paradise enow.

Metropolitan Reviewers in Ecstasies Over "Lost World"

NEW YORK obtained its first glimpse of "The Lost World" last Sunday night at the Astor Theatre, six days after the world premiere of the film at the Tremont Temple Theatre, Boston, New York capitulated as completely to the adventurous glamour and dramatic intensity of this photoplay, as did Boston.

The brilliancy and sensationalism of "The Lost World" are now fully established. This production, after its reception in the two cities named, is certain to achieve one of the biggest successes in the history of motion pictures.

The prologue, staged by Joseph Plunkett, managing director of the Mark Strand Theatre, was a striking affair, wholly in keeping with the sequences of the film devoted to the prehistoric monsters of early creation. The curtain rose on a stage across which clouds floated. Gradually a world appeared, dimly at first, and then increasing in brightness. After a time the picture of the world faded and a strong light appeared, under which stood a man who sang "I Never Knew Love Till I Met You" in keeping with the love interest which runs through the picture. At the conclusion of the song the world appeared again, dimming out till the picture was flashed on the screen.

The musical score, arranged by Carl Edouarde, of the Mark Strand and played by a large orchestra, formed an integral part of the entertainment and was received with many marks of approval by the capacity audience which saw the first performance.

"Stupendous"—"Marvelous"

"'The Lost World revealed itself as a truly great endeavor," wrote George Gerhard in the "Evening World." "This picture is an entirely new departure in the cinema art. It is a marvel of ingenuity, bringing to the screen, as it does, gigantic prehistoric animals, extinct for millions of years, in such manner that the spectator absolutely lives the story from beginning to end. How the animals were made to appear so lifelike is an absolute mystery. No words short of 'stupendous' and 'marvelous' will measure up to a description of some of its scenes. The cast is one of the best appearing on Broadway in many a month."

Rose Pelswick, in the "Journal," wrote: "Enough to make anyone vote for prohibition. Strong men clutched their escort's hands, as the pterodactyl flapped its wings and took a bow. Weak women shrieked at the sight of the unpronounceable dinosaurs. You'll get a great kick out of the picture—it's entertaining and imaginatively produced."

Mordaunt Hall, in the "Times": "Through wonderful photographic skill and infinite patience in the camera work, 'The Lost World' makes a memorable motion picture. A unique production which will cause a lot of talk, as some of the scenes are as awesome as anything that has ever been shown in shadow form. It also has been fashioned with keen sense for comedy relief."

Harriette Underhill, in the "Herald Tribune": "A fascinating picture. It is all terribly convincing. It baffles us."

The "Sun": "The very last word in 'jungle' pictures. Was received enthusiastically by the first-night crowd. Frankly, it is the best 'stunt' picture we ever saw. Really, you should not take a drink of liquor before seeing 'The Lost World,' or you may have a fit in the theatre! 'The Lost World' is 'trick' photography done wisely and cleverly. And it is never dull. An entertainment that is decidedly worth a trip."

Regina Cannon, in the "Evening Graphic". "'The Lost World' opened to an audience that sat in breathless suspense. The picture is most extraordinary. After that it is also stupendous, original and—and—but what's the use trying? Words are inadequate to describe just how breath-taking is this miracle of photography. The thing that makes 'The Lost World' the most unusual bit of photoplay ever imagined is the marvelous photography. This must be seen to be appreciated. See 'The Lost World' and get the thrill of a lifetime."

The "Evening Post": "Is amazing entertainment for boys of any age. The scenes showing these (prehistoric) monsters are marvelous in their ingenuity, and are so realistic that it is hard to believe that they do not live, breathe, fight and waddle destructively through the streets of London. There are thrills, comedy, horrors, a love story, and—well, 'The Lost World' has just about everything. If there's any of the boy in you, you'll have an evening of fine and instructive entertainment at this film. It's a great piece of work."

"Pete" Milne Capitulates

Peter Milne, veteran reviewer: "The most marvelous film of all time. The scenes are amazing to the point where they become magical in their effect. . . . There is romance, splendid characterization and superb comedy. Too much cannot be said in behalf of the cast. All concerned in the production of the picture have scored a triumph. It appears as if the Astor Theatre would be devoted to pictures—or rather to one picture—for many months to come."

The world's premiere of "The Lost World" took place in Boston on Monday night, February 2d, at the Tremont Temple Theatre, to turn-away business, as set forth in "Moving Picture World," issued February 14th, in detail. It will begin a run of indefinite length at the Roosevelt Theatre, Chicago, on March 23d. It will show at increased admissions there, as it is doing in Boston and New York.

Statement By Eschmann

"In all of my experience in the distribution of motion pictures I have never seen such tremendous advance interest in a coming release as exhibitors throughout the country have shown in the instance of 'The Lost World,'" said E. A. Eschmann, whose staff of "special" salesmen, headed by A. W. Smith, Jr., is handling the picture. "We have been telling them for six months and more that this picture was going to be the greatest novelty the screen has ever seen. And they knew from past experience, with such productions as 'The Sea Hawk,' 'Abraham Lincoln,' 'Secrets' and 'The Lady,' that when First National made such statements it had the goods to deliver.

"On its sensational novelty alone, 'The Lost World' should be one of the biggest money-makers the industry has known. But it has many other things in its favor—high quality, brilliant direction and photography and acting of the highest order. In my estimation, 'The Lost World' will be one of the fastest and biggest booking pictures that the country has known."



CHARLIE CHAPLIN
Who will shortly release his new picture through United Artists Corporation.



SIGNED BY WARNER BROS. FOR LONG TERMS
Contracts have been consummated with these well known individuals: Kenneth Harlan at right, Huntly Gordon at left and Bess Meredyth, noted scenarist, in center circle.

Will Play Them Again!

Col. Willard Patterson, of the Metropolitan Theatre, Atlanta, when in New York last week, signed an agreement by which he will take back to the Metropolitan Theatre the six most successful First National pictures which he has played. They will be played within a week at the rate of one a day, and Colonel Patterson expects the week to be one of the very biggest in the history of the Metropolitan.



CAROL DEMPSTER
Who plays Inga in D. W. Griffith's United Artists release, "Isn't Life Wonderful?"

Phil Rosen Signs

Will Continue To Direct Barbara La Marr For Sawyer-Lubin

Arthur H. Sawyer has signed Phil Rosen to a long-term contract whereby the latter will direct Barbara La Marr in her coming screen vehicles.

The signing of this contract is a result of the excellent work done by Mr. Rosen in directing "Heart Of a Temptress," the recently completed film starring Barbara La Marr, as the second of a series of pictures which Sawyer-Lubin are producing for First National.

Mr. Rosen stamped himself as one of the best of screen directors by his handling of the "Abraham Lincoln" production, hailed by critics and public as one of the finest films ever made.

Phil Rosen began his studio career as a cameraman in the old days of the Edison Company, and was responsible for the filming of "The Miracle Man."

Working on Hines Film Here

The Jackson Studio in the Bronx is humming with activity on "The Cracker Jack," Johnny Hines' latest feature for East Coast Films Inc. Production at the New York studio has been in full swing for a little over a week when Johnny Hines, Sigrid Holmquist, J. Barney Sherry, Bradley Barker, and Horace Haines returned after five weeks of consistent exterior filming at Miami, Fla. It is expected by C. C. Burr that the next three weeks will witness completion of the interiors with release of "The Cracker Jack" slated for March 15.

Editing "A Fighting Chance"

Davis Distributing Division, Inc., is in receipt of a wire from the Fleming Studios at Beaverton, Ore., that the fifth of the Al Ferguson series, "A Fighting Chance," has been finished and is now in the cutting-room. The "rushes" indicate that this is the most forceful feature in which the virile Ferguson has so far appeared and will unquestionably add to his already large following.

Rowland Announces Another Big Million Dollar Special

ANOTHER million-dollar thriller, a sequel to Conan Doyle's "The Lost World" which is now amazing New York and Boston, will be made by First National, it was disclosed recently by General Manager Richard A. Rowland, prior to his departure for Hollywood.

The picture will be made under the supervision of Earl Hudson, for the most part with the same technical and research organization which made "The Lost World."

Rowland declared that the test premieres of "The Lost World" in the two important cities during the past week prove conclusively the public's approval of this new and startling type of picture.

"The new picture is already under way; in fact, it has been in preparation for the past two months," said Rowland. "It will be even more fantastic and stirring than the Conan Doyle novel, difficult as that is to conceive. It will have, moreover, the same foundation of scientific procedure in the working out of the plot.

"The new story will be built around the mythical submerged continent of Atlantis, which some scientists declare to have existed in fact and to have been buried not by the wrath of pagan goods as suggested by Plato, but in the great flood of Scripture."

While on the Coast, Rowland will arrange the transportation to New York of the technical apparatus and technical experts involved in the production of "The Lost World." The new picture will be made, according to the plans of Rowland, in New York and the Azores.

"Work on the new picture was started in Hollywood before the completion of the current picture and prior to the removal of the First National units to New York," said Rowland.

"Willis O'Brien and Ralph Hammeras, technical experts, were doing research work during the last two months of the year in which they were superintending the technical processes of 'The Lost World.' They are now in New York at work on the new picture. Milton Menasco, who was art director of 'The Lost World,' and Roy Carpenter, of the camera crew, are also here. Virtually all the experts engaged in the dinosaur drama have been retained.

"'The Lost World' has unearthed a new field of drama for the motion picture which is impossible to any other field of drama. The secret developed by Willis O'Brien, after seven years of experiment, has made possible the visualization of the most extreme flights of imagination of our great authors.

"The story of Atlantis is the story of another 'lost world'—a world which mothered fierce supermen who ravaged and conquered the nations about them.

"To relieve the world of their menace, the gods, say the myths, sent an earthquake, and Atlantis settled beneath the sea. Science, however, knows that the fabled spot is shallow, and some men of erudition are inclined to believe it is the ground over which Noah floated his ark.

"Another theory of science we will bring into use is the belief that in the depths of the sea are monsters and marine life the eye of man has never seen. With the experience gained through our labors with 'The Lost World' there is every reason to believe the Atlantis story will be even better."



Scene from "Sea Legs," an Educational-Christie Comedy with Neal Burns and Vera Steadman



ALMA RUBENS
Under contract with Fox, will be starred in some big 1925 specials.

Arrow Representatives Home

Will Discuss With Dr. Shallenberger Plan to Distribute Productions in Europe

Nearly six months ago Isaac D. Miller and Harry Halpern, acting as exclusive agents for Arrow Pictures Corporation, left the United States to make an extended survey of general distribution conditions in Central European territory, and at the same time to establish headquarters at Vienna and Prague.

W. E. Shallenberger, president of Arrow, had inaugurated a new policy for handling pictures in foreign markets, based on the idea it was fundamentally impossible to intelligently dispose of product in countries other than the United States, from a New York office.

Dr. Shallenberger was convinced that there should be a direct representative of his organization in each foreign territory; someone who could thoroughly analyze conditions and determine the fair price to charge that would return an equitable profit to all the factors interested.

Mr. Miller and Mr. Halpern returned to New York recently to discuss with Dr. Shallenberger the results of their investigations and to outline a general campaign for the distribution of Arrow product in Central Europe.

They are planning to return to Vienna about February 15, at which time they will be fully equipped to quickly dispose of all available Arrow productions, and, at the same time, to lay the foundation for a lucrative and continued market for the future output of this organization.

"Forbidden Cargo" Completed

Final scenes for Evelyn Brent's fourth Gothic production for Film Booking Offices were filmed last week by Director Tom Buckingham at San Pedro, California, where several of the U. S. Navy's swiftest destroyers were used. The story depicts the adventures of a young woman who is captain of a rum-running craft in the South Atlantic Ocean with a base at the Bahama Islands. The production has been titled "Forbidden Cargo" and is from the pen of Fred Kennedy Myton.

Additions to Warner Bros. List of Screen Celebrities

WARNER BROS. announce the addition of three important persons to their staff this week after signing contracts securing the services of Kenneth Harlan, star of many screen successes; Bess Meredyth, noted scenario writer, and Huntly Gordon, well known leading man. Negotiations are also pending with several other screen luminaries, but despite reports printed in the daily newspapers, these three are the only persons who have been signed at the present time.

In joining Warner Bros. Kenneth Harlan becomes a member of the producing company in which Marie Prevost, his wife, is a bright star. But there is no indication that they will play together. Mr. Harlan is just completing an engagement with Famous-Players, and for years appeared in such well known successes as "The Virginian," "The Beautiful and Damned" and "The Little Church Around the Corner." Warner Bros. believe he will be a big addition to their stock company and are making plans to have him appeare in several of their best stories.

Mr. Harlan first appeared in amateur performances and made his professional debut with the Gertrude Hoffman Revue, later securing an engagement with Robert Hillard's "The Fortune Hunters." His first screen engagement was through Lois Weber and afterward he was leading man to Constance Talmadge in several of her biggest successes.

Miss Meredyth, former scenarist for Fred Niblo, who has just returned from Rome, where she was preparing the script for "Ben Hur," signed a long-term contract under the conditions of which she will devote her time entirely to the preparation of pictures for Warners. Her first story will be assigned within the next week.

She is recognized in the industry as one of the foremost scenarists, retaining in her adaptations the salient features and factors of the original story without losing any of its "high spots" for the picturization.

Miss Meredyth has to her credit such successes as "The Red Lily," "Thy Name is Women" and "Ben Hur."

She is at the present time completing the scenario for "Nothing to Wear," which Hobart Henley will make for Metro-Goldwyn-Mayer.

Warner Bros. have put Huntley Gordon under a long-term contract, and added him to their stock company at the Hollywood studio. He has just finished playing the lead opposite Irene Rich in "My Wife and I" directed by Millard Webb.

Mr. Gordon is a Canadian actor, who first appeared before the footlights as an amateur, and made his professional debut in William Brady's production of "Life." His entrance into pictures was made via the Vitagraph Company, and he has appeared in big productions of that company, Ince and Metro.

He is a great favorite on the west coast and is looked upon as a forceful actor who can always be depended upon to put over a part.

"My Baby Doll" Released

"My Baby Doll" a two reel Century Comedy starring Edna Marian was released this week through Universal exchanges. It is the second of the series of twelve two-reelers to be made with Edna Marian in 1925. The first was "Her Daily Dozen." In her support, Miss Marian had Arthur Lake, Larry Richardson and "Cuddles" Shirley.



Scene from "The Bridge of Sighs," a Warner Brothers Classic of the Screen



MARY PICKFORD
"The World's Official Sweetheart" will shortly be seen in "Little Annie Rooney," a United Artists' picture.

Hogan Completes Work

His Directorial Activity on "Mansion of Aching Hearts" Ends

James P. Hogan finished camera work this week in his second B. P. Schulberg production, "The Mansion of Aching Hearts" which features Ethel Clayton, Cullen Landis, Barbara Bedford, Sam de Grasse, Priscilla Bonner, Philo McCollough, Edward Gribbon and Eddie Phillips.

Many spectacular storm effects will be a production feature of this film which has as its background a fishing village on the coast of Maine. The story, written by Mr. Hogan, was suggested by the celebrated ballad of the same name by Harry Von Tilzer and Arthur J. Lamb. The fact that over a million copies of the song were sold since its publication, gives exploitation value to the film.

Director Hogan is supervising the cutting of the picture and when finished he will begin at once his next Schulberg release which will by "My Lady's Lips" of which John Goodrich is author.

Two Warner Stars Ill

Warner Bros. have been running short of leading women for the last few days, with Irene Rich and Marie Prevost both ill and under the doctor's care.

Miss Rich is suffering a severe attack of bronchitis and, according to her physician, will not be able to report at the studio for at least another week.

Miss Prevost contracted a bad cold in jumping to the climate extremes on her recent trip to New York and return.

Flora Finch With Chadwick

Flora Finch, one of the most popular character players of the screen, has been added to the cast of "The Midnight Girl," Lila Lee's latest vehicle, which will be released as the sixth of the famous Chadwick Nine. Miss Finch's role is typical of the eccentric character parts for which she is noted, and it is said to provide this comedienne an unusual opportunity to display her varied talents.

Mary Pickford Wins

"The World's Sweetheart" Borrows Director Wm. Baudine From Warner Bros.

Over the long distance telephone this week, H. M. Warner, who is now in New York, gave permission to William Beaudine, the director whom they have just placed under a long-term contract, to go over to the Pickford-Fairbanks studio and make one picture for Miss Pickford, which will be called "Little Annie Rooney."

It seems that when Beaudine was prop boy for the old Biograph and Mary was working for the same concern, they became friends, and following Beaudine's success with Warner Bros., she asked that he be loaned for her next production.

Beaudine is now working on "How Baxter Butted In," his first picture under the new Warner Bros. contract, taken from the American Magazine story "Stuff of Heroes." The principals are Matt Moore and Dorothy Devore who scored so heavily in "The Narrow Street." The director will go over to the Pickford studio as soon as he has finished his present story.

New Studio Buildings

Big Extension Project Under Way at Universal City

Construction work has started on $45,000 worth of improvements, the first step in the coming season's schedule of extensions at Universal City, which involves the erection of five or six new permanent buildings and other important additions to the big studio.

The construction is under the supervision of Julius Bernheim, general manager of the studio, and Norman Sprowl, business manager and Bernheim's chief lieutenant on construction work on the following new buildings:

Two technical stages, each large enough to accommodate sets depicting the deck of an entire battleship. (These are stages that are rocked by hydraulic rams, giving the effect of a ship on the water).

New wardrobe building, estimated at $10,000.

New garage and machine shop for transportation department. estimated at $10,000.

New library building, estimated at $5,000.

New stage, 150 by 300 feet in area, the largest single stage in the history of the industry. No cost estimate.

These new structures, according to Bernheim, were made necessary through the new $5,000,000 production schedule, which will require elaborate facilities for spectacles.

Every new building will be a permanent one, according to Bernheim, and will be utilized for years to come.

Changes in Management

Following the new alignment of branch offices effecting Pittsburgh, Cleveland and Columbus, so that these offices are now in one district, Harry W. Dodge, formerly Paramount branch manager at Columbus has been appointed manager of this new district. This, according to George W. Weeks, divisional sales manager, takes effect immediately. Edwin Brauer, formerly Cleveland salesman will manage the Paramount Columbus branch.

C. C. Wallace, formerly district manager of Chicago has resigned from the Paramount sales department.



WILLIAM BEAUDINE
Director of Warner Brothers' masterplays, loaned to Mary Pickford.

Piccadilly Premiere

The St. Regis Picture, "Bad Company," Opens March 7

"Bad Company," first of the series of St. Regis Pictures, released by Associated Exhibitors, will have its world's premier presentation at the Piccadilly Theatre, New York. The date of the showing has been set for March 7th and plans are under way for a pretentious exploitation campaign in connection with this showing. Arthur Hoerl, of the St. Regis corporation, is co-operating with the management of the theatre in a four-weeks' campaign in Greater New York for this presentation.

Conway Tearle and Madge Kennedy are the stars in "Bad Company," with Lucille Lee Stewart, Charles Emmett Mack and Bigelow Cooper in the supporting cast.

Miss Kennedy is at present appearing in one of the big New York stage successes "Badges" and efforts are being made to have her appear at the theatre on matinees.

Goulding Signed by Metro

Alf Goulding, who directed "Excuse Me," Rupert Hughes' Metro-Goldwyn-Mayer production which has taken its place as one of the biggest comedy hits of the year, has just affixed a signature to a long-term contract with Metro-Goldwyn-Mayer.

Goulding will direct Rupert Hughes' next production of "A Girl's Rebellion" from Hughes' own popular story, and is already assembling his cast as production is scheduled to start immediately upon Rupert Hughes' return to the coast.

"Sea Hawk" in New Orleans

First National's "Sea Hawk" was the second picture in the history of the Strand Theatre, New Orleans, that has played at increased admission prices. It is interesting to know that not only did the Saenger Amusement Company play "The Sea Hawk" at increased prices, but they held it over for an additional week, which is a rare occurrence in New Orleans, if necessary.

"Speed," Banner Production, Described as a "Thriller"

MESSRS. Davis and Briskin of Banner Productions, Inc., announce the completion of the sixth production on their independent schedule of eight, and the arrival of the print in New York City from the West Coast where it was made by Director Ed. LeSaint. The title of the production is "Speed," from the story of the same name which appeared in the Saturday Evening Post. The author is Grace Sartwell Mason. The picture has an all-star cast, consisting of Betty Blythe, Pauline Garon, Robert Ellis, William V. Mong, Arthur Rankin and Eddie Phillips. It is a Ben Verschieser production.

The Banner people consider this the best picture made by them thus far on their schedule. It is a snappy, fast moving production, filled with excitement from beginning t oend, and there is never a dull moment in it. The great thrill is in the automobile race, where three wildly careening cars go crashing down a mountainous road barely wide enough for two vehicles.

In the midst of grinding brakes and whirling dust and skidding cars, Robert Ellis, from a place on the running board of his car, sweeps alongside the bandit car and grabs Pauline Garon from her perilous position and drags her into his car. The escaping motor goes tumbling down into the ravine. Those who have seen the picture say this particular scene is as daring a piece of work as has ever before been seen on the screen. It is unusually well directed. The picture will be released March 1st.

There is an interesting story connected with "Speed" that is not generally known. It seems that the Banner people had arranged for the purchase of "Speed" before it appeared in the Saturday Evening Post. The story was duly printed, whereupon the representatives of one of the largest producing companies made an effort to purchase it, because of its tremendous dramatic value for the screen.

They were eventually referred to the executives of Banner Productions to whom they made an offer greatly in excess of the price the Banner people had paid for it. The story was not for sale, however, as Banner executives were as well aware of its unusual value as were the bidders.

Adds to "Winds of Chance"

Frank Lloyd has added Claude Gillingwater and John T. Murray to the cast of the special which he will make for First National from Rex Beach's novel, "Winds of Chance."



GLADYS HULETTE
As Ruby in "The Iron Horse," a Fox masterpiece.

Universal to Distribute Ufa Film, "The Last Laugh"

THE Universal Pictures Corporation has purchased the American distribution rights for "The Last Laugh, A Page From Life" the long heralded Ufa picture that has received so much favorable comment in this country already. It will be released as a Special in all Universal exchanges in the United States and Canada as soon as it has completed its current runs at the Rivoli and Rialto Theatres, New York City. The picture is being shown at these theatres this week and next. When first shown in New York several weeks ago it was entitled "The Last Man," and later "The Least of Men."

Universal executives gave much thought to the selection of a proper box-office name for the picture. "The Last Laugh" was chosen because it combines excellent exploitation and advertising possibilities, while at the same time being one that fits the story completely.

"The Last Laugh" stars Emil Jannings, who is well known and highly thought of by American theatre goers, who remember his good work in "Passion," "Deception," and other Lubitsch films. He also well be seen in "Quo Vadis," an Italian film soon to be released in this country.

In "The Last Laugh" Jannings plays what trade paper critics assert is his finest role. He takes the part of a pompous and aged hotel doorman, in full regimentals. His descent from the heights of pride after his job and his uniform are taken away and he is assigned to duty as the hotel lavatory attendant makes a strong and dramatic story.



Scene from "The Dressmaker o f Paris," starring Leatrice Joy, a Paramount release

To Resume Work on "Chronicles"

According to advices from the offices of the Yale University Press, camera work will likely be resumed on the "Chronicles of America" series early in Spring. There are to be thirty-three subjects in all in this group of historical dramas, produced by Yale University Press and distributed by Pathe. After completion of the fifteenth production last Fall actual camera work was abandoned for the purpose of permitting the research departments and continuity staffs, engaged in preparing these subjects for filming, to assemble the necessary data and compile scripts for the remaining numbers of the series.

It is now announced that the continuities for six additional "Chronicles" have been completed and that the scripts for several other subjects have already been advanced well toward completion.

"Charley's Aunt" Scores Hit In Simultaneous Premieres

LIKE a gem of classical literature or music that lives on through the centuries, the popularity of Brandon Thomas's famous farce, "Charley's Aunt," seems destined to last forever. This comedy created a furore when first presented, more than thirty-three years ago, and established the long run record that still stands. It has been presented on the speaking stages of every civilized country almost continuously for the last third of a century, and now, judged by the public reception it received on its premiere in New York City, at the Colony Theatre, in Chicago at The Orpheum and in Los Angeles at the Million Dollar Theatre, the screen version of "Charley's Aunt" will carry on and amplify its record-breaking stage triumphs.

The premiere presentation at The Colony in New York, last Sunday, surpassed the fondest expectations of the Christie brothers, the executives of Producers' Distributing Corporation and the theatre management. From two o'clock in the afternoon until nine at night the line at the box office remained unbroken, while inside the audience proclaimed the production a huge success by almost continuous roars of laughter.

The New York newspaper critics, reflecting the public's approval, were lavish in their praise of the production and their critical opinions are indicated in the following excerpts:

"Syd Chaplin as 'Charley's Aunt' at the Colony Theatre is a riot. . . . In this role he is perfect."—Evening Journal.

"There was a chorus of merriment and I found myself joining in the chorus. . . . I can truthfully say it is up to the minute in laughs, subtitles and nonsense.—N. Y. American.

"It is bound to please old, young and indistinguishable. In fact, audiences at the Colony where it opened Sunday made an uproarious fuss over it. . . . Those who have been delighted by this, the most famous farce in the world, will find that the Christie version has preserved all the old favorite moves and added some hysteria of its own."—Telegram-Mail.

"If you know anybody that needs cheering up, by all means take them to see Syd Chaplin in 'Charley's Aunt.' This famous farce has long been a world beater on the stage, but as a picture it beats everything on record."—Daily Mirror.

Telegraphic reports received by Producers' Distributing Corporation indicate that the picture has duplicated its New York reception in the openings at Chicago and Los Angeles.



HENRY B. WALTHALL
starred in "On The Shelf" which is a Producers Distributing Corp. feature

Conway Tearle's Name on Metro-Goldwyn Contract

CONWAY TEARLE has been signed to appear in several Metro-Goldwyn-Mayer special productions, it was announced by that company this week. Tearle, after completing work on a film in New York City, will leave at once for the West Coast to start work in the first picture planned for him under the Metro-Goldwyn-Mayer contract.

In this company's special production, "The Great Divide," directed by Reginald Barker from Waldemar Young's adaptation of the William Vaughn Moody stage success, Tearle has the leading role opposite Alice Terry. It is a March release.

Tearle's work in this production, which is regarded by Metro-Goldwyn-Mayer as one of the very biggest this season. It won him the Metro-Goldwyn-Mayer contract.

What his first role will be under the new arrangement has not been announced, but Metro-Goldwyn-Mayer has a number of big productions planned for early filming, from which the story for Tearle's first appearance will be selected.

"The Great Divide" brought Conway Tearle to the Metro-Goldwyn-Mayer banner for the first time, and his performance in this special is said to be the best in his screen career. Given a recent preview in a Los Angeles neighborhood house, "The Great Divide" was received with the greatest acclaim of any of Metro-Goldwyn-Mayer's pictures so far this season.

It offers Tearle the role of a Westerner, an unusual portrayal for him, and is expected to add greatly to his already large following. Tearle plays Stephen Ghent, who buys an Eastern girl from his drunken companions when they encounter her alone on an Arizona ranch. He forces her into marriage and "The Great Divide" relates the problem of the chasm that stands between her Puritanical standards and his lawless desire. Alice Terry is the girl.

Others in the cast of "The Great Divide" are Wallace Beery, Huntly Gordon, Allan Forrest, and ZaSu Pitts.



An elopement scene from "Her Daily Dozen," a two-reel Century Comedy

New Barthelmess Picture

With "Classmates" booming along at a fast clip and promising to become his greatest success up to date, Richard Barthelmess' new Inspiration picture for the First National program, "New Toys," will soon be ready for release in the Leader Group of pictures.

"New Toys," from the stage play by Oscar Hammerstein II and Milton Herbert Gropper, is a comedy with a powerful and dramatic story about which the comedy situations revolve.

Anita Stewart Returns to Vitagraph for "Baree" Film

ANITA STEWART is to star in Vitagraph's "Baree, Son of Kazan," the picturization of James Oliver Curwood's novel, which David Smith is producing at Hollywood. Announcement was made this week by John B. Rock, general manager of Vitagraph.

Miss Stewart will have the role of Nepeese, the French-Indian girl who is the central figure about which the action in the romance of the Canadian North revolves. It is characterization for which she is admirably adapted, and the officials of Vitagraph consider themselves particularly fortunate in having obtained her services.

Miss Stewart has only recently finished her work in the leading feminine role of "Never the Twain Shall Meet," Cosmopolitan's adaptation of Peter B. Kyne's novel, which is soon to be released. Her latest picture previously to that was "The Great White Way."

In "Baree, Son of Kazan," Donald Keith will play Jim Carvel, the fugitive who, believing he is wanted for murder, finds refuge in Canada, only to learn later that his supposed victim recovered. Carvel, after a tempestuous courtship, wins Nepeese. Joe Dickson is to appear as Pierre, the girl's father, and Jack Curtiss as McTaggart, the brutal, unscrupulous trading post factor.

The most famous of dog actors on the screen, Wolf, is to have the title role. Wolf's remarkable screen career followed distinguished service for the Allies in the Great War. He was personally decorated by Marshal Foch, the only dog ever to receive that mark of distinction from the hands of a French general.

Interest in Mr. Curwood's gripping story and Vitagraph's plans for its picturization have been heightened by the marvelous exploits of Balto and his canine companions in carrying anti-toxin to sufferers in Alaska and allaying a raging epidemic in the last few days. Wolf is of exactly the same type of animal and some of his performances in "Baree, Son of Kazan" rival in intelligence that of those dogs who have been figuring in newspaper dispatches.

"Capital Punishment" Novelized

"Capital Punishment," a special production from B. P. Schulberg recently released, has been novelized by Lewis Levenson, well known fiction writer. This novelization is already being syndicated to ten big city papers. George Hackathorne, Elliott Dexter, and Clara Bow head the picture's cast.



SIGRID HOLMQUIST
As Marya in Vitagraph's "Two Shall be Born"

Two Schulberg Pictures at The Piccadilly in a Month

J. G. BACHMANN, vice-president and general manager of distribution for B. P. Schulberg Productions, announced this week that the premieres of two Schulberg pictures will take place this month at the Piccadilly Theatre.

Under a contract just signed, Lee Ochs, managing director of the Piccadilly, will give the first presentation of "The Boomerang," adapted from David Belasco's world famous stage success and directed by Gasnier. The cast is headed by Anita Stewart, Bert Lytell and Donald Keith.

"The Boomerang" will go into the Piccadilly beginning February 21st and will continue for two weeks. The management looks forward to big crowds for the picturization of this comedy drama which exceeded six hundred consecutive performances when presented on the stage.

Preceding the engagement of "The Boomerang," the Picadilly will present the first screening of Gasnier's production, "The Parasite," adapted from the novel by Helen Martin. The opening date for this picture is February 14th. In the cast of "The Parasite" are Owen Moore, Madge Bellamy, Lilyan Tashman, Bryant Washburn, Mary Carr, Bruce Guerin and Dorothy Dwan.

Mr. Schulberg and Gasnier were among the arrivals in New York from Hollywood this week. Mr. Schulberg is in the east to purchase material for next year's program while Director Gasnier is taking his annual vacation to see the new crop of plays on Broadway. They will return the latter part of February to begin the remainder of the Schulberg schedule for this season.



The wife, Pauline Frederick, pleads with the flirt, Mae Busch, in Metro-Goldwyn-Mayer's "Married Flirts"

Byrd Vitagraph Manager

Announcement is made of the appointment as Vitagraph branch manager at Oklahoma City of J. N. Byrd, a veteran in the sales end of pictures and a member of the Vitagraph organization several years. Mr. Byrd took charge of the post January 22. Mr. Byrd's first employment in the industry was with Fox, whom he served as salesman at the Dallas office from 1915 to 1920. During the latter year he was on the staff of Paramount, after which he went to Southwest Film Company. On August 1, 1922 he went to Vitagraph as salesman on the Dallas staff, remaining until his appointment as Oklahoma City branch manager.



SEENA OWEN
In Fox's "The Hunted Woman."

"Love's Bargain," Society Drama Listed for Release by F. B. O.

"LOVE'S BARGAIN," a society drama, co-starring Marjorie Daw and Clive Brook, has been bought by F. B. O. for distribution. The production, which is a gorgeously dressed and lavishly mounted society drama, was made by Archibald Nettleford, and directed by Burton George.

An entire musical comedy has been reproduced in the picture. One of the high spots is a huge typewriter on the stage of a theatre with the keys manipulated by pretty girls, who are sitting on them. The sets are said to have cost the producer a fortune, and the gowns worn by the two leading ladies were made especially for this production by one of the leading couturiers of Paris.

The story concerns the love life of a youn girl who seeks fame and fortune on the stag She marries a very wealthy society man, al though she loves a young artist. Her hus band's fortune is at her disposal, but becaus she does not love him, she sacrifices the stag career which has now become so easily ac cessible. Her husband, who adores her, i content to have her as a wife in name only This continues for some time, until he realize that she will never learn to love him. A di vorce is secured, and the girl finds happines with the man of her heart, while her husban is left to face the future alone with hi memories.

"Love's Bargain" is scheduled as one o F. B. O.'s specials for 1925.

Associated Exhibitors Now at Work on "Fifty-Fifty"

J. S. WOODY, General Manager of Associated Exhibitors, announced that the Diamant Films of America, Inc., have started camera work this week at the Jackson Avenue Studios, New York, on the first of a series of feature productions to be made under the terms of a contract recently negotiated between the two organizations. The first offering to be filmed is titled "Fifty Fifty" and is an adaptation from an original story by Robert Shirley.

The production of "Fifty Fifty" will be personally supervised by Henry Diamant Berger, head of the producing company. Mr. Berger has attained considerable prominence both here and abroad for his work as a motion picture producer and director. Among his outstanding screen successes are the Continental film version of "The Four Horsemen of the Apocalypse" made in 1915, and Alexander Dumas' "The Three Musketeers," which was shown in America under the title of "My Lady." Other popular productions that he directed are "The Little Cafe," "One Night in Paris" and "Twenty Years After."

Mr. Berger plans to produce "Fifty Fifty" on an elaborate scale. Some strikingly designed interior sets have been constructed for the pictheatres in which the picture was being played. ture, the most spectacular of which is the reproduction of the famous New York Bar in Paris. Some intensely interesting atmosphere scenes have been filmed by Berger in the French Capital showing the Paris underworld and including typical Apache resorts of the present day. Another striking feature of the film is to be an expose of the notorious Grand Duke's tour of the Paris Underworld, through which no tourist may go without police protection.

The cast selected to portray the leading roles of the picture is made up of an excellent array of screen stars headed by Lionel Barrymore, Hope Hampton, Louise Glaum, Arthur Donaldson, J. Moy Bennett and Jean Del Val.

Exploiting Rin-Tin-Tin

The Bond Photoplay Corporation, an affiliation of the Apollo Exchange, franchise holder for Warner Bros. pictures in New York state, reports it did a big business with Rin-Tin-Tin, in "The Lighthouse by The Sea," with a simple street advertising stunt put on in Buffalo while the picture was playing the houses in that district. The stunt consisted of two police dogs blanketed with advertisements of the picture, led about the city by two lads in lighthouse keeper uniforms. The street display never failed to draw a crowd at all hours of the day, and resulted in attracting the public to the

Fleming Completes "Adventure"

Jack London's "Adventure," produced by Victor Fleming, has been completed in th Paramount studio at Hollywood. Tor Mooree, Pauline Starke, Wallace Beery Raymond Hatton and Walter McGrail ar featured.

More than two weeks of the picture's pro duction were spent on an island in the Soutl Pacific.

Sennett Signs McKee

The highlight of the week's happenings a the Mack Sennett Studios was the signing of Raymond McKee, the well-known dra matic screen juvenile, by Mack Sennett, the veteran Pathe comedy producer. Mr. Mc Kee comes to the famous comedy lot afte a series of dramtic successes in the featur field. Production work continues with un abated vigor on the schedule of two-ree comedies for Pathe distribution.



Zasu Pitts and Alice Terry in Metro-Goldwyn's "The Great Divide."

F. B. O. Lists Seven Features and Seven Short Subjects for March

THE March release schedule will break all records for quantity and quality of the Film Booking Office product. Seven features and seven short subjects are scheduled on the program, headed by the Gothic special, "Parisian Nights."

"Parisian Nights" is a story of the Paris underworld, written by Emil Forst, and directed by Al Santell. The cast is headed by Elaine Hammerstein, Lou Tellegen, and Renee Adoree. It is scheduled for March 1 release.

Next comes "Jimmie's Millions," the first of the new Richard Talmadge productions under that star's new contract with F. B. O. "Jimmie's Millions" is a swift-moving comedy drama, in which the intrepid Talmadge is called upon to perform double his usual amount of death-defying feats. The story comes from the pen of John Moroso, with the adaptation by John Howard Clark. The production was directed by James P. Hogan, and photographed by William Marshall. In Mr. Talmadge's support are Betty Francisco, Charles Clary, Brinsley Shaw, Dick Sutherland, Ina Anson, Lee Moran and Wade Boteler. "Jimmie Millions" is also scheduled for March 1st release.

March 8 will see the release of Bob Custer's fourth "Texas Ranger" production for Independent Pictures Corporation, titled "Galloping Vengeance." Mary Beth Milford, formerly one of the stars of the Music Box Revue, and later in F. B. O.'s "Fighting Blood" series, will play opposite Custer. William James Craft will direct. The supporting cast has not yet been selected.

"That Devil Quemado!" is the first picture Fred Thomson will make since his recent accident. It is the second of the new Thomson series, which F. B. O. is producing. "That Devil Quemado!" was published as a complete novel in The Popular Magazine, and comes from the pen of Marvin Wilhite. Ann May will be Mr. Thomson's leading lady in his new production, and Del Andrews will direct. The supporting cast will be announced shortly. 'That Devil Quemado!" will be released on March 15.

"Love's Bargain" is the title of an independent production, produced by Archibald Nettleford, directed by Burton George, and featuring Marjorie Daw and Clive Brook, which F. B. O. will distribute. "Love's Bargain" is a gorgeously dressed society drama, and will be released on March 22.

The fifth "Lefty" Flynn production, "Speed Wild," is also slated for March 22 release. Ann May is scheduled to play opposite "Lefty." Harry Garson will direct, and the supporting cast is now being selected.

Ben Wilson has completed the first of a new series of Westerns starring Yakima Canutt, the famous cowboy, for Film Booking Offices. It is based on an original story by Canutt himself, called "Scar Hannan," the title of which will doubtless be changed. It is set for March 29.

Among the seven short subjects which will be released by F. B. O. in March are:

"Welcome Granger," No. 1 of F. B. O.'s series, "The Pacemakers," based on stories by Harry C. Witwer, with continuities by Beatrice Van. Alberta Vaughn and George O'Hara are co-starred, and Wesley Ruggles is directing. "Welcome Granger" will be released on March 1.

Screen Almanac No. 9, a one reel novelty showing off-stage moments of cinema celebrities, produced by Standard Cinema Corporation and edited by E. V. Durling, will be released on March 10.

"The Helping Hand," a Jimmy Aubrey two-reel comedy, also made by Standard Cinema Corporaiton, will be shown on March 15.

"He Who Gets Rapped," No. 2 of "The Pacemakers," co-starring Alberta Vaughn and George O'Hara will also be released on March 15. No. 3 of "The Pacemakers," as yet untitled, is set for March 29, as is Dinkly Doodle No. 7 (as yet untitled), a one reel cartoon, directed by Walter Lanz.

Stadium Signs Walker

Stadium Pictures, Inc., signed Mickey Walker, the popular welterweight champion of the world, to appear in a series of moving pictures, to be made in New York upon his return from Los Angeles, after his fight with Bert Colima, February 24.

Mickey has had the picture "bee" in his bonnet for some time and the screen tests proved he was "there." Mickey's advisor and manager, Joe Degnon, is well pleased with his champion's coming appearance on the screen.



PAULINE STARKE

Her pleasing personality graces Paramount pictures

Star and Manager

"Doug" MacLean Goes to Honolulu; Bogart Rogers to New York

Bogart Rogers, general manager for Douglas MacLean Productions, and Mrs. Rogers are enroute to New York. Mr. and Mrs. Rogers will probably arrive in the Big City on Saturday.

Mr. Rogers is coming East following the completion of the fourth of the Douglas MacLean Productions for Associated Exhibitors. Mr. and Mrs. Douglas MacLean, who left for a short vacation at Honolulu upon completion of the star's work in "Introduce Me," the first print of which has just been received at the home office of Associated Exhibitors, will follow his general manager to New York within a week or ten days, coming direct from Honolulu, east.

Unusual plans are being made for the release of "Introduce Me." One of the features of the campaign is the fact that special screenings of the picture will be held before audiences in each of the exchange and key cities. Plans are being made for upwards of one hundred special screenings of this nature, the first to be held in New York within the near future.



Elaine Hammerstein is the star in Film Booking Offices' "Parisian Nights"



MARIE PREVOST
Vitalized—versatile, she plays in Warner Bros. pictures—to their advantage

Eastern Plant Busy

First National Studio's Working Fast on Many Big Productions

Two Earl Hudson units are now at work at the Eastern Studios of First National with two additional ones to get under way within a week.

Ben Lyon and Viola Dana are creating the leading roles in "The Necessary Evil," which George Archainbaud is directing. The story is an adaptation of "Uriah's Son," a magazine story by Stephen Vincent Benet.

"Chickie," with an all-star cast, has been in the process of filming for a week. Dorothy Mackaill has the role of "Chickie," the heroine of the novel which appeared as a newspaper serial. In the supporting cast are John Bowers, Hobart Bosworth, Gladys Brockwell, Myrtle Stedman, Paul Nicholson, Olive Tell and Lora Sonderson. John Francis Dillon is directing.

Milton Sills is getting ready to start work on "The Making of O'Malley," the drama of a New York policeman. Lambert Hillyer, who will direct, is collaborating with Jack Clifford on the script.

Doris Kenyon will within the week begin work on "The Half Way Girl." The company will go to Florida for location scenes.

Helen Ware in "Soul Fire"

Helen Ware, the noted stage emotional actress, has been added by Inspiration to the cast of its present Richard Barthelmess starring vehicle for First National release, "Soul-Fire," from Martin Brown's play, "Great Music." Miss Ware will play the part of Frisco Sal, which she originated in the stage play.

Big Serial Booking

The biggest serial booking ever reported in upper New York State was taken last week by Bernard Mills of the First Graphic Exchanges of Albany when he contracted with the Schine Circuit for twenty-two towns on "Battling Brewster," the Rayart serial starring Franklyn Farnum and Helen Holmes.

Four Warner Pictures

Preliminary Work Being Done on 1925-26 Programme.

With the end of the present production season in sight there was renewed activity on the Warner Bros. lot in Hollywood this week, when preparations were started on four of next year's pictures.

To Millard Webb, who has just completed "My Wife and I," was assigned the direction of "The Golden Cocoon," the first novel of Ruth Cross, which was one of the best sellers of last year. The scenario is being prepared by Hope Loring and Louis Lighton. Mr. Millard will start casting next week.

Dorothy Farnum has completed the adaptation of Kathleen Norris's novel, "Rose of the World," and Harry Beaumont, who just got through directing "Recompense," has been assigned to it. The scenario is being done by Julien Josephson, and Mr. Beaumont is preparing to cast.

"The Limited Mail," famous old stage melodrama bought by Warner Bros. recently, has been assigned for adaptation to Darryl Francis Zanuck, who will bring it up to date.

Rin-Tin-Tin's next picture, following "Tracked In the Snow Country" just completed, will be "Below the Line."

These pictures will go into production just as soon as Jack Warner, in charge of production, returns to Hollywood from New York.

Johnson Starts New Picture

Postponing until summer his plan to make a production in Norway, which will trace the history of maritime adventure and growth, Emory Johnson, the producer, has arranged to start work almost immediately on a new production for Film Booking Offices. The story, written by Emilie Johnson, the producer's mother, and as yet untitled, will deal with the life of a young physician.

Orpheum Books "Rag Man"

"The Rag Man," a comedy written by Willard Mack, starring Jackie Coogan, has been booked into the Orpheum Theatre, Chicago, for a run immediately following "Charley's Aunt," it was announced at the Metro-Goldwyn offices. A big advertising and exploitation campaign is being planned for the showing of "The Rag Man."

Other first run sfor March are Crandall's Metropolitan in Washington, Loew's Orpheum in Boston, Loew's State in Cleveland and Loew's Valentine in Toledo, Cincinnati, Los Angeles and San Francisco runs follow. Coincident with the announcement of the release of "The Rag Man" by Metro-Goldwyn it was stated that the Coogans had engaged Willard Mack to write Jackie's next picture. This will make three stories from the pen of the prolific playwright whose new stage play, "The Dove," will be presented by David Belasco on Broadway soon.



BETTY BRONSON
Who will follow her triumph, "Peter Pan," with "Are Parents People?" for Paramount.

Nazimova in Los Angeles

Critics in Movie Capital Praise Star in "The Redeeming Sin"

Nazimova, opening a run at the California Theatre, Los Angeles, in "The Redeeming Sin," the J. Stuart Blackton production which is her first starring vehicle under the Vitagraph banner, was declared by the local newspaper critics to attain heights of artistry she had not reached before.

The Los Angeles reviewers are, of course, the most notoriously "hard boiled" of all. Their town is the capital of moviedom, and to achieve success there, where everybody is as nearly "fed-up" with pictures as a public anywhere can be, is to pass the severest of tests. This, if the crowds at the California Theatre and the unanimous testimony of the reviewers can be accepted, is what Nazimova and "The Redeeming Sin" have done.

Completes "Thundering Herd"

With the completion of "The Thundering Herd" this week, Paramount has finished one of the biggest productions ever made of a picture of this type. The herd of two thousand buffalo which forms the basis for the title of the picture, was a problem as big as the handling of the huge cattle herd in "North of 36." Five large location camps were built in order to take care of the thousand Arapaho Indians, and the large technical staff which Director William K. Howard had to transport from one location site to another.

Featured in the cast are Jack Holt, Lois Wilson, Noah Beery, Raymond Hatton, and Charles Ogle.

Roach Signs Contract

Bert Roach, one of the best known comedians in motion pictures, has been placed under a long-term contract by Metro-Goldwyn-Mayer in consequence of the personal triumph scored by him in Rupert Hughes's "Excuse Me." Roach's performance in this sensationally successful comedy is an outstanding feature of the picture.

Working on New Releasing Policy on Its Leader Group

THE distribution department of First National Pictures is working toward a new releasing policy in the distribution of its Leader Group of pictures for 1925. E. A. Eschmann, head of the department, has been impelled to this change through the very clear indication of the box office value of the Leader Group due to the fact that exhibitors have been consistently setting the playing time on this product well in advance of the release date.

The company is gradually working toward a condition whereby the important key city points will play First National pictures simultaneously on release dates. Mr. Eschmann has asked the co-operation of franchise holders toward bringing about such a condition. Their response has been most encouraging.

He was further influenced by the fact that the new Richard Barthelmess picture, "Classmates," was played in 126 theatres simultaneously throughout the country on its release date.

"A Thief in Paradise," which was released recently, was shown in seventy-five key city and other important points. "So Big" had many big key city runs in the first three weeks following release.

Plans are under way for the simultaneous showing of Richard Barthelmess' next picture, "New Toys," and Colleen Moore's first stellar vehicle "Sally," in many important key city points on the release dates of those productions.

"There is sound business policy back of simultaneous showings in the strategic key city points," said Mr. Eschmann, "particularly in the case of quality productions, such as 'A Thief in Paradise,' the first of the Leader Group to be released. 'Classmates,' which was a Pace Maker, and such forthcoming leaders as 'Sally' and 'New Toys.' First National has devoted much time, ability and money in its advertising and publicity campaigns on these productions and it stands to reason that the exhibitor who books them while that publicity and advertising is still fresh in the minds of the public will reap a bigger harvest than he will be playing them several months later.

"First National and its franchise holders will profit mutually from the simultaneous key city showings of the company's quality product. Exhibitors themselves are showing their appreciation of this fact through their setting of the playing time of our new Leader pictures well in advance of their release dates.

"How far this new releasing policy will be carried it is too early to say, but I am confident that franchise holders, once they have proved to themselves that it does increase their revenue, will wish to extend the policy of simultaneous showings."

F. B. O. Buys "Bandit's Baby"

The purchase of an original story by Leete Renick Brown, "The Bandit's Baby," was announced by B. P. Fineman, general manager of the F. B. O. studios. It will serve as a starring vehicle for Fred Thomson, the western star and the continuity is now being prepared under the supervision of Edward J. Montagne, west coast scenario editor of F. B. O.



BLANCHE SWEET

Metro-Goldwyn star, is at work on "The Sporting Venus."

Former M. P. Trade Editor Sees Big Independent Year

ACCORDING to George Blaisdell, widely-known editor in motion picture trade circles, who is in close touch with activities in Hollywood as West Coast Production Manager for Rayart Pictures, the season of 1925-26 will be a big one for the Independents, if West Coast production activities in the Independent studios can be taken as any criterion.

Blaisdell states that all over Hollywood may be found Independent companies already at work on productions to be released in the early fall group.

Independents, according to Blaisdell, are preparing their largest schedule of release, and starting in early to get them ready for the market, in order that a campaign can be issued on the entire group at one time, and also that the independent exhibitor may know definitely just how many releases he can be assured of by independents.

"The Courageous Fool," fourth of the Rayart series of Harry J. Brown Productions, starring Reed Howes and directed by Albert Rogell, has been received from the Coast at the Rayart New York offices.

The story was written especially for Howes by Adele Buffington and important members of the cast in addition to the star are Ned Sparkes, well-known comedian, and Carmelita Geraghty, daughter of the dramatist-author-producer, Tom Geraghty.

Those who have seen "The Courageous Fool" say that it maintains the speed standard set by the first three Howes-Rayart releases.

Barker to Make "White Desert"

"The White Desert," a novel by Courtney Ryley Cooper, dealing with Colorado Lumber Camps has been decided upon for Reginald Barker's next Metro-Goldwyn-Mayer production. The novel, published by Little, Brown & Company, was purchased by Irving Thalberg during his recent trip to New York.

The story concerns a lumberman who has schemed to gain control of his employer's fortune and lumber mill, and when the employer dies, leaving everything to his inexperienced son, a conspirator feels that the time is right for his plans. The events that follow make "The White Desert" one of the most exciting melodramas that have been brought to the screen.



Raymond Griffith (at left, in center) is "Lord Chumley" in the Paramount screen version, "Forty Winks." Viola Dana, Theodore Roberts, Cecil Chadwick and Anna May Wong also are featured here.



JUNE MARLOWE
Appearing in Warner Bros. Classics of the Screen

Gerson Studios Speeding Work on Holt Productions

GERSON Picture Corporation, with studios at San Francisco, has planned an exceptional schedule of activity during the present series. At present work is being done under full headway on the series of Richard Holt productions under the direction of Duke Worne.

This series of thrilling comedy dramas will consist of eight feature productions during the year. Of these four have already been completed. "Ten Days," the initial production of the series, and "Too Much Youth" have been delivered to franchise holders. The third picture, "Going the Limit," is now being cut and titled and final scenes are being made of "The Canvas-Kisser," fourth of the Richard Holt series.

In each production Gerson Pictures has surrounded its new star with the best players available and such artists as Hazel Keener, Victor Potel, Sylvia Breamer, Ruth Dwyer, Joseph Girard, Hal Stephens, Eric Mayne, Harris Gordon, Charles N. French, Miriam Fouche are seen in this series of pictures.

Of the franchise holders of Gerson Pictures, numbering the most important independent exchanges in the country Renown Pictures, of New York, Buffalo and Albany have already released the first Richard Holt production, as have Progress Features of San Francisco, and Los Angeles. Richmount Pictures have obtained the rights to the entire world outside of the United States.

Critics in the trade have lauded the first of the new series of Richard Holt Productions.

Laurence Reid, in Motion Picture News, writes: "The direction keeps the interest alert through the compact interest which races along in good style and builds up the plot in first rate manner and adds several thrills. Richard Holt makes a pleasing appearance and it manages to sustain the attention through its collection of incident, thrills, romantic interludes—and the speed at which the action is maintained."

Charles S. Sewell in Moving Picture World writes: "There is a strong farcical note to this picture, with good comedy situations, and some straight character comedy. The different rescue scenes and the frame-ups of the publicity man provide opportunities for the introduction of melodrama and thrills and the romantic angle is pleasing. Richard Holt, the new star, makes a good impression. He has a pleasing personality, is an athletic, clean-cut chap and is thoroughly capable in the thrill and action scenes. 'Ten Days' is fast-moving, with plenty of pep, thrills, romance, comedy and melodrama."

Greater City Loew Houses Stand 'Em Up on "Greed"

ERICH VON STROHEIM'S "Greed" has shattered all records for attendance at four Loew Theatres in Brooklyn and New York. At the Metropolitan, Brooklyn; Lexington, American and Eighty-Third Street Theatres, New York, "Greed" has drawn the biggest receipts and the biggest attendance in the history of the theatres.

In Brooklyn, crowds jammed Fulton Street in front of the Metropolitan Theatre throughout the engagement, from the first show to the last, with the production proving itself the greatest sensation in photoplays ever presented in that city. Doors were compelled to be opened before time in order to accommodate the crowds that clamored for admittance.

At Loew's American in the Times Square theatrical district of New York, at Loew's Lexington and Loew's Eighty-third Street, "Greed" has registered smashing business. At the American Erich von Stroheim's sensational Metro-Goldwyn-Mayer production drew the largest attendance and largest receipts ever known at this theatre since it has been under Loew management.

Remarkable business at these four Loew Theatres followed "Greed's" unusual popularity at the Capitol Theatre, New York, where it first played at popular prices following a run at the Cosmopolitan Theatre.

Tie-up for "Crossed Words"

A co-operative exploitation deal was arranged this week between Producers Distributing Corporation and Breau & Tobias, music publishers, wherein the popular song hit, "Crossed Words," and the coming Renaud Hoffman production, "Crossed Words," will be tied-up in a nation-wide advertising and publicity campaign. Special posters will be gotten out for window displays in department stores, song shops, phonograph stores and radio supply houses. In addition to these displays, Breau & Tobias, writers and publishers of the song, will broadcast the number from the big stations with mention of the picture in their announcements.

Custer's Next Production

"Galloping Vengeance" has been chosen as the title of Bob Custer's next Texas Ranger feature for Film Booking Offices, to be produced by Jesse Goldberg. Mary Beth Milford has been selected as Mr. Custer's leading lady and William Craft will direct.



Scenes from the Educational-Hamilton comedy, "Hooked," with Lloyd Hamilton doing the heavy work.

CURRENT and ADVANCE FILM RELEASES

Containing in compact, comprehensive form, the title, star, kind of picture, date of review in Moving Picture World, and footage on past, present and future releases

ALLIED PRODUCERS AND DISTRIBUTORS

	Kind of Picture	Review.	Feet
Loving Lies (Monte Blue)	Drama	Feb. 2..	6,526
No More Women (Moore-Bellamy)	Comedy-drama	Feb. 2..	6,186
Hill Billy (Jack Pickford)	Drama	Mar. 22..	5,734
End of the World (J. Pickford)	Comedy-drama		6,500

ARROW

Come On, Cowboys (Hatton)	Western drama	May 24..	4,700
Mysteries of Mah Jong	Novelty	May 24..	2,000
Two After One (West)	Comedy	May 24..	2,000
Western Feuds in Western dramas		July 26..	4,908
Lash of Pinto Pete (Dearholt)	Stunt drama		4,437
Two Fisted Sheriff (Canutt)	Western drama	Dec. 6..	4,625
Sell 'em Cowboy (Hatton)	Western drama		4,821
Ridin' Mad (Canutt)	Western drama		4,927
Desert Hawk	Western drama		4,828
Horse Sense (Hatton)	Western drama		4,648
His Majesty the Outlaw (Wilson)	Western drama		4,069
Romance and Rustlers (Canutt)	Western drama	Nov. 15..	4,939
Rip Snorter (Hatton)	Western	Nov. 22..	4,998
The Fugitive (Ben Wilson)	Western dr.	Nov. 29..	4,920
Lost Chord (Powell-Lake-Binney)	Heart interest dr.	Dec. 20..	6,300

ASSOCIATED EXHIBITORS

Yankee Consul (MacLean)	Feature comedy	Feb. 23..	6,148
When A Girl Loves (all-star)	Modern drama	May 3..	5,876
Lone Wolf (Holt-Dalton)	Crook drama	May 10..	6,000
Cheechahcos (all-star)	Northern epic	May 17..	7,000
Spitfire (all-star)	Modern drama	July 5..	6,109
Racing Luck (Monty Banks)	Comedy-drama	July 26..	6,000
Never Say Die (MacLean)	Comedy of thrills	Sep. 13..	5,803
East of Broadway (O. Moore)	Police drama	Nov. 22..	5,785
Price of a Party (H. Ford)	Modern drama	Oct. 18..	5,315
Barriers Burned Away	Spectacle	Dec. 27..	6,236
Is Love Everything?	Sex melo.	Nov. 15..	6,000
Adventurous Sex (C. Bow)	Flapper drama		
Children of the Whirlwind			
Great Air Mail Robbery			
Battling Bunyan (Barry)	Comedy-dr.	Dec. 27..	4,718
Greatest Love of All (Beban)	Drama	Jan. 17..	6,486
Bad Company (Tearle)	Society drama	Jan. 24..	5,551
Introduce Me (Douglas MacLean)	Comedy thrills		
Sky Raider (Logan)	Drama		
Back to Life (Patsy Ruth Miller)	Drama		

EDUCATIONAL FILM CORP.

Family Life	Jack White prod.	Mar. 29..	2,000
Bargain Day	Sid Smith	Mar. 29..	1,000
Barnum Jr.	Juvenile comedy	Mar. 29..	2,000
The Fly	Scientific	Apr. 5..	1,000
Killing Time	Lloyd Hamilton	Apr. 5..	2,000
Dusty Dollars	Cameo comedy	Apr. 5..	1,000
Dandy Lions	Neal Burns	Apr. 12..	2,000
Safe and Sane	Jimmie Adams	Apr. 12..	2,000
There He Goes	Mermaid comedy	Apr. 19..	2,000
Heart Throbs	"Sing Them Again"	Apr. 19..	1,000
Realm of Sport	Hodge-Podge	Apr. 19..	1,000
Fold Up	Cameo comedy	Apr. 19..	1,000
Going East	Lloyd Hamilton	Apr. 26..	2,000
The Fun Shop	Humor reel	Apr. 26..	1,000
The Trader Keeps Moving	Bruce scenic	Apr. 26..	1,000
The Lady-Bird	Instructive	Apr. 26..	1,000
Cornfed	Bobby Vernon	May 3..	2,000
Out Bound	Cliff Bowes	May 3..	1,000
The Fun Shop	Humor reel	May 3..	1,000
Powder Marks	Cliff Bowes	May 3..	1,000
Lost Chords	"Sing Them Again"	May 3..	1,000

How to Use This Chart

First—Booking! Get accurate footage and look up date review appeared in Moving Picture World. Then you can decide if the picture will suit your audience.

Second—Play date! When you set your play date, consult this Chart to set the picture on a date that will not conflict with preceding and following pictures; avoid a sequence of similar type of story; space out your specials.

Third—Laying Out Program! This chart shows star and kind of story as well as accurate length; you can lay out a balanced program easily, avoid over—and under-length program.

Fourth—Exploitation! Through this chart find the review in Moving Picture World; this will give a good synopsis, the all-important cast and a fine line on exploitation possibilities as well as the things you'll want to soft-pedal.

Always! Turn to this Chart when you want accurate information in simple form and easy to get at a glance. AND—

File Your Moving Picture World

$1 for Your Time

Many exhibitors tell us that Moving Picture World Guide to Releases is the most accurate available to them. We know it is the most complete in that it is the only chart containing names of stars, type of picture, and all necessary information to the exhibitor.

We want it to be absolutely accurate—Moving Picture World recognizes the importance of accurate footage information, etc.

If you notice an error in FEATURE footage, or any other major error, we will pay you $1 for the effort on your part of writing us a letter telling us the correct facts.

In many territories local censorship cuts alter the footage to a minor extent. Don't write to tell us of these unimportant variations. But in any case where you feel that our figures will work a real hardship on the exhibitor following them—shoot us the word and we will shoot the dollar for your trouble.

Moving Picture World is willing to back up its complete confidence in the accuracy of its chart with its money.

We can't do more. No one else does as much. We thank you.

	Kind of Picture	Review	Feet
The Junior Partner	Juvenile comedy	May 10..	2,000
The Bonehead	Tuxedo comedy	May 10..	2,000
Flowers of Hate	Wilderness Tale	May 17..	1,000
Nerve Tonic	Christie comedy	May 17..	2,000
Tiny Tour of U. S. A.	Hodge-Podge	May 17..	1,000
Air Pockets	Mermaid comedy	May 17..	2,000
Lunch Brigade	Cliff Bowes	May 24..	1,000
Dizzy Daisy	Mermaid comedy	May 24..	2,000
Good Morning	Lloyd Hamilton	May 24..	2,000
Tootsie-Wootsie	Christie comedy	May 31..	2,000
Just Waiting	Robert Bruce series	May 31..	1,000
Echoes of Youth	"Sing Them Again"	May 31..	1,000
Hot Air	Lee Moran	June 7..	2,000
In a Drop of Water	"Secrets of Life"	June 14..	1,000
Grandpa's Girl	Kathleen Clifford	June 21..	2,000
The Chase	Alps Novelty	June 21..	2,000
Snapshots of the Universe	Hodge-Podge	June 21..	1,000
The Farewell	Bruce Scenic	June 21..	1,000
Wedding Showers	Jack White prod.	June 28..	2,000
The Ex-Bartender Retires	Bruce scenic	June 28..	1,000
Family Fits	Cameo comedy	June 28..	1,000
His First Car	Tuxedo comedy	July 5..	2,000
Pardon Us	Cameo comedy	July 5..	1,000
Melodious Moments	"Sing Them Again"	July 5..	1,000
Pigskin	Mermaid comedy	July 12..	2,000
Heads On	Cliff Bowes	July 12..	1,000
Jumble in the Jungle	Hodge-Podge	July 12..	1,000
Never Again	Tuxedo comedy	Aug. 2..	2,000
Turn About	Cameo comedy	Aug. 2..	1,000
Frozen Water	Novelty	Aug. 9..	1,000
Savage Love	Jimmie Adams	Aug. 9..	2,000
Good News	Cliff Bowes	Aug. 9..	1,000
Oh, Teacher	Juvenile comedy	Aug. 23..	2,000
Boneyard Blues	Earl Hurd cartoon	Aug. 23..	1,000
Drenched	Cliff Bowes	Aug. 23..	1,000
Wild Game	Mermaid comedy	Aug. 30..	2,000
Don't Fail	Cameo comedy	Aug. 30..	1,000
Jonah Jones	Lloyd Hamilton	Sep. 6..	2,000
Hazardous Hunting	Hodge-Podge	Sep. 6..	1,000
Rough and Ready	Lige Conley	Sep. 13..	2,000
Cheer Up	Cliff Bowes	Sep. 13..	1,000
Stupid but Brave	Al St. John	Sep. 20..	2,000
Dirty Hands	Juvenile comedy	Sep. 20..	2,000
Short Change	Hiers comedy	Sep. 27..	2,000
Bright Lights	Vernon comedy	Sep. 27..	2,000
Her Boy Friend	Larry Semon	Sep. 27..	2,000
Court Plaster	Neal Burns	Oct. 4..	2,000
The Hoboken Nightingale	Hurd cartoon	Oct. 4..	1,000
Crazy-Quilt of Travel	Hodge Podge	Oct. 4..	1,000
Fast and Furious (Conley)	Comedy	Oct. 11..	2,000
No Foolin' (Bowes)	Comedy	Oct. 11..	1,000
Sawmill Four	Hurd cartoon	Oct. 18..	1,000
Why Hurry? (Adams)	Comedy	Oct. 18..	2,000
Kid Speed (L. Semon)	Comedy	Oct. 25..	2,000
Crushed (L. Hamilton)	Comedy	Oct. 25..	2,000
Empty Heads (Bowes)	Comedy	Oct. 25..	1,000
High Gear (Vernon)	Comedy	Nov. 1..	2,000
The Mosquito	Instructive	Nov. 1..	1,000
Artist's Model	Hurd cartoon	Nov. 15..	1,000
Poor Butterfly	Mermaid comedy	Nov. 15..	2,000
Watch Your Pep (Bowes)	Cameo comedy	Nov. 15..	1,000
Easy Pickin's	Christie com.	Nov. 22..	2,000
Cut Loose (Dynham-Vance)	Cameo comedy	Nov. 22..	1,000
A Fat Chance (W. Hiers)	Comedy	Nov. 29..	1,000
Go Easy (Bowes)	Cameo com.	Nov. 29..	1,000
Low Tide (J. White prod.)	Comedy	Dec. 6..	2,000
Little People of the Garden	Instructive	Dec. 6..	1,000
Earth's Oddities	Hodge-Podge	Dec. 13..	1,000
Goat Getters	Juvenile com.	Dec. 13..	2,000
French Pastry (Vernon)	Christie com.	Dec. 20..	2,000
Broadcasting	Hurd cartoon	Dec. 20..	1,000
Lovemania (St. John)	Tuxedo comedy	Dec. 27..	2,000
Mad Rush (Bowes)	Cameo comedy	Dec. 27..	1,000

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Lightly (Lige Conley)	Mermaid com.	Jan. 3..	2,000
Fliers	Hodge-Podge	Jan. 3..	1,000
ked (Hamilton)	Comedy	Jan. 17..	2,000
k Knees (Bowes)	Cameo Com.	Jan. 17..	1,000
e A Heart (Ruth Hiatt)	Cameo Com.	Jan. 17..	1,000
l Spirits	Christie com.	Jan. 24..	2,000
or Mad	Mermaid com.	Jan. 24..	1,000
Legs (Neal Burns)	Christie com.	Jan. 31..	2,000
ge's Crossword Puzzles	Novelty	Jan. 31..	1,000
s Creations	Fashions	Jan. 31..	1,000
y Turvy Travel	Hodge-Podge	Feb. 7..	1,000
High Horse (Lee Moran)	Mermaid com.	Feb. 7..	2,000
Who Gets Soaked	Hurd cartoon	Feb. 7..	1,000
Hopes (Cliff Bowes)	Cameo comedy	Feb. 14..	1,000
Cat Willie	Juvenile com.	Feb. 14..	2,000

FILM BOOKING OFFICES OF AMERICA

h of Nevada (F. Thomson)	Western	Mar. 15..	5,000
ping Gallagher (F. Thomson)	Western	Mar. 22..	4,700
y to Burns	Tel. Girl	Mar. 29..	2,000
ee Madness (all-star)	Thrill-com.-dr.	Apr. 5..	4,680
Forgotten Wife (all-star)	Drama	Apr. 12..	6,500
Stranger (Fred Thomson)	Western	Apr. 19..	5,000
ed Vagabond (Blackwell)	Romantic drama	Apr. 26..	6,217
of the Limberlost (Grey)	Rural drama	May 10..	6,000
med Youth (Lewis)	Gypsy drama	May 10..	5,000
er Line (Hayakawa)	Japan drama	May 24..	5,000
of the U. S. A. (Johnson prod.)	Patriotic drama	May 31..	8,312
erous Coward (F. Thomson)	Western	May 31..	6,000
leon and Josephine (all-star)	Hist. romance	June 7..	6,591
ting Sap (F. Thomson)	Western	June 14..	5,138
e's Millions In It (all-star)	Romantic thriller	June 28..	6,000
ds and the Woman (DeCordoba)	Romantic drama	July 12..	6,000
in the Dark (Patsy R. Miller)	Melo. farce	July 26..	7,002
ected Women (Seena Owen)	Society drama	Aug. 9..	6,265
alina	Italian spectacle	Sep. 6..	8,473
ican Manners (R. Talmadge)	Thrill-com.-dr.	Sep. 6..	5,200
rt Sheik (Hawley)	Sheik picture	Sep. 20..	5,044
y's Price (A. Q. Nilsson)	Society drama	Sep. 20..	6,124
an Who Sinned (Busch)	Society drama		6,102
dering Hoofs (F. Thomson)	Western	Dec. 6..	5,033
ping Lively (R. Talmadge)	Comedy drama		5,317
s Greatest Game (J. Walker)	Baseball epic	Oct. 11..	7,010
omaire Cowboy (M. B. Flynn)	Western		4,841
en Laws (Mrs. W. Reid)	Drama	Jan. 31..	6,413
nado (F. Thomson)	Western		
p Kisses (all-star)	Jazz-drama	Nov. 15..	6,538
etters Series	Thrill comedy	Oct. 18..	2,000
gerous Flirt (Evelyn Brent)	Drama	Dec. 6..	5,297
in the Dark (Vaughn)	Go-getters	Dec. 6..	2,000
The Stroke of Three (Harlan)	Drama	Dec. 13..	6,767
ger Fingers (Bob Custer)	Tex. Ranger	Dec. 13..	4,775
g of Cumming	Go-Getters	Dec. 13..	2,000
hing at Danger (R. Talmadge)	Thrill drama	Dec. 20..	5,442
Hawk (Al Wilson)	Airplane dr.	Dec. 20..	5,000
's Hooligan?	Go-getters	Dec. 20..	2,000
ie Jeebies (Aubrey)	Comedy	Dec. 27..	2,000
Stocking Sal (Brent)	Underworld dr.	Jan. 3..	5,367
t of Hot Dog (Stan Laurel)	Comedy	Jan. 3..	2,000
Gun Man (Lefty Flynn)	Outdoor melo.	Jan. 17..	4,522
hing Spurs (Bob Custer)	Outdoor melo.	Jan. 24..	5,068
th and Adventure (R. Talmadge)	Outdoor melo.	Jan. 24..	5,000
ping Cutie	Go-Getters	Jan. 31..	2,000
night Molly (Evelyn Brent)	Crook drama	Feb. 7..	6,000
ge Terror (Bob Custer)	Western	Feb. 14..	4,753

FIRST NATIONAL

e Master (Strongheart)	Drama	Jan. 19..	6,679
ted People (C. Moore)	Comedy	Feb. 9..	6,900
en a Man's a Man (J. Bowers)	Drama	Feb. 12..	6,807
ving Gold (all-star)	Drama	Mar. 1..	8,005
s of the Field (C. Griffith)	Drama	Mar 22..	8,510
oping Fish (Ince prod.)	Comedy	Mar. 22..	5,559
ets (N. Talmadge)	Drama	Apr. 5..	8,446
hanted Cottage (R. Barthelmess)	Drama	Apr. 19 .	7,120
aham Lincoln (G. A. Billings)	Drama	Feb. 2..	9,759
erea (all-star)	Society drama	May 21..	7,142
y Men Leave Home (J. M. Stahl prod.)	Comedy-drama	May 3..	8,002
man on the Jury (all-star)	Drama	May 17..	7,408
of the Sahara (all-star)	Melodrama	May 24..	7,603
Hawk (all-star)	Romantic drama	June 14..	11,527
riage Cheat (all-star)	Drama	June 21..	6,622
se Who Dance (Ince prod.)	Drama		7,512
ite Moth (LaMarr)	Drama	June 21..	6,571
fect Flapper (C. Moore)	Comedy	June 28..	7,030
-Made Failure (B. Alexander)	Comedy	June 28..	7,285
Sale (all-star)	Drama	July 5..	7,304
n Rich (C. Windsor)	Society drama	Dec. 20..	7,389
ie Wives (C. Griffith)	Society drama	Aug. 9..	7,526
I in the Limousine (Semon)	Farce comedy	Aug. 30..	5,260
ting With Love (C. Moore)	Comedy	Sep. 6..	6,926
Hollywood With Potash and Perlmutter all-star)	Comedy	Sep. 20..	6,685
sbands and Lovers (all-star)	Dom. drama	Nov. 8..	7,822
donna of the Streets (Nazimova)	Drama	Oct. 25..	7,674
rnish (all-star)	Comedy-drama		6,907
r Night of Romance (C. Talmadge)	Comedy	Dec. 6..	7,211
Every Woman's Life (all-star)	Drama	Nov. 15..	6,298
dra (LaMarr)	Drama	Dec. 6..	7,905
assmates (R. Barthelmess)	Drama	Nov. 29..	6,923
ristine of the Hungry Heart (Vidor)	Drama	Nov. 1..	7,678
ent Watcher (Glenn Hunter)	Drama	Oct. 18..	7,530
ve's Wilderness (Griffith)	Drama	Dec. 20..	7,037
Big (C. Moore)	Drama	Jan. 17..	8,562
I Marry Again (Doris Kenyon)	Drama	Jan. 24..	7,401
e Tongues (Marmont)	Comedy-drama	Dec. 27..	5,447
ndown (all-star)	Western epic	Oct. 25..	8,641
e Only Woman (N. Tadmadge)	Domestic dr.	Nov. 8..	6,770
s from Hollywood (Nilsson-Stone-Astor)	Heart interest	Dec. 13..	6,567
fvolous Sal (O'Brien-Busch-Alexander)	Western melo.	Jan. 17..	7,307
Thief in Paradise (Doris Kenyon)	Melodrama	Jan. 24..	7,231
Man Desires (Sills-Dana)	Melodrama	Jan. 31..	7,649
ticement (Mary Astor)	Drama	Feb. 7..	6,224
e Lady (Norma Talmadge)	Emotional dr.	Feb. 14..	7,357

FOX FILM CORP.

	Kind of Picture	Review.	Feet
Just Off Broadway (Gilbert)	Drama	Feb. 2..	5,444
Not a Drum Was Heard (Jones)	Drama	Feb. 9..	4,323
The Net (Castleton)	Drama	Feb. 9..	6,000
Shadow of the East (all-star)	Drama	Feb. 16..	5,874
Ladies to Board (Mix)	Comedy-drama	Feb. 23..	6,112
Blizzard (all-star)	Northern drama	Mar. 1..	5,800
Love Letters (Mason)	Comedy-drama	Mar. 8..	4,749
Wolf Man (Gilbert)	Drama	Mar. 15..	5,145
Vagabond Trail (Jones)	Drama	Mar. 22..	4,562
Arizona Express (D. Butler)	Railroad drama	Mar. 29..	6,316
Plunderer (Mayo)	Drama	Apr. 5..	5,000
A Man's Mate (Gilbert)	Drama	Apr. 5..	5,812
New England Farm	Instructive	Apr. 12..	1,000
Circus Cowboy (Jones)	Western drama	May 3..	6,400
Slippery Decks	Card expose	May 3..	1,000
Trouble Shooter (Mix)	Western drama	May 17..	5,702
He's My Pal	Imperial comedy	May 17..	2,000
Lone Chance (Gilbert)	Western drama	May 24..	4,385
When Wise Ducks Meet	Comedy	May 24..	2,000
Western Luck (Jones)	Comedy-drama	June 28..	5,000
Magic Needle	"Etching"	June 28..	1,000
Romance Ranch (Gilbert)	Comedy-drama	July 12..	4,471
Heart Buster (Mix)	Comedy-drama	July 19..	4,500
Beaten Gold	Educational	July 19..	1,000
Against All Odds (Jones)	Comedy-drama	Aug. 9..	4,899
Pain as You Enter (Moran)	Comedy	Aug. 9..	2,000
That French Lady (Mason)	Comedy-drama	Aug. 16..	5,470
Man Who Came Back (special)	Drama	Sep. 6..	8,273
Desert Outlaw (Jones)	Drama		
Wolves of the Night (W. Farnum)	Drama		
It Is the Law (all-star)	Drama	Sep. 13..	6,895
Dante's Inferno (special)	Drama	Oct. 11..	5,480
Cyclone Rider (all-star)	Drama	Sep. 20..	6,672
Last of the Duanes (Mix)	Drama	Aug. 30..	6,942
Iron Horse (special)	Railway drama	Sep. 13..	11,400
The Hunt	Van Bibber com.		
Conquerer (W. Farnum)	Reissue		
The Fight (all-star)	Drama		
Oh, You Tony (Mix and Tony)	Comedy-drama	Sep. 27..	6,302
Winner Take All (Jones)	Comedy-drama	Oct. 25..	5,949
Hearts of Oak (all-star)	Drama	Oct. 11..	5,336
Great Diamond Mystery (Mason)	Comedy-drama	Nov. 1..	5,096
Warrens of Virginia (all-star)	Drama	Nov. 1..	6,535
The Race	Van Bibber com.		
End of the Trail (W. Farnum)	Drama		
Rambles of a Raindrop	Instructive	Sep. 27..	1,000
Daughters of the Night (all-star)	Modern drama		5,701
Painted Lady (Mackaill)	Modern drama	Oct. 4..	6,936
Jerusalem Today	Instructive	Oct. 4..	1,000
Last Man on Earth	Novelty special	Dec. 27..	
Gold Heels	Race track dr.	Feb. 7..	6,020
Flames of Desire	Love drama		5,438
The Dancers	Drama	Jan. 24..	6,656
The Folly of Vanity	Dramatic fantasy	Feb. 14..	5,250
Teeth (Mix-Tony Duke)	Western drama	Nov. 15..	6,190
Tainted Souls	Modern drama		
Darwin Was Right	Monkey novelty com.	Nov. 8..	4,992
Everyman's Wife	Modern mystery-drama		
In Love With Love	Comedy drama	Jan. 3..	5,677
Hunting Wild Animals in Hollywood	Novelty		
Honor Among Men (E. Lowe)	Romance-drama	Oct. 18..	4,960
Unreal News 4	Novelty	Oct. 11..	2,000
Van Bibber Series	Polite com.	Oct. 25..	2,000
Age of Oil	Educational	Nov. 1..	2,000
Deep Sea Panic (Parrott)	Comedy	Nov. 1..	2,000
Nickle Plated West	Sunshine comedy	Nov. 15..	2,000
The Bull Fight	Educational	Nov. 15..	1,000
My Husband's Wives (Mason-Washburn)	Comedy-dr.	Nov. 22..	4,509
Paul Jones, Jr.	Van Bibber com.	Nov. 22..	2,000
Finger Lakes	Instructive	Nov. 22..	1,000
Brass Bowl (Edmund Lowe)	Adventure dr.	Nov. 29..	5,861
Stolen Sweeties (Monkeys)	Comedy	Nov. 29..	2,000
Salt of the Earth	Educational	Nov. 29..	1,000
Gerald Cranston's Lady (James Kirkwood)	Domestic dr.	Dec. 6..	6,074
Masked Marvel (Parrott)	Comedy	Dec. 6..	2,000
The Roughneck (George O'Brien)	Melodrama	Dec. 13..	7,619
The Burglar	Van Bibber	Dec. 13..	2,000
Man Who Played Square (Jones)	Western drama	Dec. 20..	6,700
Deadwood Coach (Mix)	Western drama	Jan. 10..	6,346
Troubles of a Bride	Melodrama	Dec. 27..	4,915
Dick Turpin (Mix)	English drama	Feb. 7..	5,224
Hunted Woman	Melodrama		
Arizona Romeo (Jones)	Western drama	Jan. 31..	4,694
Curlytop (Mason)	Melodrama	Jan. 10..	5,828
Stardust Trail (Mason)	Melodrama		
Scuttlers (W.Farnum)	Western drama		4,686
Movie-Mad Maid (Babe London)	Slapstick	Dec. 29..	2,000
Roaring Lions at Home	Sunshine com.	Jan. 3..	2,000
Uncommon Clay	Educational	Jan. 3..	1,000
Up On the Farm (Lee Moran)	Comedy	Jan. 3..	2,000
The Violin Speaks	Educational	Jan. 10..	1,000
Dangerous Curves	Comedy	Jan. 10..	2,000
Milk Bottle Bandits	Comedy	Jan. 10..	2,000
Ports of Call (E. Lowe)	Regeneration dr.	Jan. 24..	5,500
Sleep Walker (Sid Smith)	Comedy	Jan. 24..	2,000
Hell-Roaring Range	Educational	Jan. 24..	1,000
Corsica the Beautiful	Educational	Jan. 31..	1,000
Nobody Works But Father	Slapstick	Feb. 7..	2,000

METRO-GOLDWYN

Through the Dark (Moore)	Drama	Jan. 29..	7,999
Yolanda (Davies)	Romance-dr.	Mar. 1..	10,125
Wild Oranges (all-star)	Drama	Mar. 15..	6,889
Nellie, Beautiful Cloak Model	Melodrama	Apr. 5..	6,598
Three Weeks (Pringle-Nagel)	Romantic dr.	Apr. 12..	7,483
Janice Meredith (Davies)	Romantic dr.	Aug. 23..	10,655
Rejected Woman (Rubens-Nagel)	Drama	May 3..	7,761
Heart Bandit (Dana)	Comedy-dr.	Jan. 19..	4,909
Fool's Awakening (Ford)	Drama	Feb. 16..	5,763
Man Life Passed By (Marmont)	Drama	Mar. 1..	6,459
Thy Name Is Woman (LaMarr)	Drama	Mar. 1..	9,087
Uninvited Guest (Tolley)	Drama	Mar. 8..	6,145
Happiness (L. Taylor)	Comedy-dr.	Mar. 8..	7,414
Women Who Give (all-star)	Sea drama	Mar. 22..	7,500
Boy of Flanders (Coogan)	Comedy-dr.	Apr. 5..	7,018
Shooting of Dan McGrew (all-star)	Drama	Apr. 12..	6,318
Mademoiselle Midnight (Murray)	Drama	May 17.	6,778
Sherlock, Jr. (Keaton)	Comedy	May 17..	4,065
Arab (Novarro-Terry)	Drama	July 12..	6,710

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Bread (all-star)	Drama	Aug. 2..	6,726
Tess of D'Urbervilles (Sweet)	Drama	Aug. 9..	7,736
Little Robinson Crusoe (Coogan)	Comedy-dr.	Aug. 16..	6,126
Broken Barriers (all-star)	Drama	Aug. 16..	5,717
True As Steel (all-star)	Drama	Jun. 28..	6,454
Revelation (Dana)	Drama	July 5..	8,752
Recoil (Blythe-Hamilton)	Drama	July 12..	7,089
Wine of Youth (all star)	Drama	July 26..	6,805
Along Came Ruth (Dana)	Comedy-dr.	Aug. 2..	5,161
Red Lily (Bennett-Novarro)	Drama	Aug. 16..	6,975
Sinners in Silk (Menjou-Boardman)	Drama	Aug. 30..	5,750
Circe, The Enchantress (Murray)	Drama	Sep. 13..	6,882
His Hour (Pringle)	Drama	Sep. 20..	6,300
One Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27..	5,883
Navigator (Keaton)	Comedy	Sep. 13..	5,[illegible]
Bandolero (all star)	Drama	Oct. 11..	6,[illegible]
Great Divide (all star)	Drama		
The Snob (all star)	Drama	Nov. 8..	6,513
He Who Gets Slapped (Chaney)	Drama	Nov. 15..	6,613
Rag Man (Coogan)	Comedy-dr.		
Silent Accuser (Peter, the Great)	Dog drama	Nov. 22..	5,883
So This Is Marriage (all star)	Comedy-dr.	Jan. 3..	6,300
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Ben Hur (special cast)	Drama		
Merry Widow (Murray)	Comedy-dr.		
The Scandal (Novarro)	Drama		
Seven Chances (Keaton)	Comedy		
Sporting Venus (Sweet)	Drama		
Married Flirts (all-star)	Drama	Oct. 25..	6,765
Temptress (Cosmopolitan)			
The Square Peg			
Zander, the Great (Cosmopolitan)			
Romola (Lillian Gish)	Famous novel	Dec. 13..	12,974
Greed (Von Stroheim prod.)	Special	Dec. 20..	10,067
Chu-Chin-Chow (B. Blythe)	Spectacle		
Wife of the Centaur	Drama	Jan. 17..	6,586
Dixie Handicap (Windsor-Keenan)	Drama	Jan. 10..	6,905
Cheaper to Marry (All Star) ..	Drama	Feb. 14..	5,921
A Man's World (Joyce-Marmont)	Drama		
Excuse Me (Shearer-Nagel)	Farce-comedy	Feb. 7..	5,084

PARAMOUNT

Ten Commandments (all star)	Spectacular dr.	Jan. 5..	12,000
Fighting Coward (Cruze prod.)	Satirical dr.	Mar. 29..	6,433
Dawn of a To-morrow (Logan)	Slum dr.	Apr. 5..	6,084
Singer Jim McKee (W. S. Hart)	Western	Apr. 12..	7,008
Breaking Point (all star)	West-Metropolitan	Apr. 19..	6,664
Confidence Man (Meighan)	Romance dr.	Apr. 26..	6,500
Moral Sinner (Dalton)	Crook melo.	Apr. 26..	5,489
Triumph (C. DeMille prod.)	Theatrical dr.	May 3..	8,292
Bluff (Ayres-Moreno)	Drama	May 10..	6,504
Men (Negri)	Society dr.	May 17..	6,700
Wanderer of Wasteland (Holt-Technicolor)	Western	May 31..	6,086
Code of the Sea (LaRocque-Logan)	Sea melodr.	Jun. 7..	6,550
Bedroom Window (W. DeMille prod.)	Mystery dr.	Jun. 21..	6,550
Guilty One (Ayres)	Heavy mystery	Jun. 28..	5,365
Tiger Love (Melford prod.)	Modern dr.	Jun. 28..	5,325
Changing Husbands (Joy)	Dual role dr.	July 5..	6,799
Unguarded Women (Daniels-Dix)	Society dr.	July 5..	6,051
Enemy Sex (Compson)	Romantic dr.	July 12..	7,861
Side Show of Life (Torrence)	Clown dr.	Aug. 2..	7,511
Manhandled (Swanson)	Comedy-dr.	Aug. 9..	6,908
Man Who Fights Alone (W. Farnum)	Drama	Aug. 9..	6,337
Monsieur Beaucaure (Valentino)	Spectacle melo.	Aug. 23..	9,932
Empty Hands (Holt)	Forest Melo.	Aug. 30..	6,976
Lily of the Dust (Negri)	Drama	Sep. 6..	6,811
The Female (Compson)	Society dr.	Sep. 13..	6,167
Merton of the Movies (Hunter)	Travesty	Sep. 20..	7,655
Sinners in Heaven (Daniels-Dix)	Drama	Sep. 20..	6,621
Open All Night (all star)	Demestic dr.	Sep. 20..	6,881
Feet of Clay (C. DeMille prod.)	Drama	Oct. 4..	9,741
Alaskan (Meighan)	Drama	Sep. 27..	6,167
Her Love Story (Swanson)	Romance dr.	Oct. 11..	6,736
Story Without a Name (Ayres-Moreno)	Prize title	Oct. 18..	5,912
Dangerous Money (Daniels)	Comedy-dr.	Oct. 25..	6,864
Border Legion (Moreno)	Drama	Nov. 1..	7,048
Worldly Goods (Ayres)	Drama	Nov. 15—	6,055
Fast Set (Compson-Menjou)	Domestic dr.	Nov. 29..	6,574
Forbidden Paradise (Negri)	Drama	Nov. 29..	7,000
Sainted Devil (Valentino)	Drama	Dec. 6..	8,633
City That Never Sleeps (Cruze prod.)	Mother-love melo.	Oct. 11..	6,097
Manhattan (Dix)	Romantic com.	Nov. 8..	6,415
Garden of Weeds (Compson)	Drama	Nov. 15..	6,230
Wages of Virtue (Swanson)	Drama	Dec. 6..	7,093
Tongues of Flame (Meighan-Love)	Melodrama	Dec. 27..	6,763
North of 36 (Torrence-Holt-Wilson)	Historic romance	Dec. 13..	7,908
Argentine Love (Daniels-Cortez)	Spanish romance	Jan. 3..	5,970
Peter Pan (Betty Bronson)	Barrie classic	Jan. 3..	9,593
Locked Doors (Compson)	Original story	Jan. 24..	6,221
Tomorrow's Love (Ayres)	Divorce com-dr.	Jan. 24..	5,903
East of Suez (Negri)	Drama	Jan. 17..	6,821
Miss Bluebeard (Daniels)	The stage success	Feb. 14..	6,453
Golden Bed (LaRocque)	Drama of classes	Jan. 31..	8,584
Man Must Live (Dix)	Newspaper romance	Feb. 7..	6,116
Coming Through (Meighan)	New type Meighan story		
The Devil's Cargo (Starke)	Drama of Old California		
Top of the World (Nilsson-Kirkwood)	Africa and England		7,167
The Swan (Menjou-Howard)	Stage success		
Contraband (Wilson-Noah Beery)	Bootleg drama		6,773
Madame Sans Gene (Swanson)	World Famous drama		
The Thundering Herd (Holt-Wilson)	Buffalo stampede		
Forty Winks (Dana-Roberts-Griffith)	Comedy	Feb. 14..	6,293
Goose Hangs High (Cruze production)	Typical		6,186
Code of the West	Western dr.		6,777

PATHE

Don't Forget	Charles Chase	Mar. 22..	1,000
King of Wild Horses	Rex (horse)	Mar. 29..	5,000
Big Moments From Little Pictures	Will Rogers	Mar. 29..	2,000
Fraidy Cat	Charles Chase	Mar. 29..	1,000
Shanghaied Lovers	Harry Langdon	Mar. 29..	2,000
The Champion	Terry cartoon	Mar. 29..	1,000
Dirty Little Half Breed	Frontier series	Mar. 29..	2,000
Seein' Things	"Our Gang"	Apr. 5..	2,000
Birds of Passage	Bird Novelty	Apr. 5..	3,000
Running Wild	Terry cartoon	Apr. 5..	1,000
Friend Husband	Snub Pollard	Apr. 5..	1,000
The Swift and Strong	"Sportlight"	Apr. 5..	1,000
Girl-Shy	Harold Lloyd	Apr. 12..	7,457

	Kind of Picture	Review.	
Our Little Nell	"Dippy Doo Dads"	Apr. 12..	1
Medicine Hat	Frontier series	Apr. 12..	2
Brothers Under the Chin	Stan Laurel	Apr. 12..	2
Gateway of the West	8th Chronicle	Apr. 19..	2
The Hollywood Kid	Sennett comedy	Apr. 19..	2
Hit the High Spots	"Spat Family"	Apr. 19..	2
One at a Time	Earl Mohan	Apr. 19..	1
If Noah Lived Today	Terry cartoon	Apr. 19..	1
A Trip to the Pole	Terry cartoon	Apr. 26..	1
Sun and Snow	"Sportlight"	Apr. 26..	1
Get Busy	Snub Pollard	Apr. 26..	1
Highbrow Stuff	Will Rogers	Apr. 26..	2
Flickering Youth	Sennett comedy	Apr. 26..	2
Commencement Day	"Our Gang"	May 3..	2
An Ideal Farm	Terry cartoon	May 3..	1
Homeless Pups	Terry cartoon	May 3..	1
Sporting Speed	"Sportlight"	May 3..	1
Publicity Pays	Charles Chase	May 3..	1
When Winter Comes	Terry cartoon	May 10..	1
Near Dublin	Stan Laurel	May 10..	2
North of 50-50	"Dippy Doo Dads"	May 10..	1
The Fortieth Door	Allene Ray—serial	May 17..	
April Fool	Charles Chase	May 17..	2
The Pilgrims	Chronicle series	May 17..	1
Fishin' Fever	"Sportlight"	May 17..	2
Black Oxfords	Sennett comedy	May 17..	2
Bottle Babies	"Spat Family"	May 17..	2
Going to Congress	Will Rogers	May 24..	2
Position Wanted	Charles Chase	May 24..	1
The Cat's Meow	Sennett comedy	May 24..	2
Cradle Robbers	"Our Gang"	May 31..	2
Building Winners	"Sportlight"	May 31..	1
Before Taking	Earl Mohan	May 31..	1
Rupert of Hee-Haw	Stan Laurel	June 7..	2
Yukon Jake	Ben Turpin	June 7..	2
Up and At 'Em	"Dippy Doo Dads"	June 7..	1
The Flying Carpet	Terry cartoon	June 7..	1
Declaration of Independence	"Chronicles"	June 14..	1
Fast Black	Mohan-Engle	June 14..	1
Lion and the Souse	Sennett comedy	June 14..	2
On Guard	"Sportlight"	June 14..	1
Suffering Shakespeare	"Spat Family"	June 14..	2
Young Oldfield	Charles Chase	June 21..	1
His New Mama	Sennett comedy	June 21..	2
Don't Park There	Will Rogers	June 21..	2
Her Memory	Will Nigh Miniature	June 21..	1
Solitude and Fame	"Sportlight"	June 28..	1
Stolen Goods	Charles Chase	June 28..	1
Jubilo, Jr.	"Our Gang"	June 28..	2
Jeffries, Jr.	Charles Chase	July 5..	1
The Wide Open Spaces ..	Stan Laurel	July 5..	2
The Body in the Bag	Terry cartoon	July 5..	1
Yorktown	Chronicles of America	July 12..	3
Why Husbands Go Mad	Charles Chase	July 12..	1
Desert Sheiks	Terry cartoon	July 12..	1
Radio Mad	"Spat Family"	July 12..	2
Maud Miller	Special	July 19..	2
Our Congressman	Will Rogers	July 19..	2
A Woman's Hour	Terry cartoon	July 19..	1
A Ten-Minute Egg	Charles Chase	July 19..	1
It's a Bear	"Our Gang"	July 26..	2
The Sport of Kings	Terry cartoon	July 26..	1
Our Defenders	"Sportlight"	July 26..	1
Seeing Nellie Home	Charles Chase	July 26..	1
Into the Net	Mulhall-Murphy serial	Aug. 2..	
Romeo and Juliet	Sennett comedy	Aug. 2..	2
Flying Fever	Terry cartoon	Aug. 2..	1
Short Kilts	Hal Roach comedy	Aug. 2..	2
A Hard Boiled Tenderfoot	"Spat Family"	Aug. 9..	2
The Puritans	"Chronicles" series	Aug. 9..	3
Amelia Comes Back	Terry cartoon	Aug. 9..	1
The First Hundred Years	Sennett comedy	Aug. 16..	2
A Truthful Liar	Will Rogers	Aug. 16..	2
The Battling Orioles	Special	Aug. 23..	5
East of the Water Plug	Sennett comedy	Aug. 23..	2
High Society	"Our Gang"	Aug. 23..	2
The Prodigal Pup	Terry cartoon	Aug. 23..	1
Hoofbeats	"Sportlight"	Aug. 23..	1
House Cleaning	Terry cartoon	Aug. 23..	1
Alexander Hamilton	"Chronicles" series	Sep. 6..	3
Lizzies of the Field	Sennett comedy	Sep. 6..	2
Barnyard Olympics	Terry cartoon	Sep. 6..	1
South of the North Pole	"Spat Family"	Sep. 6..	2
One Third Off	Cobb-Rice comedy	Sep. 6..	2
The Happy Years	"Sportlight"	Sep. 6..	1
Why Men Work	Charles Chase	Sep. 6..	1
Message From the Sea	Terry cartoon	Sep. 6..	1
Luck of the Foolish	Harry Langdon	Sep. 13..	2
Outdoor Pajamas	Charles Chase	Sep. 13..	2
Three Foolish Weeks	Ben Turpin	Sep. 13..	2
In Good Old Summertime	Terry cartoon	Sep. 13..	1
Danger Lure	Sportlight	Oct. 11..	1
Dixie	Chronicles	Oct. 11..	3
Goofy Age (Glenn Tryon)	Comedy	Oct. 11..	2
10 Scars Make a Man (Allene Ray)	Serial	Oct. 18..	
Black Magic	Terry cartoon	Oct. 18..	1
Sporting Rhythm	Sportlight	Oct. 18..	1
Riders of the Purple Cow	Sennett com.	Oct. 18..	2
Every Man for Himself	Our Gang	Oct. 18..	2
Hot Water (Harold Lloyd)	Feature com.	Oct. 18..	5
On Leave of Absence	Detective	Oct. 25..	2
Bungalow Boobs (Chase)	Comedy	Oct. 25..	1
Sky Plumber (Arthur Stone)	Comedy	Oct. 25..	2
Galloping Bungalows	Sennett com.	Nov. 1..	2
Stunts	Sportlight	Nov. 1..	1
Hot Stuff	Spat family	Nov. 1..	2
Cat and the Magnet	Terry cartoon	Nov. 1..	1
Fast Company	Our Gang	Nov. 15..	2
She Knew Her Man	Terry cartoon	Nov. 15..	1
Gridiron Glory	Sportlight	Nov. 15..	1
Love's Sweet Piffle (R. Graves)	Comedy	Nov. 22..	2
Are Blond Men Bashful? (Stone)	Comedy	Nov. 22..	2
Out of the Storm	Detective	Nov. 22..	2
Good Old Circus Days	Terry cartoon	Nov. 22..	1
All Wet (Chase)	Comedy	Nov. 29..	1
Deaf, Dumb and Daffy	Spat Family	Nov. 29..	2
Cannon-Ball Express	Sennett com.	Nov. 29..	2
Champions	Sportlight	Nov. 29..	1
Lumber Jacks	Terry cartoon	Nov. 29..	1
White Sheep (Glenn Tryon)	Special dr.	Dec. 6..	6

	Kind of Picture	Review.	Feet
t of Mud (Sennett cast)	Comedy	Dec. 6..	2,000
et the Missus (Tryon)	Comedy	Dec. 6..	2,000
king the Bucket Shop	Detective series	Dec. 6..	2,000
's In Again	Terry cartoon	Dec. 6..	1,000
sterious Mystery	Our Gang	Dec. 13..	2,000
His Trolley (R. Graves)	Sennett com.	Dec. 13..	2,000
ah's Athletic Club	Terry cartoon	Dec. 13..	1,000
t a Good Guy (Stone) ..	Comedy	Dec. 20..	2,000
al Razz (Chase)	Comedy	Dec. 20..	1,000
steries of Old Chinatown	Terry cartoon	Dec. 20..	1,000
ture's Rouge	Sportlight	Dec. 20..	1,000
bber Neck	Spat Family ..	Dec. 27..	2,000
ll and Sand	Sennett comedy	Dec. 27..	2,000
aders	Sportlight	Dec. 27..	1,000
wn on the Farm	Terry cartoon	Dec. 27..	1,000
e Sea Squawk	Sennett com.	Jan. 3..	2,000
the Ice	Terry cartoon	Jan. 3..	1,000
loping Hoofs (Allene Ray)	Serial	Jan. 3..	
ages of Tin (Tryon)	Comedy	Jan. 3..	2,000
t's Knuckles (Chase)	Comedy	Jan. 10..	1,000
ugh and Tumbling	Sportlight	Jan. 10..	1,000
r Game Pup	Terry cartoon	Jan. 10..	1,000
e Big Town (Our Gang)	Comedy	Jan. 10..	2,000
mber (Graves)	Comedy	Jan. 10..	2,000
ld Goose Chaser (Turpin)	Sennett Com.	Jan. 17..	2,000
llo Baby (Chase)	Comedy	Jan. 17..	1,000
ugh That Off	Spat Family	Jan. 24..	2,000
neymoon Hardships	Sennett comedy	Jan. 24..	2,000
ain and Brawn	Sportlight	Jan. 24..	1,000
obs in the Woods (Langdon)	Sennett comedy	Jan. 31..	2,000
ld That Thought	Terry cartoon	Jan. 31..	1,000
hting Fluid (Chas. Chase)	Comedy	Jan. 31..	1,000
loved Bozo (R. Graves)	Sennett comedy	Feb. 7..	2,000
rcus Fever	Our Gang	Feb. 7..	2,000
ing the Dust	Terry cartoon	Feb. 7..	1,000
ansatlantic Flight	Terry cartoon		1,000
ange the Needle (Arthur Stone)	Comedy	Feb. 14..	2,000
mily Entrance (Chas. Chase)	Comedy	Feb. 14..	1,000
gger and Better Jails	Terry cartoon	Feb. 14..	1,000

PRINCIPAL PICTURES

sten Lester (all-star)	Comedy-drama	May	10..	6,242
ring Youth (Daniels)	Comedy-drama	May	17..	5,975
ughters of Pleasure (Prevost)	Drama	May	24..	6,000
asked Dancer (H. Chadwick)	Mystery drama	May	31..	4,987
od Bad Boy (Joe Butterworth)	Comedy-drama	June	7..	5,198
ptain January (Baby Peggy)	Sea story	July	12..	6,194
len's Babies (Baby Peggy)	Comedy-drama			
ne With Iron Door (all-star)	Adventure drama	Dec.	27..	7,800
-Creation of Brian Kent	Drama			

PRODUCERS DISTRIBUTING CORP.

rit (G. Hunter)	Crook dr	Jan.	12..	5,500
ve's Whirlpool (Lee-Kirkwood)	Drama	Mar.	22..	6,605
oosier Schoolmaster (Hull)	Drama	Mar.	29..	5,556
s Darker Self (L. Hamilton)	Comedy	Apr.	5..	5,000
y and Get It (Washburn)	Comedy-dr.	Apr.	12..	5,607
ot One to Spare (all star)	Pathos dr.	Apr.	19..	5,000
andering Husbands (Lee-Kirkwood)	Drama	May	10..	6,309
old Your Breath (Devore)	Thrill com.	Jun.	7..	5,900
iami (Compson)	Drama	Jun.	14..	6,317
ight Hawk (Carey)	Western	Jun.	14..	5,115
ghtning Rider (Carey)	Western	Jun.	21..	6,000
hat Shall I Do? (Mackaill)	Drama	Jun.	28..	5,000
egend of Hollywood (Marmont)	Drama	Jan.	10..	5,414
ise Virgin (Miller)	Drama			5,951
elcome Stranger (Vidor)	Comedy-dr.	Oct.	25..	6,618
amshackle House (Compson)	Comedy-dr.			6,257
arbara Frietchie (Vidor)	Civ. War dr.	Oct.	11..	7,179
alk Marks (M. Snow)	Drama			
ouse of Youth (Logan)	Drama			6,669
oaring Rails (Carey)	Railway dr.	Oct.	25..	5,753
nother Scandal (Lois Wilson)	Sex theme	Nov.	1..	7,000
nother Man's Wife (Lee-Kirkwood)	Drama			5,015
rouping With Ellen (H. Chadwick)	Comedy-dr.			6,452
eckless Romance	Comedy feature	Nov.	22..	5,530
ren of Seville (Dean)	Drama	Nov.	29..	6,724
rl on the Stairs (Miller)	Comedy-dr.			6,214
horus Lady (Livingston)	Comedy-dr.			6,020
afe in Cairo (Dean)	Drama			5,656
laming Forties (Carey)	Western			5,770
he Mirage (Vidor)	Drama			
et Women Alone (O'Malley-Hawley)	Drama			
oft Shoes (Carey)	Western			
ff the Highway (Logan)	Drama			

B. P. SCHULBERG PROD.

reath of Scandal (Blythe)	Society drama			6,940
White Man (Joyce)	Jungle romance	Nov.	22..	6,370
rifers (Busch-Mayo)	Paris soc. dr.	Dec.	27..	6,626
apital Punishment (Clara Bow)	Prison dr.	Jan.	24..	5,950
oomerang (Clara Bow)	Comedy-dr.			
arasite (Bellamy-Moore-Washburn)	Drama	Jan.	31..	5,140

SELZNICK

(Through Associated Exhibitors)

Woman to Woman (Compson)	Drama	Apr.	26..	6,304
30 a Week (Arliss)	Drama	Jun.	21..	5,900

UNITED ARTISTS

Dorothy Vernon of Haddon Hall (Pickford)	Romantic drama	May	17..	9,351
America (Griffith prod.)	Historical drama	Mar.	8..	11,442
Isn't Life Wonderful? (Dempster)	Realism	Dec.	13..	8,000
Thief of Bagdad (D. Fairbanks)	Fantasy	Mar.	29..	12,000
Salvation Hunters (Von Sternberg prod.)	Symbolical dr.	Feb.	14..	5,930

UNIVERSAL

Fast Express (W. Duncan)	Railway serial	Feb.	9..	...
Jack o' Clubs (Rawlinson)	Western dr.	Feb.	16..	4,717
Lone Larry (Sedgwick)	Comedy ...	Feb.	16..	2,000
You're Next	Century cr ...	Feb.	16..	2,000
The Jail Bird (Edwards)	Comedy	Feb.	16..	1,000
Ride for Your Life (Gibson)	Western	Mar.	1..	5,310
Society Sensation (Valentino)	Reissue	Mar.	1..	2,000
Very Bad Man (Edwards)	Comedy	Mar.	1..	1,000

	Kind of Picture	Review		Feet
Peg of the Mounted (Baby Peggy)	Comedy	Mar.	1..	2,000
Law Forbids (Baby Peggy)	Feature dr.	Mar.	8..	6,264
Swing Bad the Sailor	Leather Pushers	Mar.	8..	2,000
Sons-in-Law	Century com.	Mar.	8..	2,000
Should Poker Players Marry (Edwards)	Comedy	Mar.	8..	1,000
Fool's Highway (Philbin)	Drama	Mar.	15..	6,800
Big Boy Blue	Leather Pushers	Mar.	15..	2,000
The Oriental Game (Pal)	Century com.	Mar.	15..	2,000
Keep Healthy (Summerville)	Comedy	Mar.	15..	1,000
Phantom Horseman (Hoxie)	Western	Mar.	15..	4,889
Stolen Secrets (Rawlinson)	Drama	Mar.	22..	4,742
Young Tenderfoot (Messinger)	Comedy	Mar.	22..	2,000
Nobody to Love (Edwards)	Comedy	Mar.	22..	1,000
Night Message (Hulette)	Drama	Mar.	29..	4,531
Ship Ahoy (Dunn)	Comedy	Mar.	29..	1,000
That's Rich (Trimble)	Comedy	Mar.	29..	2,000
Galloping Ace (Hoxie)	Western	Apr.	5..	4,561
Hit Him Hard (Earle)	Comedy	Apr.	5..	2,000
Marry When Young (Edwards)	Comedy	Apr.	5..	1,000
Checking Out (Pal)	Century com.	Apr.	12..	2,000
Spring of 1964 (Edwards)	Comedy	Apr.	12..	1,000
Excitement (LaPlante)	Comedy-dr.	Apr.	19..	4,913
Storm Daughter (Dean)	Drama	Apr.	19..	5,203
Racing Kid (Messinger)	Comedy	Apr.	19..	2,000
Forty Horse Hawkins (Gibson)	Western	Apr.	26..	5,140
One Wet Night (Edwards)	Comedy	Apr.	26..	1,000
Pretty Plungers (Follies Girls)	Century com.	Apr.	26..	2,000
Riders Up (Hale)	Race drama	May	3..	4,904
Politics (Summerville)	Comedy	May	3..	1,000
Green Grocers (Dunn)	Comedy	May	3..	1,000
A Lofty Marriage (Earle)	Comedy	May	3..	2,000
Taxi, Taxi!	Comedy	May	10..	2,000
Pigskin Hero (McCoy)	Comedy	May	10..	2,000
Bulltosser (Lyons-Moran)	Reissue	May	10..	1,000
Dangerous Blonde (LaPlante)	Comedy-dr.	May	17..	4,919
Fast Steppers (New Series)	Race dr.	May	10..	2,000
Ridgeway of Montana (Hoxie)	Western	May	17..	4,843
My Little Brother (Summerville)	Comedy	May	17..	1,000
The Lone Round-Up (Dougherty)	Short Western	May	17..	2,000
The Signal Tower (Super-Jewel)	Drama	May	24..	6,714
Tired Business Man (Alt-Follies Girls)	Comedy	May	24..	2,000
Honor of Men (N. Hart re-issue)	Western	May	24..	2,000
Reckless Age (Denny)	Drama	May	31..	6,954
Fighting American (all star)	Drama	May	31..	5,251
Case Dismissed (Summerville)	Comedy	May	31..	1,000
Boss of the Bar-20 (Lawrence)	Western	May	31..	2,000
Delivering the Goods (Pal)	Comedy	May	31..	2,000
The Gaiety Girl (Philbin)	Drama	Jun.	7..	7,419
High Speed (Rawlinson)	Drama	Jun.	7..	4,927
Fearless Fools (McCoy)	Century com.	Jun.	7..	2,000
Rest in Pieces (Roach)	Comedy	Jun.	7..	1,000
Powerful Eye (Morrison)	Short Western	Jun.	7..	2,000
Sailor Maids (Follies Girls)	Comedy	Jun.	14..	2,000
Winning a Bride (Ridgeway)	Comedy	Jun.	14..	2,000
Family Secret (Baby Peggy)	Comedy-dr.	Jun.	21..	5,076
Back Trail (Hoxie)	Western	Jun.	21..	4,615
Fight and Win (Jack Dempsey)	Fight series	Jun.	21..	...
Please Teacher (Messinger)	Comedy	Jun.	21..	2,000
Miners Over 21 (Summerville)	Comedy	Jun.	21..	1,000
Blue Wing's Revenge (Lawrence)	Western	Jun.	28..	2,000
Dark Stairway (Rawlinson)	Drama	Jun.	28..	5,000
Iron Man (Albertini)	Serial	Jun.	28..	...
Behind the Curtain (Bryson)	Drama	July	5..	4,875
A Royal Pair	Century com.	July	5..	2,000
Why Be Jealous? (Roach)	Comedy	July	5..	1,000
Young Ideas (LaPlante)	Comedy-dr.	July	12..	4,005
Her Fortunate Face	Century com.	July	12..	2,000
Little Savage	Short Western	July	12..	2,000
Sawdust Trail (Gibson)	Western	July	19..	5,500
Cry Baby (Summerville)	Comedy	July	19..	1,000
Starving Beauties (Wiley)	Comedy	July	26..	2,000
Flying Eagle (Lawrence)	Short Western	July	26..	2,000
Patching Things Up (Roach)	Comedy	July	26..	2,000
Fighting Fury (Hoxie)	Western	Aug.	2..	4,491
Kid Days (Snooky)	Comedy	Aug.	2..	1,000
Her City Sport (Wiley)	Comedy	Aug.	2..	2,000
The Gun Packer (Morrison)	Western	Aug.	2..	2,000
Big Timber (Desmond)	Forest dr.	Aug.	9..	4,650
Paging Money	Century com.	Aug.	9..	2,000
King's Command (Lawrence)	Short Western	Aug.	9..	2,000
Love and Glory (all star)	Drama	Aug.	16..	7,084
Hit and Run (Gibson)	Baseball dr.	Aug.	16..	5,504
Wolves of the North (Duncan)	Serial	Aug.	16..	...
Wine (C. Bow)	Drama	Aug.	23..	6,220
Hysterical History (Z Series)	Novelty	Aug.	23..	1,000
Sagebush Vagabond	Western	Aug.	23..	2,000
Butterfly (LaPlante)	Comedy-dr.	Aug.	30..	7,472
The Blow Out (Messinger)	Comedy	Aug.	30..	2,000
K—The Unknown (Valli-Marmont)	Drama	Sep.	6..	8,146
All's Swell on the Ocean (Dempsey)	Fight and win	Sep.	6..	2,000
So This Is Paris (Dempsey)	Fight and win	Sep.	6..	2,000
Scared Stiff	Century com.	Sep.	6..	2,000
Mind the Baby (Pal)	Comdey	Sep.	13..	2,000
College Cowboy	Western	Sep.	13..	2,000
Traffic Jams (McCoy)	Comedy	Sep.	13..	2,000
Tempest Cody Gets Her Man (Walcamp)	Western	Sep.	13..	2,000
That's the Spirit (Roach)	Comedy	Sep.	13..	1,000
Measure of a Man (Desmond)	Drama	Sep.	20..	4,979
Fast Worker (Denny-LaPlante)	Drama	Sep.	20..	6,506
Low Bridge (Messinger)	Comdey	Sep.	27..	2,000
Game Hunter (Roach)	Comdey	Sep.	27..	1,000
Between Fires	Western	Sep.	27..	2,000
Rose of Paris (Philbin)	Drama	Oct.	4..	6,362
Rip Van Winkle	Hysterical Hist.	Oct	4..	1,000
Trouble Fixer	Century com.	Oct.	4..	2,000
Western Wallop (Hoxie)	Ex-convict dr.	Oct.	11..	4,611
Hello, Frisco (Summerville-Dunn)	Comedy	Oct.	11..	1,000
Snappy Eyes (Wiley)	Comedy	Oct.	11..	2,000
An Eyeful (Sullivan)	Short drama	Oct.	11..	2,000
Pocahontas & John Smith	Hysterical hist.	Oct.	18..	1,000
What an Eye	Comedy	Oct.	18..	2,000
Ridin' Kid From Powder River (Gibson)	Western	Oct.	25..	5,727
Riddle Rider (Desmond-Sedgwick)	Serial	Nov.	1..	
Robinson Crusoe	Hysterical hist.	Nov.	1..	1,000
Some Tomboy (Wiley)	Comedy	Nov.	1..	2,000
The Tornado (H. Peters)	Melodrama	Nov.	15..	6,375
Sweet Dreams	Century comedy	Nov.	15..	2,000
Antony and Cleopatra	Gysterical History	Nov.	15..	1,000
Speed, Boys (Trimble, Bobbles)	Century (kid)	Nov.	22..	2,000
Oh, Doctor (R. Denny)	Comedy	Nov.	29..	6,987
Omar Khayyan (Hysterical history)	Comedy	Nov.	29..	1,000
Double Cross (Sullivan)	Drama	Nov.	29..	2,000
Smouldering Fires (Frederick-LaPlante)	Drama	Dec.	13..	7,356
Hurricane Kid (Gibson)	Western	Jan.	3..	5,296
Secrets of the Night (Kirkwood-Bellamy)	Drama	Dec.	20..	6,138

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Mad Whirl (May MacAvoy)	Comedy-dr.	Dec. 27..	6,184
Price of Pleasure (Valli-Kerry)	Drama		
Saddle Hawk (Gibson)	Western dr.		
Raffles (House Peters)	Drama		
Eyes of Fools (Rubens-Marmont)	Society dr.	Jan. 24..	6,581
Fifth Avenue Models (Mary Philbin)	Drama		5,922
Up The Ladder (Valli)	Drama	Jan. 31..	
Love Cargo (House Peters)	Drama		
Let 'Er Back (Gibson)	Western	Jan. 3..	5,500
Dangerous Innocence (LaPlante-O'Brien)	Drama		
Ridin' Thunder (Jack Hoxie)	Western		
Man in Blue (Rawlinson-Bellamy)	Drama		
Meddler (Desmond)	Drama		
Taming the West (Gibson)	Western		
Dom Dare-Devil (Hoxie)	Western		
Red Clay (Desmond)	Drama		
Paul Revere	Hysterical histy.	Dec. 20..	1,000
Border Maid (Ed Cobb)	Drama	Dec. 20..	2,000
Family Row (Messinger)	Comedy	Dec. 20..	2,000
Present Arms (Wiley)	Comedy	Dec. 27..	2,000
Red Age (Sullivan)	Drama	Jan. 3..	2,000
Ponce de Leon	Hysterical history	Jan. 3..	1,000
Prehistoric Man	Hysterical history	Jan. 3..	1,000
Sign of the Cactus (Hoxie)	Western	Jan. 10..	4,938
Ridin' Pretty (Desmond-Forrest)	Western com.-dr.	Jan. 17..	4,812
Looking Down (Wiley)	Comedy	Jan. 24..	2,000
Aggravatin' Kid (Messinger)	Comedy	Jan. 31..	2,000
Pistol Point Proposal (Eddie Polo)	Western dr.	Jan. 31..	2,000
Whip Hand (Billy Sullivan)	Western dr.	Jan. 31..	2,000
Rembrandt	Hysterical histy.	Jan. 31..	1,000
Last Laugh (Emil Jannings)	Human drama	Feb. 7..	6,500
Fighting Ranger (Sedgwick-Daugherty)	Serial	Feb. 7..	
Roaring Adventure (Jack Hoxie)	Western	Feb. 14..	4,800
Sir Walter Raleigh	Hysterical Histy.	Feb. 14..	1,000
Taming the East (Messinger)	Comedy	Feb. 14..	2,000

VITAGRAPH

Between Friends (Tellegen-Nilsson)	Society dr.	Apr. 26..	6,936
Virtuous Liars (Allen-Powell)	Society dr.	Apr. 19..	5,650
One Law For The Woman (Landis)	Mining camp		6,000
Code of the Wilderness (Bowers-Calhoun)	Modern west.	July 12..	6,480
Behold This Woman (Rich)	Movie romance	Aug. 2..	6,425
Captain Blood (Star Cast)	Sabatini romance	Sep. 20..	10,680
Clean Heart or Cruelties of Life	Modern dr.	Sep. 27..	7,950
Greater Than Marriage (Tellegen-Daw)	Theatre dr.		
Beloved Brute (De La Motte)	Melodrama	Nov. 22..	6,719
Two Shall Be Born (Novak-Harlan)	Drama		
Pampered Youth (Landis-Calhoun)	Drama		
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan. 31..	6,227
Barree, Son of Kazan	Special		
Fearbound (Daw-Welch)	Melodrama	Feb. 14..	5,700
Steele of Royal Mounted	Special		
In the Garden of Charity	Special		
Happy Warrior	Special		
Alibi	Special		
Road That Led Home	Special		
Unknown Story	Special		

WARNER BROTHERS

George Washington, Jr. (Barry)	Comedy-drama	Mar. 22..	5,674
Daddies (Belasco)	Comedy-drama	Feb. 23..	7,228
Conductor 1492 (Hines)	Comedy-drama	Feb. 23..	7,080
Beau Brummel (J. Barrymore)	Romantic drama	Apr. 12..	10,930
Broadway After Dark (Menjou)	Comedy-drama	May 31..	7,019
Babbitt (all-star)	Character drama	July 1..	7,900
Being Respectable (all-star)	Society drama	Aug. 16..	6,040
How to Educate a Wife (star cast)	Society drama		6,000
Her Marriage Vow (all-star)	Society drama		7,100
Cornered (all-star)	Society drama		7,300
Lovers' Lane (all-star)	Character drama	Nov. 29..	5,100
Tenth Woman (all-star)	Society drama		6,250
Find Your Man (Rin-Tin-Tin)	Melodrama	Oct. 4..	7,300
This Woman (Rich)	Society drama	Nov. 1..	7,100
Lover of Camille (all-star)	Romantic drama	Nov. 29..	7,180
Dark Swan (Prevost-Blue-Chadwick)	Drama	Dec. 6..	6,800
Narrow Street (D. Devore-Matt Moore)	Light comedy	Jan. 17..	6,700
Lighthouse by the Sea (Rin-Tin-Tin)	Melodrama	Jan. 10..	6,700
Lost Lady (Irene Rich)	Social drama	Feb. 7..	6,700
Bridge of Sighs (all star)	Society drama		6,604
Broadway Butterfly (Devore-Landis)	Broadway dr.		7,705
On Thin Ice (Moore-Roberts)	Crook drama		7,298
Man Without a Conscience (Rich-Lewis)	Drama		6,850
Recompense (Prevost-Blue)	Society drama		7,480
My Wife and I (Irene Rich)	Domestic dr.		6,700

MISCELLANEOUS

ARTCLASS PICTURES CORP.

Rough Ridin' (B. Roosevelt)	Thrill dr.	Apr. 26..	4,670
Rarin' to Go (Buffalo Bill, Jr.)	Thrill dr.	Aug. 2..	5,000
Battling Buddy (B. Roosevelt)	Thrill dr.	Sep. 13..	4,000
Biff Bang Buddy (B. Roosevelt)	Thrill dr.	Sep. 20..	4,500
Hutchison Series	Stunt dramas		
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr.	Sep. 27..	4,500
Walloping Wallace (B. Roosevelt)	Thrill western	Oct. 11..	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct. 18..	5,000
Rip Roarin' Bobert (B. Roosevelt)	Thrill dr.		4,600
Cyclone Buddy (B. Roosevelt)	Thrill dr.		4,650
Gold and Grit (B. Roosevelt)	Thrill dr.		4,650
Bringing Home the Bacon (Buffalo Bill)	Thrill dr.		4,650
After Six Days	Biblical spec.		10,000
Woman Who Believed (Ann Luther)			5,700
Deerslayer (J. W. Kerrigan)			5,000

BANNER PRODUCTIONS

Truth About Women (Hampton)	Society drama	Oct. 25..	5,600
Man Without a Heart (Harlan)	Society drama		6,000
Those Who Judge (P. R. Miller)	Society melo.		5,700
Daughters Who Pay (all-star)	Society drama		5,800
Empty Hearts (all-star)	Society drama		5,860

	Kind of Picture	Review.	Fe
C. B. C.			
Innocence (Nilsson)	Theatrical dr.		5,
Discontented Husbands (J. Kirkwood)	Marriage dr.		5,
Pal o' Mine (Rish)	Romance		6,
Traffic in Hearts (R. Frazer)	Social uplift		5,
Battling Fool (R. Fairbanks)	Prize fight		4,
Foolish Virgin (E. Hammerstein)	Social drama		5,
Price She Paid (A. Rubens)	Marriage dr.		5,
Fight for Honor (Fairbanks-Novak)	Railroad dr.		4,
Midnight Express (Hammerstein)	Railroad melo.	Dec. 6..	5,
C. C. BURR			
Speed Spook (J. Hines)	Thrill drama	Aug. 30..	6,
New School Teacher (Bennett)	Drama		5,
Average Woman (Pauline Garon)	Drama	Feb. 9..	6,
Lend Me Your Husband (Kenyon)	Drama		6,
Youth for Sale (S. Holmquist)	Drama	Oct. 18..	6,
The Early Bird (Hines)	Comedy	Dec. 27..	7,
Cracker Jack (Johnny Hines)	Drama		6,
CHADWICK PICTURES CORP.			
Fire Patrol (all-star)	Melo. of Sea	May 24..	6,
Meddling Women (L. Barrymore)	Dom. melo.	Oct. 18..	6,
Painted Flapper (all-star)	Comedy-drama	Oct. 25..	5,
I Am the Man (L. Barrymore)	Dom. melo.	Nov. 1..	7,
Flattery (Bowers)	Political dr.	Nov. 8..	6,
Tomboy (Devore-Rawlinson)	Melodramatic com.	Jan. 3..	6,
DAVIS DISTRIBUTING CORP.			
Tales of 1,001 Nights (French Cast)	Arabian Nights	Feb. 14..	6,
J. J. FLEMING PROD.			
Shackles of Fear (Ferguson)	Melodrama		5,
Trail of Vengeance (Ferguson)	N. W. Police		5,
Phantom Shadows (Ferguson)	Melodrama		5,
Scarlet and Gold (Ferguson)	N. W. Police		5,
INDEPENDENT PICTURES CORP.			
Border Justice (Bill Cody)	Western dr.	Nov. 8..	5,
Barriers of the Law (Desmond-Holmes)	Bootlegging dr.	Nov. 29..	4,
Bill Cody series of eight	Stunt dramas		
A Desperate Adventure (F. Farnum)	Western dr.		4,
Two-Fisted Tenderfoot (F. Farnum)	Western dr.		5,
Baffled (F. Farnum)	Western dr.		4,
Bandit Tamer (E. Farnum)	Comedy west.		5,
Barriers of the Law (Desmond-Holmes)	Society dr.		4,
Billy, The Kid (F. Farnum)	Western		4,
Blood and Steel (Desmond-Holmes)	Society dr.		5,
Calibre 45 (F. Farnum)	Western dr.		4,
Courage (F. Farnum)	Western dr.		5,
In Spider's Web (Alice Dean)	Melodrama		6,
Moonshine (B Cody)	Western		4,
Drug-Store Cowboy (F. Farnum)	Western com.-dr.	Feb. 7..	4,
RAYART			
Battling Brewster (Farnum)	Drama		
Easy Money (All-Star)	Drama		
Butterfly Comedies (Gloria Joy)			
Super Speed (Reed Howes)	Automobile com.-dr.	Feb. 7..	5,
RED SEAL PICTURES CORP.			
Marvels of Motion	Slow motion	Nov. 1..	
Animated Hair Cartoons	Novelty	Nov. 1..	
Vaudeville	Cartoon	Nov. 1..	1,
Film Facts	Magazine	Nov. 1..	
Peeps Into Puzzle-land	Novelty	Nov. 1..	
Out of the Inkwell series	Cartoons		
Vacation (Out of Inkwell)	Cartoon	Nov. 22..	1,
Animated Hair Cartoons	Marcus cartoon	Nov. 22..	1,
Should a Husband Tell	Gems of screen	Nov. 22..	1,
Film Facts	Magazine	Nov. 22..	2,
League of Nations (Out of Inkwell)	Cartoon	Nov. 29..	1,
The Cure (Out of Inkwell)	Cartoon	Dec. 13..	1,
Zoo's Who's Who	Gem of the screen	Dec. 27..	1,
Film Facts	Magazine	Jan. 10..	1,
Marvels of Motion (Issue B)	Magazine	Jan. 17..	1,
Animated Hair Cartoons	Novelty	Jan. 24..	
Cartoon Factory	Cartoon nov.	Jan. 24..	1,
Mother Goose Land	Cartoon	Jan. 24..	1,
RUSSELL PRODUCTIONS			
Passing of Wolf MacLean (All-Star)	Western melo.	Nov. 29..	4,712
Courageous Coward (Jack Meehan)	Western	Dec. 6..	4,052
WM. STEINER PROD.			
Payable on Demand (Maloney)	Western dr.		4,662
Lawless Men (N. Hart)	Western dr.		4,816
Black Gold (Morrison)	Western dr.		4,697
Poison (Hutchison)	Stunt dr.	Sep. 13..	5,
Turned Up (Hutchison)	Stunt dr.	Sep. 27..	4,
Riding Double (Maloney)	Western dr.		5,008
Tucker's Top Hand (N. Hart)	Western dr.		4,618
Rainbow Rangers (Morrison)	Western dr.		4,982
Perfect Alibi (Maloney)	Western dr.		5,108
Left Hand Brand (N. Hart)	Western dr.		4,884
Pot Luck Pards (Morrison)	Western dr.		4,927
Virtue's Revolt (Thornton)	Stage melodrama	Oct. 11..	5,175
On Probation (Edith Thornton)	Drama	Dec. 13..	5,000
Across the Dead Line	Western		5,000
Always Ridin' to Win	Western		5,000
Hidden Menace	Stunt dr.		5,000
Branded a Thief	Western		5,060
Verdict of the Desert	Western		4,745
Valley of Vanishing Men	Western		4,652

PROJECTION

EDITED BY F. H. RICHARDSON

Talks Foolishment

The following bon mot has reached my desk:

Finishing touches on what is regarded as a model new projection booth have been made in Fay's Theatre, Rochester, New York. Louis H. Friedman, architect and engineer of the office of O. W. Dwyer, designed the new booth and its electrical control apparatus. The wall openings are protected by five shutters, which are suspended by chains with fuseable links. Should a fire start in the booth, the melting of one link would drop all the shutters and confine the blaze to the booth.

Now who wrote that mess of nonsense? Presumably what some left-handed genius has attempted to tell us is that a new projection room has been planned by architect Friedman, in Fay's Theatre, Rochester, New York, and that the various ports are protected by fire shutters suspended by chains in such manner that the melting of one fuse will drop all shutters.

What Of It?

Well, what of it? That certainly is no new stunt. It has been done for years; also it does not necessarily spell one solitary thing in actual safety. Unless the fuses be so located that they will melt within two or three seconds of the starting of a fire, they have slight value. Unless they are thus located, and there is some means provided for removing from the projection ROOM (NOT "booth") all smoke and gas as fast as it forms, then the whole thing fails utterly, insofar as actual safety to audiences is concerned.

Will architects never understand that which has been told them by this department times almost without number, that merely confining the BLAZE to the projection room amounts to little, insofar as has to do with safety to human life. IT IS NOT THE BLAZE WHICH WORKS DEATH AND DESTRUCTION TO THE AUDIENCE, BUT THE WILD, UNREASONING FEAR AND PANIC WHICH SEIZES UPON THEM WHEN THEY SEE SMOKE POURING OUT AROUND THE CREVICES OF THE OBSERVATION AND OTHER PORTS, AND THE CRACKS AROUND THE DOOR.

Metallic Fuse Too Slow

A metallic fuse is ALTOGETHER TOO SLOW, even if rightly placed. A film fuse is the ONLY SAFE FUSE, and even that is not safe unless rightly placed.

As to the nomenclature used in the description, it is altogether possible that the architect had nothing to do with it. Probably some half-baked newspaper reporter was responsible. I imagine that what all this really means is that some new shutter dropping mechanism has been evolved. Well, surely we have a something more than ample abundance of them already; also a master cord and RIGHTLY PLACED AND RIGHTLY INSTALLED set of individual shutter cords are, except possibly in the matter of looks, just as good as anything I have ever seen, save and except the installation I described some time ago in Richmond, Virginia.

Possibly I have spoken rather roughly of this latest cub reporter effort, BUT I am weary of this eternal jumble of foolish terms, and still more foolish description. If architect Friedman really has evolved something of value we shall be glad to have an intelligent, understandable description of it, with "booth" "wall opening" (the door is a wall opening, and under this description would be equipped with "fire" shutters) and like misnomers translated into correct terms.

Bluebook School

Question No. 221—What faulty adjustment of the projector will increase the tendency of emulsion to deposit on tension shoes?

Question No. 222—Explain, in detail, why it is impractible to make a good film splice with the fingers alone—without register pins and a pressure clamp.

Question No. 223—What, in your judgment, is the correct width of a splice? Give reasons for your conclusions.

Question No. 224—Explain how you would proceed to make a splice in film. Don't be afraid to use space on this one. It is important.

Question No. 225—What effect has the use of too much cement?

A New One

Gosh! Who would have thought a theatre management would actually feature projection to the extent of sending out a letter praising it, together with a lengthy description of the projection room, a picture of the projectionist and a pass to the theatre—all by mail—to prospective patrons.

Who Did That?

The Lancaster Theatre, Boston, Mass., has done that lil' stunt. Not long ago the American Projectionist printed an excellent description of the projection room of the Lancaster Theatre, together with two views thereof, one view of the adjoining projectionists' rest room, and a photograph of Arthur Gray, Chief Projectionist. A general description of the 1,500 seat theatre itself was included, but the main thing, and the only thing illustrated, was the projection room and projectionists' rest room.

The Lancaster management had a re-print of this made, on a good grade of paper, and has sent it out as an advertising stunt, together with a pass to the show and the following letter:

The screen play has become popular with all classes of society, as an economical and satisfactory form of amusement, but many people complain that motion pictures tire their eyes. This effect is caused by poor or careless projection. The lack of proper ventilation and cleanliness also adds an element of discomfort in many theatres.

These faults do not exist at the Lancaster theatre. The old saying: "The proof of the pudding is in the eating," always remains true. We therefore take the liberty of enclosing an invitation to visit our theatre, and thus prove to yourself that we are justified in claiming the Lancaster to be the best motion picture theatre, in every particular, in all the City of Boston.

Invitation a Pass

The "invitation" takes the form of a pass, and I'll bet dollars to second hand peanut shells that the Lancaster "made business" by this stunt.

Slowly but surely the projection of motion pictures is advancing and is receiving recognition as an integral and important cog in the motion picture industry. Gone are the not-so-long-ago days when the theatre manager said, and really believed that: "A twelve year old boy c'n perject pictures after an hour's practice, just as well as anybody." Even the lowest type of theatre mis-manager (and we still have them with us) now agrees that he does need a man in the projection room, while real theatre managers—managers who are up with the times and are real showmen, not only want, but actually demand high grade skill, intimate knowledge and very careful work in their projection rooms.

P. S. I might add the remark that the Lancaster management pulled this stunt without the knowledge of its Chief Projectionist—or at least had it all ready to send out before he knew anything about it, therefore this featuring of projection and the projection room was absolutely voluntary on the part of the Lancaster theatre.

If only I could be a "southpaw" now, I'd be all right!

But I'm not. So, when the old right wing got filled up with inflamed nerves or some darn thing that hurts worse than hearing you fellows called "Operators," I simply had to lay back and take it easy.

This is no yell for sympathy. It's just to let you know why I haven't been able to answer letters and so on lately.

It's coming along all right, don't worry—just be patient if I don't answer your questions or handle your many good letters as quick as you think ought to be done.

F. H. RICHARDSON.

Bluebook Pleases

Walter Johnson, Projectionist Park Theatre, Champaign, Illinois, in the course of a letter says: "Words cannot express how well I was pleased with the Bluebook."

Johnson ordered one some weeks ago. Every one of the many thousands who have bought the book seem to think they have made an excellent investment.

Bluebook School—Answers 191-195

Question No. 191—What would you consider as the maximum viewing angle of a metallic surface screen?

Walter Johnson, Champaign, Ill.; William Burnett, Newton, Iowa; F. H. Moore, Taunton, Mass.; P. E. Thomas, Creston, Iowa; G. W. Bennewitz, Sioux Falls, S. D.; Allie Barron, Lodi, Calif.; Samuel F. Cooley, Manchester, Mass.; John Griffith, Ansonia, Conn.; Harold E. Hurlbutt, Oshkosh, Wis.; C. H. Hanover, Burlington, Iowa, and Harry T. Dobson, Toronto, Ontario, all made acceptable answers in the sense that they quoted what is generally accepted practice—or most of them did that anyhow. Bennewitz says:

The maximum efficient viewing angle of a metallic surface screen is twenty degrees from a point at right angles through the center of the screen surface. Beyond this point the reflecting power of the surface diminishes rapidly as the angle increases.

Thomas says:

Of twenty commercial metallic screen surfaces tested, six types were found to be efficient up to a maximum viewing angle of 20 degrees. Six other types are efficient up to 30 degrees, while three types are efficient at a maximum angle of 40 degrees and five at a maximum viewing angle of 50 degrees.

I have quoted Brother Thomas simply for the reason that I was and I think the rest of us will be, interested in knowing where he got his 50 degrees from—or even 40. Thomas' answers are usually very good, but I am afraid this time he got lost in the bushes.

John Griffith says:

The limiting maximum viewing angle of a metallic surface screen may be said to have been reached when the screen appears to be only one-fourth as bright as when viewed from the center line.

I don't know where John gets this from, but it is not so bad at that. Explanation yourself a little, Brother Griffith. Don't be so darned economical with ink. We want not only to know your conclusion, but in a matter of this kind, what your conclusion is based on.

Hanover reasons thusly:

It seems to me there is more than one thing concerned in this matter. According to the Bluebook tables I think we may conclude that the maximum viewing angle of a metallic surface screen is 30 degrees, or less. However, in practice it seems to me conditions in a given auditorium might be such that the 30 degree angle ought to be exceeded at the front and sides, in order to secure the added center brilliancy at the rear which a metallic surface screen gives. This would of course hold good only in a deep auditorium, in which some of the front side seats would be at a very wide angle to the screen.

Still another way of looking at this matter, it seems to me, would be that the viewing angles of a metallic surface screen could be called efficient so long as the average reflective power at the various angles is equal to the average reflective power of a diffusing screen, such as, for instance, paint or white plaster.

That last, it seems to me, is worthy of some consideration. Just now I am laid up with an acute attack of neuritis in the right arm, and while I hope this dictation gets by fairly well, still I am not in condition to concentrate very closely on anything.

Question No. 192—Describe a mirror screen. Name what you consider as their objectionable features, and tell us under what conditions you would recommend the purchase of a mirror screen.

Cooley, Burnett, Johnson, Moore, Baron, Griffith. Hurlbutt, Hanover, Bennewitz, Daniel Constantino, Easton, Pa.; Thomas, Dobson and A. L. Fell, Collingswood, N. J., all made good on this one. I believe Thomas gives the answer most suitable for publicatio. He says:

A mirror screen consists of a sheet of plate glass, with a coating of quicksilver on the rear side, the front side or face being sandblasted, which latter may be done in varying degrees of roughness.

The mirror screen ranks highest of any among the commercial projection surfaces in reflective properties. One of its objectionable features is its low powers of diffusion. Mirror screens are not suitable for use where the maximum angle is much in excess of 20 degrees. This type of screen has a reflecting power ratio from the center or the zero angle to a 50 degree angle, of 13.18, which is approximately 3½ times greater than the limiting value or ratio of four. Furthermore, the reflecting power values at a viewing angle of 30 degrees is 60 per cent lower than at an angle of 20 degrees, which of course means a tremendous fadeaway.

Due to the thickness of the glass and the fact that the resultant reflection is partially from the face and partially from the back surface of the mirror, an out-of-focus effect, or double image, is present when the screen is viewed at a wide angle. A mirror screen is admirably adapted for use in a long, narrow auditorium.

To this Hanover, Dobson, Bennewitz and two or three others added the fact that the high cost, the liability of breakage, the possibility of the silver on the rear side decomposing and the impossibility of getting such a screen into many of the theatres without cutting a slot in the walls, were very valid objections to the use of the mirror screen.

Question 193—Would you consider the installation of a concave screen surface as advisable under any conditions? Give detailed reasons for your answer. We want to know what you know about the whole proposition.

Only Thomas, Griffith, Hanover, Moore, Bennewitz, Fell and Cooley came through on this one. I think Hanover gave the best all-around discussion of this subject. He says:

The concave screen was designed with the purpose of bringing all points of the screen equi-distant from the lens. In theory it is presumed to have a curvature equal to the curvature of a circle whose diameter would be two times the projection distance.

It is a well known fact that only highly corrected lenses will focus sharply at more than one distance from lens to image. Of course, if we measure from the face of a projection lens to the center of the screen, and from the face of the same lens to the edge of the screen, there will be an appreciable difference, which difference will be the difference between the arc of a circle whose radius is equal to the projection distance, and a straight line (the flat screen surface) which is at right angles to the axis of projection.

That is the theory of the thing, and a moment's study will convince us that it will only amount to an appreciable error where the projection distance is short, and the screen surface large. Therefore, the curved screen surface has no appreciable value except under that latter condition, and with the present advancement in the science of lens making it is quite entirely possible to make lenses which will take care of even the worst condition found in any theatre, under practical working conditions. We may therefore conclude that the curved screen surface has no practical value for theatre projection work.

I might go further and cite the fact that the curved screen surface sets up an additional viewing angle from the front side seats as regards one side of the screen. I think, however, I have shown conclusively that the curved surface has no place in projection work, so why go further?

Question No. 194—Give us your views as to the height the screen should be above the floor, under various conditions, and why it should be that height.

All those before named expressed their views on this question. Dobson says:

My opinion is that where there is a stage and the screen is against the back wall, the bottom of the screen should be just high enough so that patrons seated in the front row of seats can see the bottom of the picture. Where the screen is out near the front of the stage the same thing applies. In a theatre that has no stage, but has the screen in a permanent position, it would be my aim to so locate the screen that the effect of looking at a picture on the wall would be avoided.

Hanover says:

There are two major considerations; or perhaps I might say three, concerned in the height of the screen above the floor. First and most important is the sight lines. The screen must be so located that every portion of its surface is visible from every seat in the theatre. This, of course, is an element which varies largely in different theatres. The second consideration is to so locate the screen that the audience will not get the impression of viewing a "picture on the wall." The third consideration applies only to theatres with balconies. I think it is useless to try to set forth any rules, because of the fact that local conditions vary so widely.

Question No. 195—Give us your views as to what the outline of the picture ought to be, and what should govern the coloring of the various things immediately surrounding it.

Everybody before named answered this one, with considerable variation as to the matter of ideas.

Dobson says:

The picture outlined should be a good dulled non-gloss material, preferably velvet, because velvet will not show where the picture overlaps on the material; also it will not reflect the picture light back to the audience. A dark picture border causes the picture to stand out with increased brilliancy. There should be enough black surrounding the picture so that the patron who watches the screen will not notice any change from the brilliantly lighted picture and the dull border that surrounds the same. By this I mean that there should be no perceptible change in the colors surrounding the screen, so that the patron's eye will not be subconsciously noticing the changes in the border.

Griffith says:

The screen should be surrounded with a dead black border extending in two inches over the image. This border should be at



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least two feet wide. The rest of the screen and its immediate surroundings should be made to harmonize with the general decoration plan of the house, provided no colors be used that will be noticeably visible during the projection of the picture.

None of the answers to this question have quite met with my own approval, and being, as I told you, quite ill, I don't feel able myself to discuss the matter at any considerable length.

A. C. Dope

C. A. Anglemire, Projectionist, Nazareth, Pa., says:

With regard to letter from Fred Allard, Projectionist Royal Theatre, Salina, Kansas, I have this to offer:

Have been projecting with A. C. at the arc for six years. Have never used a D. C. arc at all. Am using 5/8 White A. C. Special carbons, using current from Powers Inductor which will deliver a maximum of 65 amperes and a minimum of 45.

Friend Allard complains that his White A. C. Special carbons pencil for about two inches. Something queer about that. Either his carbons don't make good contact with the lamp jaws, or else I'm not getting the current I am supposed to, for I have no penciling at 65 unless the carbons make poor contact with jaws. Have found that such poor contact will not only induce penciling, but also it will cause noise.

I have tried both the regular D. C. set, as shown page 404 of Bluebook, and the "jack knife" set. Find that I get a much better crater, and that it faces the collector lens at a more efficient angle with the jack knife set than with the D. C. set.

The only trouble with the "jack knife" set is, so far as I can see, that when I feed the carbons together, the darned arc "travels" around the carbon tips, which causes a momentary shadow on the screen, and say, Richardson, the above is sufficient tribulation, but if one feeds his carbons together real slowly he can eliminate the trouble.

More Dope

I believe that if I had Cinephor condensers I could use the regular D. C. set very satisfactorially. With present condensers I get a larger spot with the jack knife, as I can get the crater nearer the collector lens than with the D. C. set. (Pull your lamphouse back further.—Ed.) Would like to hear from some of the other chaps using A. C. at the arc and get their viewpoints on things, as it looks as though I will have to use A. C. for quite a spell yet.

Helped instal a Mazda equipped Powers, with Aspheric condensers, in the local High School recently, and learned quite a bit about Mazda. The theatre where I work is well suited for Mazda, as the projection distance is short and we use a small picture. Friend Boss is watchfully waiting to see how it works out in the school.

More About A. C.

Reverting to A. C., I was away from the theatre six months. Projection was in charge of an inexperienced man, and the arcs made a great deal of noise. When I returned I investigated to see what was the cause. Found the carbons not clamped very tightly in jaws and the carbon jaws very dirty and slightly pitted. Cleaned jaws thoroughly, clamped carbons in tight and Mr. Noise folded its tent and vamoosed. Always keep a few carbons in bottom of lamphouse, so they are thoroughly dried out before using. Think that also tends to keep down the noise. Gained consent of manager to run a slide before each show as follows: "Projection in this theatre in charge of Carlisle A. Anglemier."

Yes, brother Anglemier, and I'll bet ten dollars to a plugged nickel that after your name has appeared on the screen you're dad balmed careful that no faults appear that you can possibly avoid. That's just the plain logical conclusion.

Discussion

As nearly as I can understand you, you yourself believe the D. C. set is best, only you cannot get the crater close enough to the collector lens except by using the jack knife set. I don't see, though, just why you think you could get it any closer by using the Cinephor. The Cinephor has a 4½ inch diameter collector lens (plano convex) just as has the ordinary condenser. Have you tried giving your lamp itself less angle? Also do you actually know just what your crater distance OUGHT to be? Not much more than two inches, I think. Send me the impressions of three or four UPPER carbon craters, made by pressing the point of the stub down on paper under which a blotter has been laid, so as to get a clear impression of the crater rim. I am curious to know just what you really ought to have. Your remark about a "large spot" leads me to believe you haven't quite got the right idea. When you send the crater impressions, also set your lamp at the least angle you think practical, and tell me what is the least crater distance (crater to face of collector lens) you can get.

As to Mazda, you tell your boss from me that he can get excellent results with Mazda on short projection distance, projecting a not-too-large picture—say not more than sixteen feet, BUT that he must have and maintain a good screen surface. Make a drawing of your theatre, giving distance screen to front and to back rows of seats, and width of seating space. I will then tell you what sort of screen you ought to have.

Silly Ass

Not by way of excuse, but merely in explanation, I will say that since the editor had his "bean" split open in an automobile accident three or four years ago, every once in a while his alleged brain pulls a queer one.

A few weeks ago I made certain commendatory remarks concerning the "Luxalba" plano convex condenser, which is fully guaranteed against breakage. At the same time I remarked that while the sponsors of Luxalba had submitted the lenses to this department for trial, and that they were subjected to a thorough and very trying test and approved, certain other makers of condensers had not seen fit to take a similar course, hence we could neither commend or condemn them.

And here is the "bull." I included the makers of "Pyrex" condensers in this letter. Now I knew full well that "Luxalba" is merely a trade name for condensers made from Pyrex glass, hence they are, in fact, pyrex condensers, but the alleged editorial brain slipped a cog, and I made a what our friends the natives fo Old England would called a "silly ass" of myself. Well, it's not the first time, nor, I suppose, will it be the last. One just simply has to pull a boner once in a while, or one would be too darned good to be true.

Another One

Recently I asked a manufacturer of one of the low intensity (reflector type) lamps to advise me as to what focal length mirrors they supplied. They sent the data by mail, and since it came from a manufacturer, I accepted it without critical examination, printed it, and THEN observed that something was decaying in Denmark with that bit of dope. Just about the time I got wise to it, the following note came from Lester Bowen, Designing Engineer of the Nicholas Power Company:

Dear Mr. Richardson: I note, January 17 issue, under title "Focal Lengths," that the focal length of the reflectors of the Morelite Reflector Arc Lamps are given as 6½, 7½ and 8½ inches, respectively, to be used for short, medium and long projection distances.

Apparently there has been a misunderstanding, and in place of focal lengths being given, the radius of curvature is referred to. A 7½ inch focal length reflector would be much too long, unless it were used in combination with a condenser, and I know that the Morelite does not use a condenser.

Thanks

Many thanks, Lester. Right you are, and while it was not primarily my mistake, still it became mine when I permitted it to go before our readers as fact. I'm offering no excuses—merely asking our readers to consider the great variety of things treated of in this department, and the relatively few errors therein contained.

Projectionist?

Jack Levine, Projectionist Rialto Theatre, Leominster, Mass., sends in a clipping from a trade paper, which he says he is glad is not the Moving Picture World. It reads: "At Liberty, Projectionist and Electrician; handle any make projector; keep it in good order; do repairing; help with bill posting and around theatre. State salary.

Brother Levine remarks the following remarks concerning this modest offer:

What do you think of attached clipping? This chap is positively lazy and, I think, inclined to renig. To the duties he so ungrudgingly and charitably volunteers, he should, I think, have added at least the following: am willing to stoke the furnace in winter; keep the floors neatly scrubbed; dust the seats off and take tickets until time for the show to start. Am willing to raise a set of whiskers and stand in men's lounge during intermission to allow patrons to use them to dry their hands on, thus saving towels. Could keep the cuspidors cleaned and polished, and black all the theatre employees shoes. I might mention that my hair grows very luxuriantly, and should be useful for stuffing worn places in the upholstery. I could, of course, keep the lawn of the Boss' residence mowed in summer, and sweep the sidewalks around both theatre and residence, scrubbing them once each week; also, as I do not need much sleep, I might be able to do the family wash and freeze the ice cream when the Boss' wife gives a party. On rainy days I would be quite willing that my clothes, except the trousers and shirt I must wear, be used as a theatre door mat, thus saving the floors. Of course any other things you might wish me to do would be done with the utmost cheerfulness. I am a projectionist, and trust you will consider my application favorably.

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Does Not Agree

P. L. Krone, Projectionist Strand Theatre, Laurel, Montana, heaves his honored headgear into the ring in the cue sheet, punch hole change-over argument, using the following type of heave:

This is my second time to butt into the department, which, however, I read every chance I get. In Dec. 20 issue I see where you are trying to get the film exchanges to make change-over cue sheets. (You're wrong there, brother. I'm trying to get the PROJECTIONIST to do that li'l' stunt himself instead of ruining anywhere from one to ten feet of film every reel.—Ed.)

I have been engaged in projection for fifteen years, and I do NOT agree with you on the cue sheet matter. Of course I am not trying to force my own views upon any one—merely expressing my own opinion as to what I think is best, which is a change-over signal.

Now Brother (as I may call you) Richardson, you know as well as I do that there are only about one third of the men engaged in projection today who really are motion picture projectionists. The rest are just what they claim to be—machine operators and some of them, I am sorry to say, are only would-be operators.

This cue sheet stunt you advocate MAY work, but I have very fair sized doubts about. The one third who are really projectionists may make it work, but the other 66 2/3 per cent. (machine operators) won't even be able to understand it.

I have handled films from many exchanges in my many years of projection work, and what you say about damaged films is RIGHT. As to punch holes; why I have seen as many as fourteen of them in three feet of film.

In my opinion, the only right change-over signal is the one used by the Paramount. It is a fade-out and fade-in at the end of each reel. Provided there be no other fade-out and fade-in too near the reel end is a perfect change over.

And now a question: What is it causes my arc to throw off small, black grit, which cause blisters on the collector lens? Use a 50 volt Transverter, 5/23 Silver tip below and 5/8 cored above. Forty amperes. Crater distance three inches. Condenser to film plate sixteen inches from condenser to film plate. Four inches back focus. Let me know what you think of my opinion, and of my butting in.

In the first place, this department belongs to YOU, and to all those other men engaged in motion picture projection. I am merely its editor. You cannot possibly "butt in" to that which is YOURS. Those who don't take active part in its work are the ones to be criticized.

As to the arc, brother Krone, why don't you use correct names for the things in use in your profession? I presume you of course meant to say you use a 5/32, and not a 5/23 Silvertip. "Arc to condenser, three inches." Of course I know what you really mean is that the CRATER DISTANCE (the distance crater to face of collector lens) is three inches. The condenser is about two to two and a half inches thick, and "to condenser" COULD mean face of collector lens or optical center of the condenser. USE CORRECT WORDING, CORRECT TERMS. The same thing applies to your "Condenser to film plate." What you mean is that "distance Y" is 16 inches—distance from face of converging lens to aperture. There is no such thing as a "film plate" so far as I know.

The "black grit" is unvolatized carbon. It probably is not what causes the pitting of the face of the collector lens. That, I think, is mostly due to metal particles from the negative carbon. It is a fault of such carbons, but most projectionists think their advantages are sufficient to offset the pitting fault. The "grit" may be made worse—more of it—your carbons are not thoroughly dried b fore using. Keep half a dozen of them the bottom of the lamphouse all the tim or better still, fix a rack on top of th lamphouse and keep a bundle there all th time.

If you will send me the following data will be glad to advise you as to just wha you ought to have. (A) Make impression of three or four of your craters by pressin them down on paper so as to make a clea impression of the rims thereof. (B) What i the smallest free diameter of your projectio lens, and (C) what is the exact distance fro face of aperture plate tracks to rear sur face of projection lens—working distance o projection lens.

As to the cue sheet matter, any man wh has intelligence enough to have any place a all in any projection room ought to be abl to understand a cue sheet, and to make one if he really tries. The trouble with the one you speak of is not that they cannot, bu that they are just plain too d - - - - d LAZY to make any real effort, or do anything they can side-step.

The fade out—fade in is an excellen stunt; also so is a sub title at the end and beginning of each reel, BUT the difficulty i to get the producer (who really seems not to care one single tinker's damn about the possibilities of perfect showing of his productions upon the screen) to adopt and carry out so comparatively simple a plan as either the fade out-fade in, or the sub-title-with-half-on-each-reel stunt. Either stunt would give even the most confirmed film butcher small excuse for continuing his outrages.

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There is no doubt, however, but that the tendency in the theatre world in the last few years has been overwhelmingly toward greater and greater luxuriousness in theatre interiors and to more cultural and esthetic refinements in theatre equipment.

This movement has in fact become so firmly established as now to be a thing universally accepted by the theatre going public. Luxury and comfort are now quite taken for granted. The public in its subconscious mind has come to expect elegance, comfort and beauty in the surroundings of the theatre and playhouse, and it can not be fully satisfied with anything less.

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Projection

(Continued from page 832)

Carbon Troubles

This department hesitates to give publicity to carbon troubles. It very well knows that all carbon makers are striving to produce the best possible electrode and that most of the product IS good. It also very well knows that carbon troubles may very well be due, either wholly or in part, to wrong procedure in the matter of taking care of the carbons after they are received. Carbon absorbs moisture like a sponge. In the very nature of things, the maker cannot guarantee that his goods won't contain a very considerable degree of moisture when they reach the consumer, or that they will not be so stored that they will absorb moisture after they are received, AND MOISTURE IN CARBONS IS ONE OF THE FINEST LITTLE RAISERS OF TROUBLE THAT I KNOW OF.

I have told you many, many, many, many times to subject carbons to a considerable degree of heat FOR AT LEAST TWENTY-FOUR HOURS BEFORE THEY ARE USED. ALSO STORE THEM IN A DRY PLACE. Some of you do these things—more of you just plain don't. But you ALL kick like the devil when the moisture YOU are responsible for being there raises the Old Harry with your light.

Here are some excerpts from a letter from W. C. Budge, Projectionist Comedy Theatre, Jamaica, Long Island. He says, in part:

Am handling you some carbon stubs and a lot of ends which have dropped off the positive carbon when I strike the arc with a burned carbon. These latter are from ——— carbons.

One of the stubs is a ———; the rest ———. I certainly had the time of my young and unsophisticated life with those ——— carbons. They have a tendency to freeze, and when they do the negative gathers a large ball on the end and I get all the colors of the rainbow on friend screen. I also note that when I extend the carbons out about two inches from the holder, they want to freeze, and when I start off in the afternoon I have to feed by hand to keep them from freezing. I tried the ——— and had no such trouble. You will note that the ——— negative is 1/32 larger than the ——— negative. Also I got a much better light from the ———. The samples are all from the same lamp, therefore they worked under the same conditions. Am at a loss to understand the crater dropping off, but they often do with the ———. This occurs either as soon as the carbons touch, or from three to five seconds thereafter.

Have a Stellarc lamp, installed in a Type S Simplex lamphouse. Use from 12 to 13 amperes of current. Think it would be a good plan to warn all those using the low intensity (reflector type) lamp to watch their step when buying carbons.

With the low intensity lamp variation in line voltage is a very serious matter indeed. Your light becomes very poor when the voltage drops, and the automatic feed goes flooey real pronto. If you have variable voltage you are certainly in for trouble. I attach some cue sheets of mine. Doubtless you will smile at them. They would never do for general use, as a code book would have to be supplied with them. My idea in sending them is to show how much one can get on a small piece of paper, and that and a pencil is all that is needed for a cue sheet.

Wrong, brother Budge. Ambition to make one, plus the intelligence necessary to do it. Very many machine attendants (operators) seem to lack one or the other—I wonder which it is. Variation in supply voltage is a very serious matter, regardless of what light source you may be using, but with low intensity it is especially bad, because a drop of even three or four amperes is a whale of a lot when you are only perhaps using a total total of around fifteen amperes.

The carbon tips breaking off is very bad indeed. Carbons which do that, if the fault is inherent in the carbon, are unfit for use for projection. The samples (fifteen or twenty of them) sent, show the breakage to be just back of the crater, a scant one eighth of an inch of the end of the carbon breaking off. Are you sure your carbons are perfectly dry before use? I am unable to see any reason why a dry carbon should put up such a performance as that.

The Reason

My reason for the publication of this minus names of the carbons, is to permit those of you who may have experienced similar trouble to advise us of that fact. If a sufficient number have had the same troubles with the same make of carbon—low intensity lamps particularly—then we may assume such carbons to have a very serious inherent fault, and I will take the matter up with the manufacturer immediately. If the carbons are found to be at fault, as a matter of plain justice, I will publish the name of the offending carbon. That seems fair enough, but it would NOT be fair to publish names on just one, or even on a few complaints.

The cue sheets are all right, and prove that you observe the action closely. I make the point-blank assertion that any man fit to be in a projection room at all can very quickly learn to make a cue sheet, if he really wants to and tries.

Later: Sent a carbon copy of above and have received a note saying that Brother Budge has dried his positives thoroughly but not negatives. Both should be dried, but of course the positive is most important in that matter; also moisture in negative could hardly cause breakage of positive.

"Show Ign'runce"

F. H. Moore, Projectionist Strand Theatre, Taunton, Mass., in the course of a letter says:

Well, anyhow, here's hoping for prosperity for yourself and the "Bluebook School" which I feel certain is doing much good. Many of the men are, as you say, studying it, but here is the way I looked at it: If I want to learn, and get the greatest amount of good out of it, I'll have to just simply "show my ignorance," which means lack of knowledge. This of course is embarrassing, but if we do our part we will win out in the end.

Correct, brother Moore. The man who doesn't know has no need to feel ashamed or embarrassed, provided he really is trying to remedy the deficiency. The chap who should feel ashamed is the one who doesn't know, and doesn't give Adam whether he does or not, so long as the union is able to "get him the money" anyhow. That fellow is a SLACKER. He is a slacker to his profession, a slacker to his employer and a SLACKER TO HIS UNION, which, incidentally, he is a disgrace to, and which his inefficient work tends to bring into disrepute.

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Film Damage?

What's the Real Cause?

By F. H. RICHARDSON

The photographs accompanying this article were supplied by the Famous Players-Lasky Corporation. They were made in the studios of that corporation, by Earl Dennison, who wrote the caption.

Mr. Dennison says in regard to Plate No. 20: Notched and V'd film. This is very bad practice, and greatly weakens the perforations. Also causing the film to tear easily.

What Mr. Dennison says is, I think only partly true, I feel obliged to take issue with him to the extent that the film is very much more apt to tear if it is used with the film edge cracked clear through to the sprocket hole and un-notched. I say this because of the fact that under this condition the broken edge is very likely to, and as any projectionist can testify, does catch on sprocket idlers, causing a more or less bad tear, or even a long split in the film.

If Mr. Dennison means that all film in which any crack or cracks in the film edge may occur which extend through to the sprocket hole, ought to be removed and replaced by new film, I must again take issue with his conclusion. Always provided a film notching plyer or be used on in some other manner a notch such as is shown at E E E E be made, I cannot see that the film has been in any way weakened as against the un-notched crack, though such notching as is shown at A, B. C. and D certainly is worse than the original damage it was proposed to benefit. This is especially true at A. and C. Such notching is worse than none at all, and is unsafe for projection.

Theoretically any film in which the film edge is cracked so that the crack extends from outer edge of film to sprocket hole ought to be removed, and new film substituted. In practice, however, this is, in my opinion, neither feasible nor desirable, always provided the crack be carefully notched as per E. E. E. E. My reason for this conclusion is that individual cracks often occur which may be anywhere from six inches to ten feet apart. To remove this film and make substitution of new film would be what our Quebecian brother would term "Not so good" for the following reasons: first, if such cracks occur say one every three or four feet, then if only the frame where the crack occurs is removed, there will be a splice added for each crack, and that is a thing the average man would object to, and with excellent reason. Second, if the film be an old one, and a lot of new sections be put in, the effect would not be very good. Thirdly, and last, carefully notched sprocket holes may, and probably will run for quite a while. They are far safer than the un-notched hole, and I personally never have known of a single-hole notch, righly made, causing any trouble at all. But even if it should, the tear would certainly not be any worse than would be caused by an un-notched hole.

It is of course understood that my comments and recommendations apply ONLY to one-hole notches, and to notches very carefully made as per E. E. E. E. A notch taking

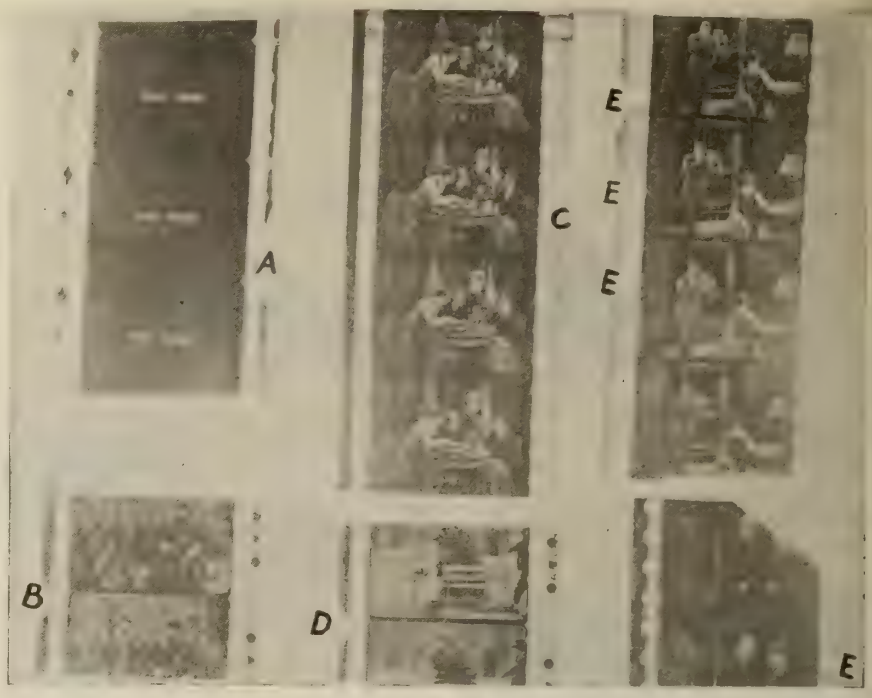


PLATE NO. 20

Notched and V'd film. This is very bad practice and greatly weakens the perforations. Also causing the film to tear easily. Film should always be spliced.



PLATE NO 21

Results of notching and V'ing.

in more than one hole, or a notch carelessly or wrongly made, is highly objectionable. Mr. Dennison's conclusions, as applied to them, are, in my opinion, absolutely correct.

PLATE 21

Mr. Dennison says: Results of notching and V'ing.

Comment unnecessary, except to remark that Mr. Dennison should have said "Results of wrong notching and V'ing."

I do not like to disagree with Mr. Dennison. He is an able gentleman, and his opinions concerning matters of film damage certainly are entitled to the highest consideration and respect. However, no man was ever born or woman who is entirely right all the time, and in this particular thing I believe Mr. Dennison has to some extent erred. I would like the opinion of the Eastman Company as to this matter.

Home of Power's

This job of being Projection Editor of the Moving Picture World, Author of the Blue-book, lecturer, toastmaster at projectionist dinners, and all 'round confidential adviser and trouble shooter for projectionists, exhibitors, and to some extent the entire motion picture industry, keep me fairly busy. Also I have a few other interests, and a few pleasures, to say nothing of a friend daughter who is my pal and who demands some undivided attention.

However, I have been on intimate terms with hard work all the years of my life, so usually I manage to get through a busy day without serious difficulty.

I well remember one strenuous time of training in the school of Hard Work, when I traveled either the whole or a part of each day, looked over a lot of theatres every evening and spoke after midnight practically every night for more than five whole months. Golly, but that WAS work, but I enjoyed every day of it, and was warmly welcomed every place I stopped. Projectionists were not so far advanced then as now, and in my talks it was very often necessary to set forth some truths which were "not so pleasant." Notwithstanding that, however, I enjoyed the work, and had many delightful experiences.

Recently I told you of a visit Arthur Gray, of Boston, and our old college chum John Griffith, Ansonia, Conn., made to New York, and of our attendance to the American Projection Society meeting on January 22. I did not, however, comment upon the four very pleasant and profitable hours which Gray, Griffith and myself spent at the factory of the Nicholas Power Company by invitation of that corporation.

We were shown the new research laboratory and projection room, planned by Lester Bowen, Designing Engineer for the company, and spent some time examining into, experimenting with and discussing (NO! NOT cussing! I distinctly said dis-cussing) certain phases of the projector optical train as used in conjunction with the high intensity arc light source. The results of our deliberations will be set forth in this department a little later.

I think I may best express myself with regard to this visit by quoting from the letter written by Arthur Gray to P. A. McGuire, Advertising Manager Nicholas Power Company, which reads thusly:

My Dear Mr. McGuire: I would think myself indeed ungrateful if I failed to thank you for the hospitality, and the interesting and very instructive hours afforded me on the occasion of my recent visit to your plant. We were all a bit rushed and in retrospect it seems to me I did not convey to you a full sense of my appreciation.

I have been, for some time, aware of the progressive attitude your company has been taking toward the profession of motion picture projection, but was agreeably surprised to learn the extent to which you had been carrying on. The spirit of "better projection" just sticks out all over every one of the chaps I met at your establishment, and I'll say it is mighty encouraging, now that I am back home, to know and realize what a strong ally the thinking projectionists of this country and Canada have in the Nicholas Power Company.

My heartiest wishes for the success of your campaign for better projection because upon this and other similar efforts depends the future welfare of every projectionist who is qualified to hold a position as such.

And now I want to pay a merited tribute. It was P. A. McGuire who really planned this visit, and who acted as Master of Ceremonies at the luncheon arranged by the company.

McGuire is entitled to commendation for the work he has done while holding the position as Advertising Manager for the Power Company. He has succeeded in putting real pep into his advertising, without making it in any way controversial. He has handled his material well, both from the technical and from the strictly advertising viewpoint; or so it seems to me.

As an advertising man he has had the wisdom to understand that he must sense the mental reactions of the users of his goods, and not over-play his hand.

Another point in Mac's favor is that he gets out and mingles with the actual users of the goods he is trying to sell. He attends the lecture meetings of the American Projection Society, for instance, and is present at various other entertainments and activities of New York City projectionists.

I myself know what it means to work hard all day, and then be among those present at the social and other affairs of projectionists, which never begin before midnight, and often end when the church spires are gilded by the morning sun. I therefore can sympathize with "Mac." However, I also know the good that may be accomplished in this way, and believe his hard work and energy ought to be recognized and commended—which is the reason for this article.

"Mac" is always an enthusiastic Power booster, but just now is expending a lot of space the Power Company pays good coin for in specializing on "BETTER PROJECTION PAYS"—a motto this department has had nailed to the mast for fifteen years.

McGuire is "one of the boys", also he is a family man, with a fine home, a squaw and four papooses (calls em wife and children) out on Long Island.



Left to right, the men are P. A. McClure, Advertising Manager, N. Power Company; Mr. Elms, President Widescope Camera Company; Claude Myers, Assistant Sales Manager, N. Power Company (he is NOT standing on a soap box); John Griffith, whom you all know. Next comes an object purporting to be F. H. Richardson, though I think I'll disown it; then comes Arthur Gray, Projectionist, Lancaster Theatre, Boston; Lester Bowen, Designing Engineer, N. Power Company; and Arthur Schulze, Engineering Department, N. Power Company. Each individual of the group holds interest for the projectionist, and I'm sure you will all be glad to form their photographic acquaintance, and that you would all like to shake hands with them.

Silly Practice

From a mid-western city comes a letter, which reads, in part, as follows:

Dear Sir and Brother—I want to thank you for the help received from you in answer to my recent letter. Some of the boys may knock the department, but nevertheless in time of need it seems to be a d****d good place to go.

The "knock-the-department" habit is going out of fashion quite fast. Men are learning what a silly HABIT it really is. They are learning that this department is the one best friend they have, outside the I. A. T. S. E. & M. P. M. O. itself.

Of course there still remains a percentage of the men who learned to knock the department years ago, and they just simply can't break the HABIT. Oh well, we should make a worryment! It amuses them, hurts no one but themselves, and it is always possible they will find some other, better source of amusement bye and bye. So that's that.

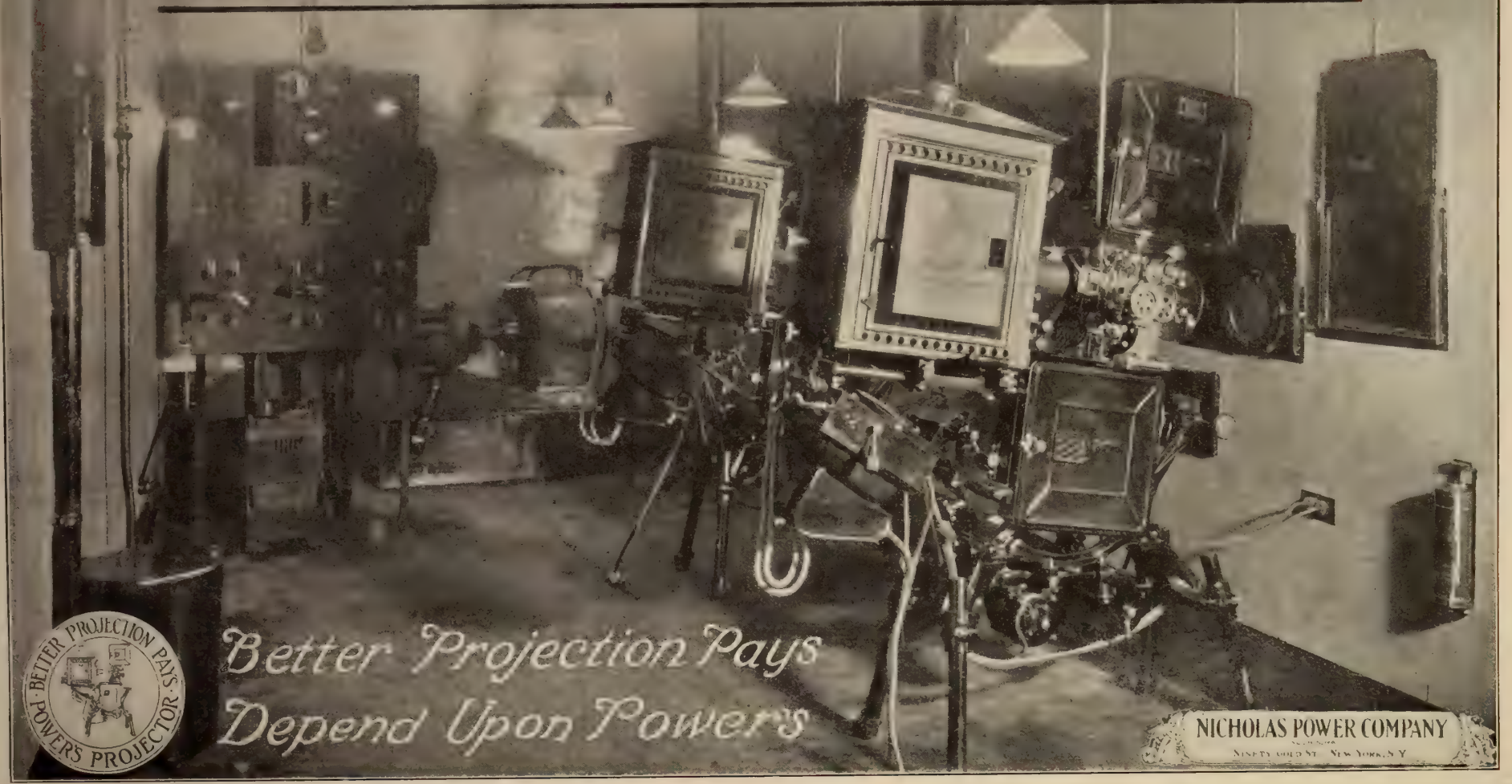
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"WHEN A WOMAN REACHES FORTY"
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"RICH MEN'S WIVES"

"MAYTIME"
"POISONED PARADISE"
"MOTHERS-IN-LAW"
"THE BROKEN WING"
"APRIL SHOWERS"
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In the realm of comedy, Al Christie's genius predominates. He has been called the king of comedy and he holds undisputed sway. Current productions on the program of Producers Distributing Corporation are "HOLD YOUR BREATH" and "RECKLESS ROMANCE." Coming releases are "STOP FLIRTING," and the sensational laugh special, "CHARLEY'S AUNT," with Syd Chaplin.



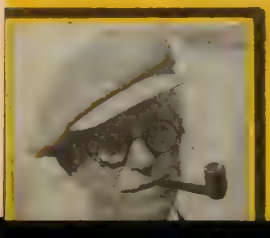
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A keen and almost uncanny knowledge of what the public likes and how to get it for them characterizes A. H. Sebastian, who made a sensational bid for fame with the screen version of Aaron Hoffman's great stage success, "WELCOME STRANGER." Mr. Sebastian has given a vivid demonstration of his unusual ability in his acquisition of Weber and Fields to play the feature roles in "FRIENDLY ENEMIES."



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alities

CHARLES H. CHRISTIE



Behind the lofty ideals and substantial business ability and integrity of the Christie Film Company looms the personality of Charles H. Christie, business manager. Although identified with the business activities of the organization, Charlie Christie has a comedy sense second to none except his brother Al, and his judgment of the picture value of a story has had much to do with the fame of the Christie name.

CHARLES R. ROGERS



In addition to his association with Stromberg in the production of high-powered photoplays, Mr. Rogers is also affiliated in the presentation to the public of the Renaud Hoffman series of picturizations. Mr. Rogers' keen analytical judgment and his exceptional knowledge of motion picture values is assurance of the utmost in screen entertainment.

HUNT STROMBERG



Youth, energy, vision, and a keen understanding of what the public wants are just a few of the elements that make up the personality of this young producing genius of filmland. "Personally supervised by Hunt Stromberg" is a gilt-edge guarantee of a real showmanship production. The new Harry Carey series of action dramas, and the colorful Priscilla Dean productions are glowing testimony to his ability.

ELMER HARRIS



A brilliant career in every branch of the dramatic art and a mastery of technical details, gained in the hard school of experience, are guarantees that Elmer Harris brings to the art of motion picture production an ability of unusual caliber. Current releases are "THE WISE VIRGIN" and "THE GIRL ON THE STAIRS." His contribution for the spring season will be a picturization of Ina Claire's great stage success, "THE AWFUL TRUTH," starring Agnes Ayres.

JOHN GRIFFITH WRAY



The guiding hand of the group of productions bearing the name Regal Pictures is John Griffith Wray. Mr. Wray has been a player of many parts —actor, director, manager, producer. Regal productions are "BARBARA FRIETCHIE," "THE HOUSE OF YOUTH," "ANOTHER MAN'S WIFE," "THE CHORUS LADY," "THE MIRAGE," and "THE GIRL OF GOLD."

Producers Distributing P D C
CORPORATION

F. C. MUNROE President
RAYMOND PAWLEY First V. Pres. & Treas.

PAUL C. MOONEY Vice Pres.
JOHN C. FLINN Vice Pres.

Charles R. Rogers
presents
A Renaud Hoffman
Picturization

"On The Threshold"













A masterful picturization of Wilbur Hall's *Saturday Evening Post* story.

Produced and Directed by
Renaud Hoffman

interpreted by an excellent cast including Gladys Hulette, Henry B. Walthall, Sam De Grasse, Robert Gordon, Charles Sellon, Margaret Seddon and Willis Marks.

With the combination of a powerful story and a brilliant cast Renaud Hoffman has woven a drama that is startling in its originality, vivid in its theme, anl powerful in its simplicity.

"ON THE THRESHOLD" will be heralded as one of the great pictures of the year.

RELEASED BY
Producers Distributing
CORPORATION

Foreign Distributor: Wm. Vogel Distributing Corporation

Member Motion Picture Producers and Distributors of America, Inc.—
Will H. Hays, President

FLORENCE VIDOR

in "The Girl of Gold"





From the novel by
Cleveland Moffet and Alice Chapin

Adapted for the screen by Eve Unsell and Kate Corbeley

with

Malcolm MacGregor, Claire DuBrey, Alan Roscoe,
Bessie Eyton and Charles French

A Regal Production
Directed by John Ince

A RICHLY MOUNTED PRODUCTION WITH MISS VIDOR IN HER MOST FASCINATING ROLE

Producers Distributing Corporation

Foreign Distributor: Wm. Vogel Distributing Corp.

Member of Motion Picture Producers and Distributors of America, Inc.
Will H. Hays, Pres.

FIRST in the Field!

in more ways than one!

MEMO TO MR. WELSH

THIS is really nothing to shout about, since I suppose a Circulation Department should be accurate and complete in all its figures and information.

BUT IT IS THE FIRST TIME THAT THIS HAS HAPPENED IN THE MOTION PICTURE FIELD! To the best of my knowledge, the first time in any field.

So I believe you will be interested.

The paid exhibitor circulation of Moving Picture World—as certified by the Auditor's Report of the Audit Bureau of Circulations about to be issued—agrees TO THE DOT with the figures which we presented in our Publisher's Statement.

The Auditor's Report follows weeks of exhaustive examination of our records, together with the sending of hundreds of letters to our subscribers.

This is a tribute to the QUALITY of Moving Picture World's circulation; to the painstaking care taken in SECURING subscriptions and in RECORDING them; and says louder than words:

We are proud of Moving Picture World's circulation!

We have nothing to fear from any sort of examination, any sort of comparison—ANYWHERE or at ANY TIME.

DENNIS J. SHEA,

Circulation Manager

VITAGRAPH

ALBERT E. SMITH PRESIDENT

Following close on Mr. Sydney S. Cohen's advice to exhibitors TO MOBILIZE THEIR PLAY DATES for protection against theatre-owning distributor-producer combinations, independent exhibitors are speaking their pieces. Mr. Cohen said:

> **"Let the independent theatre owner remember that every play date given to a producer-distributor-exhibitor film company, adds a brick to some theatre that will be built or acquired in competition to him or some other independent theatre owner."**

My hat's off to those who paid tribute to Vitagraph in the Exhibitors' Trade Review, issue of February 21.

And I thank Willard C. Howe, editor of the Trade Review.

Vitagraph is not a competitor of the theatre owner—it operates no theatres—it controls no man's entertainment.

The Motion Picture Theatre Owners of Canada know this as do the independent exhibitors in the United States. At a meeting of the M. P. T. O. in Toronto, February 10, this resolution was adopted.

> Be it resolved: That the Motion Picture Theatre Owners of Canada, in session, Tuesday, February 10th, at the King Edward Hotel, Toronto, does heartily endorse and support the policy of Vitagraph in withdrawing from the Producers' and Distributors' Organization, commonly known as the Hays' Organization, and offers to the president, Albert E. Smith of Vitagraph, its sincerest congratulations. It is further resolved, that the members of the M. P. T. O. of Canada support to their fullest extent the Vitagraph company for the integrity of this action; and for the many expressions of business friendship which it has displayed toward the M. P. T. O. of Canada, in its endeavor to maintain the Independence of the Film Industry.

How about it, Friends?

John B Rock

General Manager

Reg. U. S. Pat. Off.

Will you enter SCHOOL for WIVES with CONWAY TEARLE ?



CONWAY TEARLE
SIGRID HOLMQUIST

MAKE YOUR APPLICATION NOW!

VICTOR HUGO HALPERIN production



VITAGRAPH

ALBERT E. SMITH PRESIDENT

Unanimous!

Enjoyable!

New York Tribune:
An exceedingly enjoyable picture. We don't see how you can help liking it.

Exciting!

New York Times:
There is an excellent fire sequence with a realistic blaze and an exciting rescue.

Rousing!

New York Telegram and Evening Mail:
A good old-fashioned rousing finish.

Finely acted!

New York Evening Post:
It is finely acted.

Commendable!

New York American:
The picture is very well done.

Well done!

New York World:
The sincerity of the story and the honest effort to preserve the author's thesis are commendable rarities.

PAMPERED YOUTH

A DAVID SMITH PRODUCTION

VITAGRAPH

ALBERT E. SMITH PRESIDENT

Tom Mix

with TONY as "Black Bess" in

The good old days of Queen Anne in "Merrie England." *Dick Turpin*, the beloved bandit of the highway, who stole from the rich to give to the poor. The glamor of the coach and four, and the romance of Milady's kerchief. The thrill of the London prize ring. Tyburn gallows ~



The New York newspapers sa

In this cold weather one needs something speed up one's circulation, and "Dick Turpi does that. If you want a real thrill, by all mea see Tom Mix—he out-stunts them all.
—FAY KING, Daily Mirror.

The best picture Tom Mix has ever made.
—MILDRED SPAIN, Daily News.

A clever, wholesome production, plenty humor . . . elicited roars of laughter.
—New York Times.

Tom Mix out-Reveres Paul—out-Fairban Doug—and out-Glynns Eleanor in this pictur If Tom doesn't give you thrill after thrill in th picture, nothing will.
—DOROTHY HERZOG, Daily Mirror.

FOX FILM CORPORATIO

DICK TURPIN

London gaol .... and then.. the thrilling leap to the back of "*Black Bess*," and off on the famous ride to York. ... the mad dash through villages and over streams. the towers of York.. Milady is saved.. and "*Black Bess*" dies



Received unrestrained applause of all.
—New York American.

Entertainment of a fast and furious character—Tom is Okeh as a robber and Tony is Tony, so, as usual, the picture is good. —Morning Telegraph.

I enjoyed every minute of it.
—QUINN MARTIN, New York World.

Every scene is packed with adventure and romance.
—Evening World.

Romantically picturesque . . . action is sterling and there is plenty of it. —Evening Journal.

"Dick Turpin" is one of the very best Mix pictures.
—Evening Sun.

"Dick Turpin" is a thrilling picture—Tom Mix rides like a centaur. —Herald-Tribune.

An unusual feature. Movie goers . . . will welcome this change to see plenty of red corpuscles in action.
—Evening Post.

The public has set its seal of approval on "Dick Turpin" . . . need we say more?
—REGINA CANNON, Evening Graphic.

The most elaborate release the western star has ever had . . . absolutely sterling . . . best Mix film to date—one of the real entertaining films of the year.
—Variety.

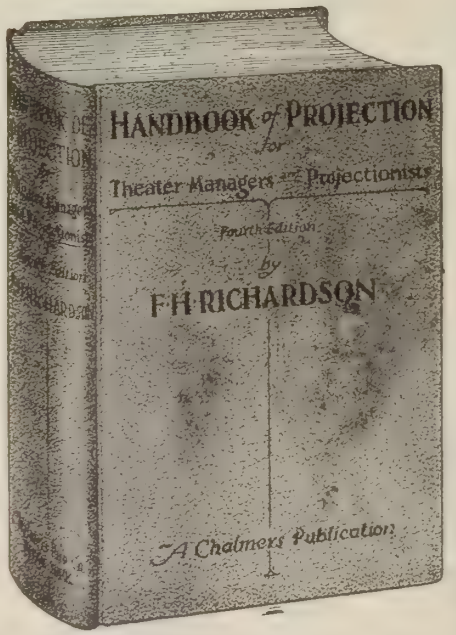
OX FILM CORPORATION

The Steady Increase

IN SALES OF THE
4TH EDITION

HANDBOOK of PROJECTION

By F. H. Richardson



Now in its second printing, is your guarantee of the tremendous practical value of this book and proves the increased attention which wide-awake theatre managers are giving to the important matter of improving projection in their theatres.

This 976-page book, full of practical information and invaluable aid in helping to solve your problems, also asks and answers 842 appropriate projection questions.

Get it from your dealer, or order it sent C. O. D. Price, $6.00.

CHALMERS
Publishing Company
516 Fifth Avenue, New York

Chalmers Publishing Company

announces

An Adjustment of Advertising Rates *for* Moving Picture World

THE Chalmers Publishing Company herewith announces an adjustment in rates for advertising in Moving Picture World, to take effect with the issue dated April 4th, 1925.

The present rates have been in effect for a period of four years. During that time Moving Picture World has made tremendous strides in circulation and editorial value.

Its circulation is GUARANTEED A. B. C. circulation.

It leads the field!

The new schedule, presented below, represents an adjustment of rates to meet current publishing conditions in the industry.

AT THE NEW RATES WE ARE DELIVERING TO THE ADVERTISER THE GREATEST DOLLAR FOR DOLLAR VALUE OBTAINABLE IN THE FIELD!

	1 Time	13 Times	26 Times	52 Times
1 Page.....	$140.00	$137.00	$130.00	$125.00
1/2 Page.....	72.00	68.00	66.50	65.00
1/3 Page.....	49.00	48.00	45.00	44.00
1/4 Page.....	37.00	36.00	34.00	33.00
1/8 Page.....	19.00	18.50	18.00	17.00

Inserts { $120.00 per page, 1 time
110.00 per page, 26 times

Rates for color advertising and preferred position on application.

New Rate Cards Covering the Above Schedule Are Being Prepared and Will Be Mailed at the Earliest Possible Moment.

Presented by First National Pictures Inc. presents

"AS MAN DESIRES"

with

Milton Sills
Viola Dana

From GENE WRIGHT'S novel — SANDRA LaCROIX
Adapted and supervised by EARL HUDSON
Directed by IRVING CUMMINGS
Produced by MARION ORTH
Editorial Direction MARION FAIRFAX
Art Director MILTON MENASCO
Photography ROY CARPENTER
Film Editor CHARLES HUNT

Two Big Ones at Their Best!

"I have never seen Milton Sills do better work. Viola Dana is at her best.–"
Baltimore American

"An all-around good show –"
Baltimore Post

"A bully good picture. Mr. Sills and Miss Dana are splendid in the leading roles."
Baltimore News





Foreign Rights Controlled by First National Pictures Inc. 383 Madison Avenue, New York

Members of Motion Picture Producers and Distributors of America, Inc.–Will Hays *President*

FIRST NATIONAL PICTURES

Yessir, it's
A First National Picture



The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers



The Editor's Views

FROM week to week the wonder recurs to us—what do photoplay fans think of metropolitan picture criticism in many of its examples? We feel that there is a subject for a Briggs cartoon there—or, perhaps, there would be more inherent humor in a strip called, "What a daily newspaper critic thinks of while watching the screen."

We wonder, and the problem grows vexatious, Do some of the critics spend their time wondering how long it will be before their vaunted superior intellects will earn them a job on some scenario staff? Perhaps the critic feels that the reader is interested in learning just how much HE knows about the inside photographic tricks of picture making. More likely the job of photoplay critic is merely a post-graduate in college English, an opportunity to show how cute, clever, and cynical a bright young man can be.

New York has its Quinn Martin; Chicago its Mae Tinee.

And weekly the wonder grows on us that newspapers of outstanding fairness and sincerity can, when dealing with one particular industry, place its great investments and those of its associate bankers, at the mercy of "Show-Offs."

With sincere criticism there is no fault to find. Harriett Underhill, Louella Parsons, George Gebhardt and others in New York; Rob Reel, Virginia Dale, and many others in Chicago, can state their views honestly and clearly and lose naught of self-respect nor of appreciation.

But will the Fates save us from the critic who reaches the state of mind that foolishly believes Mr. and Mrs. Public are more interested in HIM than they are in the picture?

THERE is a picture on Broadway at this moment that took some seven years in preparation, many hundreds of thousands in money, and REAL courage on the part of those responsible to bring it to the screen. And if business courage isn't as real as the physical sort then we miss our guess.

Aside from its spectacular features, the outstanding quality of the picture in question is a continuing, admirably handled vein of comedy. Nine out of ten reviewers commented on this phase.

But when one of our bright young men sits down to his typewriter he must have his "last line" in mind. "Send 'em away smiling" is the motto of his school, and the only means known is to jab somebody.

So we read: "A subtitle appears in which the reporter says, 'I have no opportunity to see big events or do big things.' This is the only laugh in the picture."

What's a man's labor, worry, and investment—compared to a "last line?"

Nothing at all.

Fortunately, and perhaps this is the measure of this type of criticism, the picture in question is selling "Standing Room Only." This of our own knowledge, and not from the lips of the press agent.

OH, well, perhaps we should turn to more pleasant subjects. It would have been easier, and perhaps more soothing to the feelings of all concerned, if we had filled this page with the customary dissertation on "the whichness of the why."

Here is a cheering thought to take you away from some critics, and some crickets.

The New York World is leading an admirable crusade to clean up the New York stage. It has been long overdue, and the only fear is that the crusade will pass, and the dirt remain.

But in all the columns of discussion, and the dozens of "Letters From Readers" we have failed to find a mention of motion pictures.

That's improvement. Had this crusade taken place a few years ago it might have started as a stage clean-up but it would have finished with two bricks aimed at us for one tossed in the direction of the "legit."

We are getting along. Nicely, thank you.

Robert E. Welsh

Moving Picture WORLD

EDITOR - - - - - - - - - - - - - - - ROBERT E. WELSH

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First in the Field!

4 out of every 5 motion picture theatres in the United States are reached by a copy of MOVING PICTURE WORLD!

Independents Must Stick Together, Says Sydney S. Cohen in Statement

Warns Against Panicky Booking, Attributing It to False Reports; Sees Bright Horizon —Joe Brandt's Review of Situation



SYDNEY S. COHEN

KANSAS CITY MAN DIES SUDDENLY

Jacob J. Liberman, manager of the Empress Theatre, Kansas City, was found dead in his bed February 12. He had complained the night before of indigestion, but was not considered ill. Mr. Liberman, who was a veteran in theatrical circles, lived at the Hotel Baltimore. Theatre men of Kansas City arranged for funeral services in Kansas City, as well as in New York, where the body was sent.

$100,000 EVAN'S FIRE LOSS

Mark M. Dintenfuss, vice-president and treasurer of the National-Evans Film Laboratories at Fort Lee, N. J. issues a statement this week in which he expresses his doubt as to whether the recent fire damage to his plant will even reach $100,000. He makes this report, he announces, because of published reports crediting the plant with having been a complete loss.



JOE BRANDT

EIGHTY per cent of the film industry is comprised of independents, and the season 1925-26 should witness for them by their inter-cooperation one of real optimism and accomplishment. This, and what the independents should welcome and ward off, is the essence of a statement issued this week by Sydney S. Cohen, chairman of the administrative committee of the Motion Picture Theatre Owners of America, which is as follows:

"A most cheerful and optimistic note is struck in the coming season of 1925-26 that augurs well for the advancement of all independent forces in the motion picture industry. This is due primarily to the fact that so many quality pictures of real entertainment value and merit are being made and will be made for theatre owners and the public by producing and distributing concerns who are satisfied with making their legitimate profit in the production and distribution of these motion pictures.

"The two major producing-distributing-exhibiting companies, who formerly had very little competition in the field of quality pictures, will find themselves for the first time faced with real intensive competition in the form of worthwhile quality pictures that are now in the making and that are promised for next season from Universal, Vitagraph, Warners, Pathe, as well as a large number of other units of independent producers, state rights or otherwise, all of whom are not interested in using the moneys obtained from theatre owners for the purpose of buying or building theatres in competition with their customers.

"The decided increase in successful independent productions cannot be explained without allowing a good deal for the co-operation of independent theatre owners. Very much may be hoped for from the further growth of this mutual co-operation between these two independent elements, who really comprise almost eighty per cent. of this industry.

"The time is rapidly approaching when a strong line of demarcation will be made between the producer-distributor-exhibitor forces, and all other exhibitors throughout the world who will be combined with producers and distributors who are not using the film-rentals obtained from these theatre owners for the purpose of building or acquiring theatres in unfair competition with them.

"Theatre owners will have cause for rejoicing, and it behooves them to consider carefully what they have to sell—their play-dates. Don't sign them away until you have carefully looked over the entire market, otherwise many of the most worthwhile productions of the season will be withheld from your theatres by reason of this tying up of available play-dates.

"Play-dates are the vital fluid of the industry, and the time has come to mobilize all the play-dates of the independent theatre owners everywhere. These play-dates should be allocated and used to build up and support producers and distributors who are confining their resources and ability to making quality pictures and the proper merchandising of them.

"Holding the advantage he does, how can any thinking theatre owner permit himself to be stampeded each buying season, as so many of them permit themselves to be? It is regrettable that theatre owners often allow their better sense to desert them, even in some cases to the extent of giving away half of their theatres and the operation of them to one of the producing-distributing-exhibiting concerns for nothing, because they have become panicky through the threat of these people building in opposition to them or through false reports of a scarcity of quality films that would make it difficult to operate their theatres.

"Theatre owners must cease being stampeded by the subtle propaganda emanating from such sources, directly or indirectly. It is all done for one purpose—the weakening of independent theatre owners, the discouraging of the independent producers and distributors with the ultimate purpose of monopolizing the industry.

"The time for resoluting and talking is over with. We must act. This is a practical business problem. Let us apply the same sound judgment to this grave menace that we have used in building up our theatres and this industry. The power that is latent in theatre owners by virtue of their commanding position in the industry must be assembled and combined with the power of all other independent forces—production, distribution and exhibition, not alone in this country but throughout the world, to throw off the shackles and handcuffs that are being thrust upon us by a few interests who are attempting to control the destinies of the motion picture public of all lands and this industry. We have the force, but it must be co-ordinated and united. What is required is the establishment of a definite entity to mobilize and intelligently direct this force for the preservation of all independents. It must be done soon.

"However, there must be mutual co-operation between all 'independents.' Let the independent theatre owner remember that every play date given to a producer-distributor-exhibitor film company adds a brick to some theatre that will be built or acquired in competition to him or some other independent theatre owner. Let him instead mobilize and conserve his play dates for the meritorious product of the independent producer and let the independent producer and distributor do all he can to aid the independent exhibitor, so that the results for the theatre owner will warrant a continua-

(Continued on next page)

(Continued from preceding page)

loss of such support. Just supplying the picture is not enough. The rental must be one that a theatre owner can reasonably afford to pay. The product must be intelligently and aggressively exploited and merchandised, and a demand created with the public, upon whose appreciation all values in the industry are predicated.

"Our public is entitled to the best in entertainment and we must keep our screens free and open, lest the factory and machine-made product that will be their portion if 'monopoly' rules bring with it the sure destruction of our industry.

"All must work hand in glove with each other, so that through our united, intelligent effort 'independents' will bring about their own salvation."

JOE BRANDT'S REVIEW

Joe Brandt of Columbia Pictures Corporation this week also issued a review of the independent situation. The statement in part read:

"In order to give my viewpoint of the outlook of the industry, it is necessary for me to go back to the days when I was New York manager of the Billboard and in charge of the Motion Picture Department and associated with Lyman Fisk on the Dramatic Mirror, and immediately prior to my becoming associated with Carl Laemmle.

"In those days we had instead of Paramount, First National, Metro-Goldwyn, United Artists, a group just as powerful in the producing field namely, Biograph, Vitagraph, Kalem, Lubin, Selig, Essanay, and whereas, today we have C. B. C.—Columbia Pictures Corporation, Charles Burr, Chadwick Pictures, Arrow Films, in those days we had Carl Laemmle's Imp, Tannhauser, Edward Porter's Rex, Herbert Miles, Mark Dintenfass, Charles Baumann and Adam Kessel.

"When the big factors in those days saw that the independents were keeping the open door policy alive, they, too, took steps to consolidate their interests and formed the Patents Company.

"Instead of issuing licenses to theatres as the Patents Company did in those days, the big interests today are acquiring theatres and building big circuits in order to consolidate their interests.

"When the Patents Company became strong enough they, too, adopted methods to control the industry and the exhibitor was forced into the position where, in order to keep his theatre open, he had to follow the rules and regulations that were set down, or go out of business.

"When the exhibitors began to feel the pressure that was forced upon them, they welcomed the entrance into the field of the consolidated efforts of the Film Sales Corporation, which was the amalgamation of all of the independent interests of that date. Lawsuits and legal battles involving fortunes were conducted by the independents to preserve for the industry the right of the exhibitor to book his pictures in the open market and to conduct his business as he saw fit in order to enable him to own his own theatre and to follow the dictates of good business judgment in booking only such pictures as would make money for him.

"The independents today are consolidated under the banner of the Independent Motion Picture Producers & Distributors Associatio and they, too, are getting ready to wage warfare, if necessary, to keep an 'open door' policy and to enable the exhibitors to continue to believe that he is the real owner of his theatre and that the money that he has put into brick and mortar, which, in many cases, represent all the investment he has in the world, will be conserved for himself and his posterity.

"The recent announcement of two of the big interests that they were going to build more theatres this year and the continuation of the policy of building up big circuits around some of the first run theatres in the key cities, proves conclusively that the big producer distributor theatre owned interests are forging the chain which will gradually be drawn around the independent exhibitor so that he will no longer be free to carry on his business as he sees fit but will have to dance to the music that is played for him.

"There is only one solution to the problem to the exhibitor who wants to remain independent, and that is, to open up his booking dates to independent product and keep the field open for real competition. I am sorry I am not at liberty to mention the name of one of the biggest owners of a circuit of theatres who stated to me that in his opinion the tactics used by most exhibitors in excluding independent product would eventually bring about condition where the industry would be under the control of a few producers. He is fair-minded enough to keep 40 per cent. of his time open for independent pictures and he has given encouragement to independent producers to make the best that the market demands in order that he may feel safe in continuing to conduct his business as he believes is profitable and fair to all producers.

"The Independents have established themselves on a firm financial basis—they are producing pictures today that have made money at the box office but they cannot continue to do this unless the exhibitors give them the financial support that they need in order to continue to head off the danger that is facing the entire industry.

"The cases are numerous enough to prove the folly of an exhibitor building up a trademark instead of a theatre. During the past two years a great number of exhibitors who blazoned forth on their marquise the name of one of a few prominent producers found that they had placed themselves in a precarious position that if they refused to continue the service at the price that was asked it would mean that all of the work in advertising and exploiting the trademark would be wasted and their competition would take over the service and it would necessitate building up a new clientele for their theatres.

"The time has arrived when the theatre owner, who is a real theatre owner, and is not controlled by the producers, and who has his money invested in his theatre, to look the facts squarely in the face and ask himself how long will he be able to continue in business if he persists in the method of playing wholly and solely the pictures made by the producers who own and control circuits of theatres nationally. How often has it been said that some ambitious film salesman, has held out the apparent threat that if the exhibitor did not buy the product of the producer who is also a National theatre owner, that this national theatre owner would come to his town and build theatres.

"These big interests know that they cannot continue in business if they depend solely upon the revenue they receive from their own theatres and if it were not for the money that they receive from the thousands of exhibitors throughout the country, who own their own theatres, or think they do, these producers could not continue to swing the big stick and force down the throats of the exhibitors what they think is the right price for servic or the right kind of pictures for the exhibitors to use."

Florida Experiencing Theatre Building Boom of Magnitude

WITH the huge influx of tourists from the northern states, the business of the moving picture houses along the east coast of Florida has been on the increase. There are many projects for new houses in process of consummation this year, and among the new theatres announced during the past month is a new house at Lakeland, Florida, and the opening of the new Palace Theatre in that city under the management of T. B. Garner. At Lake Worth, the Oakley Brothers will open a new theatre soon, and H. J. Denton, formerly of the Sunset Theatre at Fort Lauderdale, will be the resident manager.

A new million-dollar house is projected for Miami by the Paramount Enterprises, Inc., and according to the plans the structure will be ten stories in height. At Melvin, Florida, the new Van Croix Theatre of one thousand seats has been opened, and the Kettler Theatre at West Palm Beach has been doing a capacity business since its opening last fall.

Fred Bryan reports record business at his new Aladdin Theatre at Cocoa, Florida, where he has a house seating one thousand and showing both pictures and legitimate attractions. Mr. Bryan intends to build a 300-seat house for the colored folks in the near future in Cocoa which will give them the only first-class house for their own use in that part of the country.

A new movie house will be opened at Hollywood, Florida, next month, under the management of A. R. Enos. At Tampa, on the west coast, the Strand Amusement Company has approved the plans for a new theatre in that city that will front on Franklin Street, and included is a fifteen-story office building with the theatre on the ground floor. The house will seat fifteen hundred and show both legitimate attractions and moving pictures. W. B. Gray is president of the company and H. S. Hampton secretary.

Other west coast theatre projects are in the making and will be announced at an early date.

Prominent Speakers for Woodhull Dinner

William H. Hoskin, mayor of Dover, N. J., has accepted the invitation extended to him by the committee in charge of the testimonial dinner to R. F. Woodhull, taking place at the Robert Treat Hotel, March 4, and will serve as toastmaster. The speakers will include Mayor Breidenbach, of Newark; Judge David, Michael J. O'Toole, president of the Motion Picture Theatre Owners of America; Sydney S. Cohen, former president of the Motion Picture Theatre Owners of America; Joseph M. Seider, president of the Motion Picture Theatre Owners of New Jersey, and Mr. Woodhull.

Through a special arrangement with R. Bamberger and Co., of Newark, the events of the evening will be broadcast through station WOR.

Sydney S. Cohen, of the M. P. T. O. A., issued this week a statement in which he reviewed Woodhull's career in the motion picture industry.

Warners Will Not Quit Hays, but Will Demand Reforms, H. M. Says

Harry Warner to Coast to Interview Hays Whom He Praises for Fairness and Also Credits with Having Huge Problem



HARRY M. WARNER

UNITED ARTISTS' EXECUTIVES RETURN

Joseph M. Schenck, recently elected chairman of the board of directors of United Artists Corporation, and Arthur W. Kelly, second vice-president of United Artists, returned to the States on the Mauretania on Friday, February 13, from Europe.

Mr. Schenck and Mr. Kelly have been in Europe for more than two months and have made a complete tour of Great Britain and Continental Europe, visiting all of the branch offices controlled by United Artists Corporation.

Exhibitor Cleared of Shooting Man

Steve Chulick, proprietor of the Lowell Theatre, Broadway and De Soto Streets, St. Louis, Mo., has been completely exonerated for fatally wounding Elroy Finke, 21 years old, a patron of his theatre on the night of February 10. The grand jury found that Chulick had shot Finke in self-defense and voted a "no true bill" in the case. Chulick who had been held by a coroner's jury under $10,000 bond to await the action of the grand jury was released from the bond.

The grand jury acted on the same testimony presented at the coroner's inquest: that Ben Schwartz, former owner of the house, had barred Finke from the place except when accompanied by Mrs. Finke, and that on Thursday, February 5th, Chulick had to call the police when he created a disturbance.

IN order to set at rest all rumors circulating in regard to the possibility of Warner Bros. withdrawing from the Motion Picture Producers and Distributors Association of America, Harry M. Warner, president of the company, this week issued the following statement:

"A great many rumors have been floating around that we are going to withdraw from the Hays organization. There is no truth in this whatsoever. There are a number of things now functioning under the Hays organization that should be, and can be, remedied for the benefit of all parties concerned, and this week issued the following statement:

"This company, for one, does not intend to have any person or group of persons, tell it how it shall conduct its own personal business. However, Warner Bros. do not withdraw or quit. We try to build up; not tear down. We believe in construction rather than destruction. If we could make two dollars where we are now making one, and by making that extra dollar, interfere with the livelihood of some other person, we prefer to make one instead of two. In plain language we want everyone to make a living, and we insist on being left alone to make a living for ourselves without anyone telling us what to do or how to do it. That is the policy to which we are dedicated and that is the policy we shall carry out.

"I am leaving for the coast where I shall take up with Mr. Hays several matters that we think should be remedied by him personally. These are matters too numerous to mention that not only affect us, but everyone in the industry. From what I know of Mr. Hays, I do not think there will be any trouble in remedying them. I have always found him most fair, open to suggestion and working hard for the good of the industry. He has a tremendous problem, and we shall work with him to the end that everyone connected with motion pictures will be ultimately benefited.

"We believe that when men in one line of industry can sit around a table and each discuss their needs as a whole, there is no reason why all parties concerned should not be able to work out existing problems, if those sitting around the table have really the welfare of the industry in its entirety at heart.

"Of course, in this industry, as in any other line of endeavor, there is always the human equasion; always men with selfish motives, and things that benefit the industry as a whole may often be injurious to them as individuals. This problem is a hard one to solve. It is very difficult to take a number of persons operating in one line of business, each working under different policy, each with his own more or less ambitious plans, and try to please them all. That is understood by us and should be understood by anyone in the business world.

"In this connection, everyone attached to the Hays organization should realize that there are different classes of pictures produced, different methods of doing business and different aims in view. Where one man is satisfied to make two pictures a year and earn his livelihood therefrom, others want to make six or a dozen or twenty—and some want to make them all.

"The same thing applies to theatres. There are men who are very happy in operating one theatre in their respective town or locality. Others want ten or twenty, and others want to control every theatre built. Somewhere along the line the idea of live and let live seems to have been lost in the shuffle.

"Right here I want to say something about the Warner Bros. building their own theatres about which there has been considerable talk and comment. Let us make it plain that Warner Bros. do not intend to have anything to do with any theatre building plan that will interfere in the slightest with any exhibitor making a living. Whatever plans we have in mind are consistent with the views I have expressed at the beginning of this statement.

"The writer knows a man high in the motion picture field who two years ago said to the four Warner brothers that the production of motion pictures, and the operating of theatres were no longer a secret and that nowadays no man in the industry was worth more than $50 a week. That statement of course, is an exaggeration and would mean destruction if it were true. But Warner Bros. having no desire to work for $50 a week, are determined to pursue their own plans in their own way and in such a manner that no one will be injured.

"To return to the main problem of the Hays office—how to satisfy all the individuals in the association? I want to say that Mr. Hays, in this one particular alone, has a mammoth job on his hands. Not because any of them are particularly wrong as they see it—but because of their own ambitions and personal desires. This desire has been in existence since the world began. There are men who want to rule, to be overlords of their particular field. There are men who want to work for others, and there are also men who want to be charitable and, in the spirit of fair play, give everybody a chance.

(Continued on next page)

Kansas Legislature Okays Censor Unit

Both Kansas exhibitors and blue advocates received a jolt in the Kansas Legislature this week. The bill to abolish the Kansas state censor board was killed in the House by the committee on public welfare. Also, the Endres bill, which would provide for the prohibition of any distasteful pictures, and was introduced by blue law advocates, was killed by the same committee. The vote of 6 to 4 on the latter followed a series of meetings, several of which were spirited.

It is believed that another bill to abolish the board may be introduced in the Senate. Should that occur it is believed that the bill would have more than an even chance of weathering the storm.

ONTARIO OFFICIALS FIND IT HARD TO COLLECT AMUSEMENT TAX

Steps taken by the Amusement Tax Branch of the Ontario Provincial Government have resulted in the collecting of considerably more revenue from a number of Toronto moving picture theatres that had not charged sufficiently for the amusement tax, according to announcement by Hon. W. H. Price, provincial treasurer, who said that the Ontario act was quite hard to enforce. The Amusement Tax Branch had checked up on those who had been short in their payments.

There were no attempts to beat the tax on the part of the exhibitors, it was announced, and no prosecutions were made, but in some instances the tax had not been up to the amount required by the law.

FOUR NEW THEATRES FOR N. Y. C.

Announcement of plans for the erection of four theatres at an approximate total cost of $1,750,000 was made this week by Bing & Bing, Inc., a Manhattan real estate firm. It is said that the four will be built in one square block in 50th and 51st streets, east of Seventh avenue, New York City. The statement reveals that the houses, two of which will be for motion pictures, are being contemplated as an investment and are not being engineered by any theatrical or motion picture company.

DENIG ADDRESSES COLLEGIANS

Lynde Denig, manager of the publicity division of First National Pictures, Inc., talked before the College Women's Club of Syracuse, in Hanna Hall on the Union College campus, on February 18, on "The Little Theatre Movement in Motion Pictures."

(Continued from preceeding page)

"We believe that time will right all the existing conditions that are now problems, but I, for one, contend that only by the principals connected with each company sitting around one table in open discussion, and being fair and equitable with the other fellow as well as with himself, can the conditions now existing be rightened.

"There is no question but that the Hays organization has done a great deal for the welfare of the industry, but, of course, when it comes to running a man's business—that's another story. Or when it comes to affecting a man's livelihood—that is also another story.

"We will remain in the Hays organization, but that does not preclude us from the privilege of thinking for ourselves."

Indiana Sunday Blue Bill Is Amended to Increase Penalty

WITH an amendment submitted by its author, the Leonard "blue Sunday" bill, designed to increase the penalties of the existing Sunday observance law, which is pending in the Indiana general assembly, has been advanced to second reading in the senate and is expected to come up for final passage some time during the week. As amended, the measure would place Sunday regulation of moving picture shows, theatrical productions and the manufacture of necessary commodities on a local option basis.

The bill itself, which was introduced by Senator C. Leroy Leonard, of Warsaw, is regarded as a compromise measure to satisfy the proponents and opponents of more stricter Sunday regulation. It is in the nature of an amendment to the present Sunday observance law.

"This is strictly a moral bill and not a religious measure," said Senator Leonard, "and should meet with the approval of all concerned."

The amendment, as offered by the author and adopted by the senate, would exempt moving picture shows, theatrical productions and manufacturers of necessary commodities from the provisions of the existing law and also would provide that such may be regulated by ordinance by cities and towns in accordance with the general sentiment of the respective communities.

The amendment also provides that in cases where prosecuting attorneys fail to act in enforcing the law, the attorney-general may prosecute. As originally drafted the bill stipulated that the attorney-general "shall" act. The Kissinger "blue Sunday" bill, which was introduced in the house, is ready to be handed down for second reading but it is understood action on it will be withheld pending the outcome of the Leonard bill. It is far more drastic than the senate measure.

Werner Builds Biggest Suburban House in Kansas City

Construction of Kansas City's largest suburban theatre, a 2,500-seat theatre and office building combined, to cost $2,500,000, will begin in a few weeks. E. W. Werner, who now operates the Warwick Theatre, large suburban house, has obtained a 25-year lease on the new theatre, which will be located at Broadway and Valentine road and which will be named after Mr. Werner. The building will be twelve stories in height.

"I intend to make the new Werner Theatre the most elaborately equipped theatre in Kansas City," Mr. Werner said. "Of course I will continue to operate the Warwick. We will have a stage nearly forty feet square, enabling us to stage prologues and novelty numbers. Our policy will be first run and first suburban run pictures. The theatre will contain a balcony with boxes above the main floor level and below the balcony. Promenades will be on both the balcony and main floor levels, as well as lounging rooms. A pipe organ, the type of which I will select later, costing $75,000, will be installed. A large canopy at the theatre entrance, as well as elaborate bronze grill work above the entrance, will be among the features."

HAMMONS DENIES REPORT

A report current on February 18 that Harry Schwalbe, recently resigned from First National, had become associated with Educational was described by E. W. Hammons to Moving Picture World as erroneous.

"I don't know anything more about it than you do," he informed his interrogator.

Syracuse Exhibitors Fight Attempt to Jack License Fee

The hearing before the Syracuse Common Council on the proposed boost in license fees has been postponed a week. In the meantime exhibitors will collect data to show that Syracuse is now paying a higher license fee than any other city in the state outside New York. It is proposed to increase the fee of houses with a seating capacity of over 1000 from $300 to $500. The maximum in Buffalo is $100, while other cities in the state have a fee ranging from $25 to $50.

Francis P. Martin, manager of the Robbins-Eckel theatre, declares there should be no license fee for motion picture houses any more than for other business enterprises. He insists the proposed increase is a "holdup" and an "outrage." "The time has come," he said, "for the theatre interests to force a showdown. Our sentiment will be expressed in a manner to provide food for thought for the aldermen."

At the recent meeting of the exhibitors in Syracuse affiliated with the state organization there was a 100 per cent. collection of dues for the year and a promise on the part of every exhibitor present to give his support to the body in its efforts to fight legislation harmful to the theatre interests of the state.

Three Lootings in St. Louis During Week

Three St. Louis theatres were victims of robbers during a single week. On February 9 Cullen Espy, manager of the West End Lyric Theatre, Delmar boulevard near Euclid avenue, was stuck up in the lobby of the theatre and robbed of $1,600, the receipts of Saturday and Sunday. Early on the same morning burglars broke into the office of the Red Wing Theatre, 4545 Virginia Avenue, and failing in their efforts to open the theatre safe, carried off the strong box. It contained only papers and office records.

Early on February 12 burglars broke into the New Delmar Theatre, 4938 Delmar Boulevard, and cracked the safe which contained about $1,000. The money represented the receipts of the Delmar, Congress, Criterion, Plaza and Yale theatres owned by the Super Theatres Corporation, headed by Hector M. E. Pasmezoglu.



WALTER W. IRWIN

Irwin Says Method of Shipments Up to Showmen

Exhibitors will be privileged to determine how prints should be shipped, the Railway Express Film Transport Company, Inc., makes known this week in response to numerous inquiries. No matter which transportation service the theatre owner selects he will be aided by the new company. The statement coming from Walter W. Irwin also reveals that "the greatest improvement will be brought about in connection with the American Railway Express Company service not now possible with the multiplicity of exchanges."

The statement goes on to say:

"Since the points raised appear to be restricted to the element of transportation cost, it is well to mention that in many cases the parcel post rates are higher than the express rates; so that the cost basis alone, for the selection of transportation service by the exhibitor, will work both ways, but this, as before remarked, lies wholly in the control of the exhibitors and not at all with the Railway Express Film Transport Company.

"There seems to be an impression and a consequent fear in the minds of some that the plan of this company constitutes, or is tantamount to, a consolidation of the industry or at least of those companies which contract with it. Again nothing could be further from the legal fact or from the intention. The company merely furnishes facilities and services for the physical and mechanical handling of products (thus doing away will illogical duplication) under a uniform contract common to all; and both by the charter of the company and the provisions of the uniform contract the company is precluded from having anything to do with selling or with production, either directly or indirectly."

EXHIBITOR KILLED BY TRAIN

J. S. Lewis, owner of a moving picture house at Gotherburg, Neb., was instantly killed when a westbound Union Pacific mail train struck his car here last week. His body was carried by the engine for a distance of 500 feet, and his car, which stalled on the crossing, was carried for nearly a mile. The train was said to have been traveling at the rate of 60 miles an hour.

Child Labor Law Angle Hits Several Detroit Exhibitors

W. D. SHAFER, manager of the Fox-Washington Theatre, together with the managers of three other neighborhood houses, have been brought into Recorder's Court during the past 10 days for alleged violation of the child labor law. All have been given the alternative of a fine of $100 or 30 days in jail. Out of a clear sky the movie houses in Detroit have been checked from booking acts in which juveniles take part, although this practice has been going on for years and years.

Juvenile acts have proved the most popular of all added attractions for most of the outskirt theatres and the present campaign, which was inspired by several welfare organizations, is likely to prove a financial blow.

Shafer was arrested, it is reported, during the engagement of "The Dancers" at his theatre. Through a booking agency he obtained an act suitable for a prologue and following the usual custom did not investigate the presence of one youthful dancer in the cast. To his surprise he was taken to court. This was the first arrest and others have followed. The latest to feel the effects was Emil Beck, manager of the Strand Theatre, one of the largest in the John H. Kunsky string of outskirt houses.

An investigation is being made of the charges by the Motion Picture Theatre Owners of Michigan, and it is likely that H. M. Richey, its manager, will attempt some sort of a solution by interviewing the organizations responsible for the campaign.

Montana Confronted Suddenly by Very Obnoxious Bill

In Montana a measure has been introduced before the present legislature providing for a state board of censorship for all motion pictures to be exhibited in Montana. The proposed law is signed by the Republican floor leader and four other members of the house.

The measure specifies that the board for the regulation of moving picture shows be composed of three members, their salaries to be paid by a special tax assessed against the films. One section of the bill is devoted to what are considered proper films for minors under 18 years of age.

Harry Meyer, president and secretary of the Montana Board of Trade, is in Helena to fight the bill. Other film men, representing the interests of the various exchanges here, as well as theatre men, are in Helena to lobby against the measure.

It is not so much the censorship, it is said, that is objectionable but the tax on the films and the clause relative to minors.

MANITOBA ASSOCIATION ELECTS

The Manitoba Motion Picture Exhibitors Association held its annual meeting at the Marlborough Hotel, Winnipeg, Manitoba, February 12. D. E. L. Fisher, manager of the Garrick Theatre, Winnipeg, was elected president, succeeding Helmer Jernberg, manager of the Province Theatre, Winnipeg. L. Straw, manager of the Starland Theatre, Winnipeg, was elected vice-president of the Provincial organization and Gordon Lindsay of Winnipeg was elected secretary-treasurer. Lindsay succeeds R. Kershaw, who had been an officer of the association for many years. As a result of these elections, the Manitoba exhibitors now have practically a new board of officers.

SYRACUSE, N. Y., FEES TROUBLE

Syracuse, N. Y., theatre managers are up in arms over the proposed increase in their license fees. Alderman Thomas Staunton has proposed that the rate for houses seating 1,000 or over be boosted from $300 to $500 annually. James Roe, president of the Syracuse Theatre Managers' Association, announces that every house in the city will unite in contesting the increase. Walter Hays, president of the state organization, who also is president of the Syracuse Strand Theatre Company, declares that the proposed increase is unreasonable and unfair, and that the proposed fee is many times more than a large city like Buffalo. The council will hold a hearing on the subject.

Selling Your Seats

Gets two weeks boost on a local production.

O. T. Taylor is Assistant General Manager now.

How Hyman surrounded The Golden Bed.

Adaptation of Ten Names idea helps Peter Pan.

The cross-word poster is Ray Coffin's idea.

Peter Pan Meter will work on any big feature.

Francis M. Kadow has a splendid house newspaper.

Real Indian helped 36.

Cleveland Public Library helps theatres get press work.

So This is Marriage gets preferred position.

Maroons Buster on a bell buoy.

Pilosi develops an invitation card for teachers.

Hart won with a legitimate Raffles.

Advertising examples on So Big, He, Sundown, Captain Blood, Inez from Hollywood, The Silent Accuser and Husbands and Lovers.

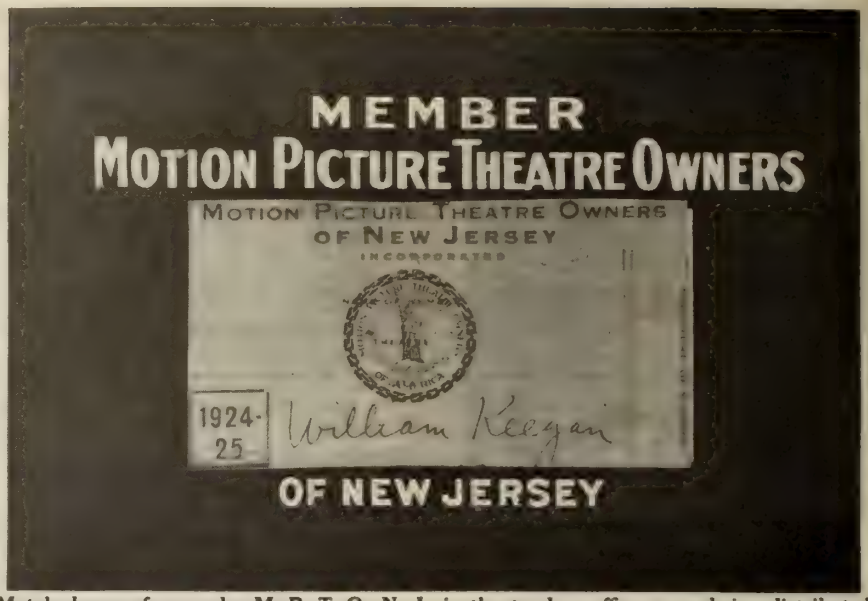
(Most of these stunts will work on other pictures than the titles for which they were employed. Turn to the Selling the Pictures to the Public and make real money.)

More Robberies Occur in Butte, Detroit and St. Louis

At 9:30 p. m. on January 29 two bandits robbed the Ansonia Theatre, Butte, Mont. While one man slugged the girl in the box office booth, the other bandit reached into the booth by jimmying the lock to the door entrance. The cashier, Miss Schasser, managed to save a second bag of money. Something under $100 was taken.

Another St. Louis theatre manager has been kidnapped by robbers and forced to return to his show house and turn over the contents of the safe to his captors. This time Ralph Walsh, manager of the Maffitt Theatre, was the victim. The robbers escaped with $700 in cash, the receipts of January 31 and February 1.

Peter Powell, assistant manager of the Ecorse Theatre, Detroit, was bound and gagged by masked robbers one night recently before leaving the theatre and lost about $200 in theatre funds and personal effects.



Metal placque for use by M. P. T. O., N. J., in theatre box-offices, now being distributed to New Jersey theatre owners. Exhibitors who have not yet received their placques can do so by writing to Moving Picture World

SEEK NEW WISCONSIN HEADQUARTERS

With the lease on the present quarters in the Toy building expiring in July, the M. P. T. O. of Wisconsin has three down town, Milwaukee, sites under consideration, according to Henry Staab, executive secretary. One is the Carpenter building, Sixth street and Grand avenue, in which the Wisconsin Theatre is located; a second is the Plankinton arcade building, Second street and Grand avenue, and the third is the Branchman building, Fifth and Wells streets. All of the locations are in the vicinity of film row.

ALBERTA TAX DECREASES

The total revenue from the Amusement Tax in the Province of Alberta last year was $192,607, according to figures brought down in the Alberta Legislature at Edmonton, a few days ago. This is slightly less than the total for 1923, which was $203,892. In the report of the Provincial treasurer it was pointed out that there had been no circuses in Alberta during 1924 to swell the amount of amusement tax returns.

Further Proof

"The present activities of the District Attorney and the Association of Grand Jurors to relieve the stage in New York of objectionable plays proves the contention of the Motion Picture Theatre Owners that no censorship law is necessary for the protection of the public in this relation, as these agencies are conducted in the regular and constitutional way," maintains M. J. O'Toole, head of the M. P. T. O. A.

"It is because we realize that these public agencies have adequate power to protect the people at all times and under all circumstances, that we are opposed to political censorship. It is destructive of artistic ideals, sets the judgment of a few party retainers over that of the public and by contravening the freedom of a great medium of expression—the screen—is dangerous to liberty."

Oklahoma Kills One Censorship Bill to Meet Second

A censorship bill introduced in the Oklahoma Senate a few days ago was defeated on February 12 only to be followed up with the introduction of another similar measure by Senator Johnson.

Announcement is made that this latest bill, like its predecessor, will be strongly opposed by Famous Players-Lasky, represented by George A. McDermit, district manager, and by Tom Boland, manager of the Empress Theatre and spokesman for the Oklahoma Theatre Owners and Managers Association.

This latest provision would make it unlawful "to exhibit a picture, film or play, depicting hi-jacking, bank robbing, or any obscene, indecent or immoral film, scene or act."

NEW YORK ASSEMBLYMAN DENIES ALBANY NEWS STORY

By some strange twist, Albany papers a few days ago carried a story to the effect that Assemblyman Irwin Steingut, of New York City, had introduced a bill which would legalize motion picture shows on Sunday throughout the state. Investigation showed that no such bill had been introduced, and upon being questioned, Mr. Steingut emphatically denied any intention of introducing such a bill and stated that he did not know how the story could have originated.

UNITED ARTISTS' NEW MANAGER

Hiram Abrams, president of United Artists Corporation, announced this week the appointment of Mr. C. C. Wallace, as branch manager of the United Artists Chicago Exchange. Wallace is well known in the middle-west territory, having formerly been Chicago Manager for Paramount and recently District Manager in that territory for Famous Players Lasky Corporation.

LITIGATING "THE FOOL"

Suit for $1,000,000 against Channing Pollock and Arch and Edgar Selwyn was filed this week in the District Court, New York, by Abraham P. Waxman. The latter claims a prior right to "The Fool," written by Pollock and produced by the Selwyns.

Six Companies Are Incorporated in N. Y.

Companies incorporating and entering various branches of the motion picture industry in New York state during the past week, were characterized by comparatively small amounts of capitalization, the total for the six companies chartered by the secretary of state reaching but $180,000.

The largest companies formed were the Buckner Star Productions, capitalized at $100,000, and the Frank L. Teller Holding Corporation, $50,000, each having as its directors: L. Hess, M. Phillips, New York; M. Lubitz, Brooklyn. Other companies formed included the Lipsco Amusement Corporation, $15,000, A. A. Weiss, N. Weiss, M. Weiss, New York; Regbeth Amusement Co., Inc., $4,000, W. P. Adler, New York; J. Newman, A. Schwartz, Brooklyn; Jasmont Company, Inc., $10,000, J. H. Montgomery, H. C. O'Donnell, A. R. Walsh, New York; Leeleff, Inc., $1,000, L. Leslie, J. Kendler, New York, H. Goldberg, Brooklyn.

ANOTHER WOMAN SEEKS N. Y. FILM COMMISSION APPOINTMENT

Another woman entered the race for a place on the New York State Motion Picture Commission to succeed Mrs. Helen M. Hosmer, of Buffalo, the Republican member, whose term expired on December 31 last. The newcomer is Mrs. Elizabeth V. Colbert, register in the city of Albany, and one of the Democratic women leaders in that county. Governor Smith has given no indication as to when he intends to make the appointment.

WRAY WITH UNIVERSAL

John Griffith Wray, formerly associated with Thomas Ince, has been signed by Carl Laemmle, president of the Universal Pictures Corporation, to be production manager at Universal City. Concurrent with this announcement comes the information that Mrs. Winifred Reeve, eastern scenario editor, and Burl Armstrong, west coast editor, have recently bought a large group of novels, serial stories and plays. Wray succeeds Julius Bernheim, who resigned on account of ill health.

F. B. O.

(FILM BOOKING OFFICES)

OF AMERICA, INC.

Wish to Announce
To Exhibitors
THROUGHOUT THE

NEW ENGLAND STATES

THAT

FILM BOOKING OFFICES

are now operating their own Exchanges independently in Boston and New Haven

In Boston at 46 Piedmont Street

In New Haven at 28 Meadow Street



SCENE OF BOMBED KANSAS CITY THEATRE

Bomb Kansas City House; $5,100 Loss

The down-town corner of Eighth and Walnut streets, Kansas City, was rocked at 3:35 o'clock Saturday morning, February 14, when a dynamite bomb was exploded in front of the World-in-Motion Theatre, owned and operated by Earl H. Roraback. The explosion wrecked the front of the house, but did not damage the inside, resulting in $5,100 damage. The house had been picketed for several months by the operators' union.

About ten days ago the pickets were withdrawn. The withdrawal, according to M. Coffee, secretary of the Picture Machine Operators' Union, was because of finances only. Any labor trouble, he said, could not have been responsible for the explosion. Mr. Roraback has his own ideas on the outrage and an investigation is being made, which, it is expected, may result in arrests soon.

WARNERS WILL PADDLE OWN CANOE SAYS H. M. WARNER

"Please state emphatically for me that Warner Bros. have made no affiliations with any distributing company, nor are we considering making any connection with any other company," said H. W. Warner, president of Warner Bros. just before leaving for the coast. Then he added:

"Warner Bros. now and in the future, as in the past, will paddle their own canoe. Any rumors to the contrary, whispered or printed, are without foundation."

State Rights Sales

Samuel Sax, president and general manager of Lumas Film Corporation, has just sold the following territories: Progress Pictures, Inc.—Six Gotham Productions and "Defying the Law," Cleveland, O.; De Luxe Feature Film Company—Six Gotham Productions, Washington, Oregon, Idaho, Montana.

Arrow announces the following: "The Lost Chord" has been sold to Merit Film Corporation for territory of Greater New York and Northern New Jersey. "Lena Rivers" has also been sold to Merit for the same territory. "Days of '49" sold to American Booking Corporation of Detroit for Lower Peninsula of Michigan. New series of Broadway Comedies and Mirthquake Comedies sold to Progress Pictures Company, Cleveland, for Ohio and Kentucky. The following sold to Sam Grand of Boston for New England States: 18 Richard Hatton westerns; 4 Pinto Petes; "Lena Rivers." The new series of Broadway Comedies and Mirthquake Comedies sold to Progress Features, 'Frisco, for territory of California, Arizona, Nevada and Hawaiian Islands.

W. Ray Johnston, President of Rayart Pictures Corporation, announces the following sales of Rayart Product:

A. H. Blank Enterprises of Kansas City concluded negotiations the end of the week with Thomas A. Curran, Rayart's Western Representative, for the series of Harry J. Brown comedy-dramas starring Reed Howes for Western Missouri and Kansas; and the Merit Film Corporation of New York City secured the rights for the Harry J. Brown melodrama special, "Easy Money," and also the Butterfly Comedy Series for greater New York and Northern New Jersey.

Toledo Slump Hits Theatres; Temple Slashes Admissions

INCREASE in car fare to ten cents coupled with the thousands out of employment in this city the past two weeks is reported to have created havoc to the theatre business in Toledo, O., this month. Only one house reports showing a profit while the Temple Theatre has been hit so hard that Dr. Horater announces a big reduction in prices to ten, twenty and thirty cents.

"It's no use talking the movie picture prices will have to come down if the theatre owner is going to make any money. This is not only true of Toledo but all over the country," says Dr. Horater.

"I've tried everything, big features together with educational features besides a good comedy, news reel with an orchestra for fifty cents top, but still we have been forced to play to empty seats so I decided to cut my prices to 10, 20, 30 and still give the patrons the high class bill that for which they have been paying the high prices."

Negotiations are under way by a group of Toledoans to secure Loew's Valentine when the lease expires, which is said to be next September. Loews, it is said, has dropped $25,000 a year. The property, which is owned by E. D. Libbey, is under the control of Attorney Charles Friedman. Loew's lease with Friedman calls for a rental of $25,000 a year and the theatre to furnish its own heat. The group of Toledoans are willing to pay this price but Friedman is trying to hold out for $35,000 a year and a share of the profits. If they secure the theatre it is their plan to put in only the big super pictures and the rest of the time to play the big theatrical productions.

Stromberg Incorporating

Advices this week from Los Angeles are that the Hunt Stromberg Corporation will be formed in Los Angeles with a capital of $1,000,000. In this connection it is reported that the company will produce eighteen pictures for release through Producers Distributing Corporation. Harry Carey, Priscilla Dean and Stromberg specials will be controlled by the new unit, which will be in the nature of a holding company.

Strand Company Gets Another Troy House

Carrying its fight for patronage another step in Troy, N. Y., the Strand company operating the Mark Strand in Albany, the Troy Theatre and the Lincoln, in Troy, took over on a long term lease last week, the American Theatre, one of the best known motion picture houses in Troy, which has been closed for the last three or four weeks, through financial difficulties encountered by Benjamin Apple, who ran the house for several years. The deal is of much importance in motion picture circles, meaning as it does, another move on the part of the powerful Strand chain to acquire additional houses.

The American is to be given a general overhauling, being redecorated and remodeled. The house may not be reopened until early next fall. Its policy has not been determined but in all probability, it is said, it will go to second-run as a direct competitor with the nearby Griswold, operated by Proctor interests. Both the Troy Theatre and the Lincoln are first-run houses.

YEGGS GET $1,800 IN ELMIRA

Yeggs blew the safe in the Majestic Theatre in Elmira February 12, getting away with $1,800 and without leaving anything behind to aid the police. The loss is covered by burglar insurance.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Special Two-Reeler with Local Stars Gives Two Weeks Feature to Rosenthal

ONE of the most intelligently worked out local film stunts is reported by Morris Rosenthal, of Poli's Majestic Theatre, Bridgeport, Conn., working in conjunction with The Golden Bed and another feature. The local film is no new idea, but Mr. Rosenthal worked it so that it gave him a feature for two weeks and an additional week of press work. Mr. Rosenthal's campaign was so good that we are going to reproduce it for the benefit of others.

Of late most of these local productions have been in the nature of a film amateur night, in which the local boys and girls are encouraged to clown through an impromptu scenario and amuse the audience with their blunders. Rosenthal figured that it would be better to get out a real production, and he made an effort to approach professional standards with no little success.

The First Gun

His first shot was an advertisement for talent. This was a two fours and was run outside of the theatrical advertising. It is reproduced here as a good model to be followed.

A MOTION PICTURE SHORT FEATURE WILL BE MADE

On the Stage of The Majestic Theatre and in the Vicinity of Bridgeport

Applicants Wishing to Appear Should Call At The Majestic Theatre Between 12-2 P. M. and 7-9 P. M. Tuesday or Wednesday See Mr. Reed

WANTED

Young men—Young Ladies—Elderly Couple—Ballroom Dancing Team—Amateur Orchestra—Specialty Entertainers—Bring Your Latest Photo With You.

Will Consider An Original Scenario Dealing with Bridgeport Social Life

THE FIRST ANNOUNCEMENT

There were no strings tied to the announcement and no voting or tryout schemes. Public tryouts might have brought in a little more immediate money, but Rosenthal was working for the ultimate result and did not want to hurt the dignity of the production by clowning it in the early stages. If you plan a farcical production with raw amateurs, a series of public tryout sessions can be added to make for attendance and at the same time give emphasis to the nature of the stunt, but if you want to work for a real production it is better to do the preliminary work in private, for a tryout will give the picture a comedy touch it cannot live down.

The advertising brought scores of applicants and from the best thirteen local amateurs were selected, with another from Milford and two from Stratford; both feeder towns, making a cast of sixteen.

The scenario of The Modern Girl was written by Myrtle Robacker, a former star in the high school dramatic society. With the cast completed, the advertising was changed to the announcement of the plan, a two fives being used.

YOU WILL SEE A MOTION PICTURE

Actually Being Made next week at the Majestic Theatre when we will film a modern story on our stage with local people in the cast.

A different scene will be filmed each night. An opportunity is offered everyone to see what a Movie Studio looks like.

See the scenes being filmed before you, then see the completed picture on the screen the next week.

THE ADVANCE AD

The stage was set as a studio, with three Kliegs and three overhead lamps, two cameras being used, shooting from opposite angles. Each evening one of the interior scenes was shot in view of the audience, and the daily advertisement carried a special top, with the announcement of the picture below, the entire space being a two sixes. Each day the copy was changed to announce the particular scene to be shot that evening, all of the work in one set being cleaned up.

Meanwhile the papers were running plenty of copy about the stunt. This did not class as theatrical advance. It was local stuff about the boys and girls who were to take part in the production. It was news, not theatrical publicity, and the paper did not mind adding a word or two about the regular program feature.

Continuous 1 to 11 P. M. | Poli's MAJESTIC | Feature Shown Daily at 3:00 — 4:20 6:40 — 9:10

TONIGHT at 8:15

We will film the surprise shower given to Betty (our heroine) by her girl friends.
We show you scene by scene how a motion picture is made. Then next week you will see the completed picture on our screen.

Only One Word Can Describe The Feature—Super-Gorgeous!

THE DAILY CHANGE

The result was that more than two weeks were given to the advance, and a great many persons came every night, since there was a change in the attraction if not in the film feature. They wanted to see it all, and so they sat through The Golden Bed for six showings.

But the picture was not made wholly in interiors. There were plenty of outdoor scenes, and these were used for ballyhoo. There was no real necessity for telling the crowds about the picture being made. They had read about it in the papers, but a bannered truck, which carried the outfit, announced that these were outside scenes for The Modern Girl and that the interiors were being made before the audiences at the Majestic.



THE STAGE SET FOR ONE OF THE SCENES IN THE PLAY

Making a local production at the Majestic Theatre, Bridgeport, Conn., brought in a lot of extra money to the house, and Morris Rosenthal handled it so well that it was a real feature and not merely a crude comedy. It made money.

Here's O. T. Taylor With Us Once More

Probably you will recall O. T. Taylor, who a few years ago contributed a lot of good stories on building lobby displays. All of a sudden he dropped out of sight, but he dropped in—by mail—the other day and promises to come in often.

In the interval the Weir Theatre has grown into the D. & R. Theatres Company, Inc., and Mr. Taylor has climbed up to the position of Assistant Manager to Mr. Dolal, who is the "D" of the new company, which has four houses in Aberdeen, Wash., and three in Hoquiam.

In his new position Mr. Taylor does not find it possible to use the hammer and the glue brush as he use to do. Now he supervises the work of others, but he has on his staff Lindgren, who gave us a couple of stories on airbrush work about a year and a half ago, and a Mr. Emery, who has yet to make his name, but who promises to come into the limelight very promptly.

With four out of six theatres in a town of 20,000, Mr. Taylor has to hustle to fill all the seats, particularly the Weir, which can care for 1,600. He makes one big lobby a week on the most promising title, and ballys for the rest. He promises to keep his stuff coming.

Had to Double Prizes

A recent stunt was worked on a belated showing of Girl Shy. He worked a crossword on this and received so many answers that he doubled the number of prizes. Then he put all the replies into a window and offered tickets to those who could make the closest estimate as to the number of replies received, the box for the estimates being placed beside the window. Between the two stunts he opened to a standout and kept it there for the run. He is seldom as late as this playing a picture, and some he gets even ahead of Seattle, but he prefers to play after the key city, to get the advantage of that advertising.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

Cecil B. DeMille's "The Golden Bed," running 1 hour and 30 minutes, was put with 3 musical presentations and the usual Mark Strand Topical Review. This brought the complete show up to 2 hours and 6 minutes, with the review requiring 8 minutes and the musical material 28 minutes.

As Lincoln's Birthday fell during the week, a special incident was devised. Besides this, there was a ballet presentation, and a third musical number was a Revue Populaire.

The Lincoln incident opened with a film announcement, while the orchestra played Hasmer's "Southern Rhapsody." During this orchestral prelude, 2 steel blue Mestrum floods from the booth covered the musicians, while a soft moonlight blue flood was put on the motion picture screen from the booth. Foots and borders of the large stage in blue. With the concluding note of the "Southern Rhapsody," the silver draw curtains of the small stage opened, revealing a levee setting in the moonlight. Centre stage was the Mark Strand Mixed Quartette. All were dressed in the costumes of Lincoln's time. First, the tenor sang "Ma Li'l Batteau," by Strickland, and this was followed by "Oh Suzanna" (Foster), sung by soprano and baritone. Next came a mezzo soprano solo, "Lindy Lou," after which the incident was closed by the soprano and mezzo soprano singing "Dixie" as the baritone and tenor sang "Swanee River" as a counter melody. Toward the finish of this quartette number all front lighting dimmed off and white lights from behind the transparency drop brought up a huge picture of Lincoln with outstretched hands. This made a very strong finish for the number, which took 9 minutes in its presentation.

The ballet presentation was the well-known "Czardas" from Delibes' "Coppelia." The 8 girls wore Hungarian peasant costumes of various colors. The background was the gold draw curtains upon which red and amber spots were thrown from the sides. Two orange spots flooded the lower part of the production stage from the dome, and near the end of the dance these floods came up to white. The orchestra stage was in blue, with 2 moonlight blue floods on the musicians from the booth. This dance took 4 minutes.

Following the Topical Review, running 8 minutes, came the Revue Populaire, 15 minutes long. This preceded the photoplay. The setting used was a balcony interior for which a neutral blue background served as sky with stars showing. Three steps led down from the balcony platform to the stage proper. A working fountain was seen centre stage and other properties included mirror mosaic vases, upon which were played varicolored spots from the sides. The act ran as follows: lyric soprano centre stage, dressed as a Spanish senorita, while grouped about her were 8 girls of the ballet dressed as Spanish chevaliers, each with a guitar. The soprano sang "A Night in Grenada," as the dancers did various bits of pantomime and "business." The second selection was "I Wonder What's Become of Sally," sung by a lyric tenor. The second chorus of this, the dancers, who in the meantime had changed to party frocks, came on for a brief dance, with a tenor coming in on the last measure for a close. The third number was "Honest and Truly," sung by a mezzo soprano. Next came a dance by the premiere danseuse, to the music of "Tea for Two." Then came "Peter Pan, I Love You," sung by a baritone, with the dancers dressed in Peter Pan costumes. The incident closed with "Where's My Sweetie Hiding," by the Mixed Quartette and Ensemble. Open box lamps of blue lighted the transparency back-drop, while Mestrum floods of blue were thrown on the set from the dome.

Quick Action

Down in Birmingham, Ala., a young woman who was arrested for speeding assaulted the arresting officer. C. D. Haug, Metro-Goldwyn exploiteer, was there helping Loew's State Theatre on He Who Gets Slapped.

When he heard of the incident he hustled over to the Post and induced the kindly editor to handle it as a local version of He, and the picture got a real news story, since the slapper was socially prominent and the slappee an officer of the law.

Haug insists that he was not an accessory before the fact.



A First National Release

A BOOK STORE TWICE REMOVED AND RESET THE PLATE GLASS FRONT FOR THIS DISPLAY ON THE LEFT

This was in Fort Worth, Texas. The display could not be set in through the rear, so the plate glass front was removed, the display set in the glass returned, to be taken out again at the end of the run. The merchant felt it was worth the trouble. The dry goods store display on the right is in three sections, the back, the ship and the frame. Done by Harry Burke, of the Palace.



A Pathe Release

PUTTING LLOYD INTO HOT WATER HELPED BREAK RECORDS

H. B. Clarke, of the Garing Theatre, Greenville, S. C., got a three-way record on this comedy —attendance, receipts and profit—but a midnight matinee helped to gain this result, though this lobby display backed up the general impression.

Midnight Matinee Helped to Record

Breaking attendance or receipts records may not be as profitable as getting under the record with a better priced picture, but H. B. Clarke, of the Garing Theatre, Greenville, S. C., got a new profit record, too, when he played Harold Lloyd in Hot Water for his New Year's attraction.

He built his own lobby cutout, based on a lithographic head, and backed this on the banner with a pair of teapots. Here it might have helped to have run streams from the spouts into the tub, but it really was not necessary.

One of the factors in the record making was a well handled midnight matinee on New Year's Eve. Mr. Clarke persuaded the local paper to sponsor this, and the News took hold of the idea two weeks in advance, the general idea that the paper wanted to arrange a celebration for its readers. It worked so well that the house was practically sold out before the date. Everyone thought it was a great lark and they packed in to the legal capacity.

His New Years Ad a General Appeal

A. E. Bennett, of the Liberty Theatre, Muncie, Ind., sends in his New Years advertisement a trifle late, but the idea is so good that we want to put it on record for the benefit of the wise managers who keep seasonal scrap books.

He took a little more than three twelves to greet his public, to tell them that the New Year was a time for fresh starts and to announce that the Liberty programs would be better than ever through 1925.

And he doesn't merely say they will in general terms. He lists nearly fifty titles, to prove that he knows what he is talking about, with a special panel for the comedies and a big appeal for the Fight and Win series.

Many of the titles have a couple of explanatory lines and the entire effect of the advertisement is to suggest that Mr. Bennett is talking by the book and not through his hat. It is not a bunch of unconvincing adjectives, but a sound and serious analysis of the season's plans. It is one of the best announcements we have seen in a long time and we regret that the copy is too ample to stand reproduction here.

But here's the good tag line: "A Happy New Year and may the Grace of Courage, the Joy of Victory and Success be yours.

Had a Ship

Making a lobby display out of the piratical craft of Capt. Hook was one of J. G. Evins stunts for the Lucal Theatre, Savannah, Ga. The ports were illuminated from inside and there was an illuminated title at the base. After the run opened the ship was transferred to a vacant store because they needed the lobby space for the record breaking crowds.

His marquise banner was a box sign with illuminated letters topped by a twelve foot compo board alligator with a real alarm clock in its mouth. If you use this, get an electric bell, wire it into the house circuit with a bell attachment and keep it going. He used 500 lamps on the marquise, mostly red, yellow, blue and white.

These and some more general stunts broke the records for New Year's Day.

From the Past

L. W. Carroll has been as quiet as a darkey cemetery after dark of late, but he sends in an old stunt in the shape of a card reading "Closed Christmas Day. We are going to see Rin-Tin-Tin, the wonder dog, at the Majestic."

He gave these to all stores and most of them posted the cards on the doors, because they were going to be closed, just as the sign stated. It's old, but it is good Christmas, Fourth of July, Thanksgiving, and a lot of other holidays.

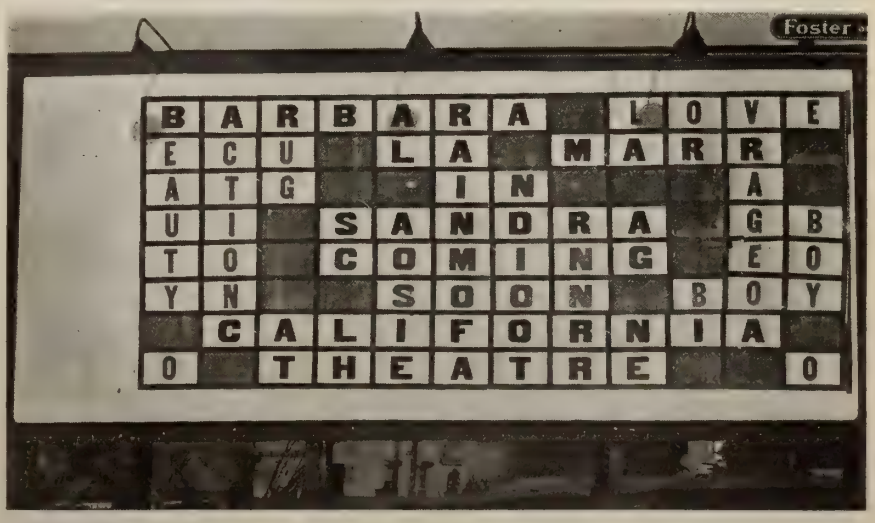
Another Forty

Add to the famous forties the forty windows gained by the Adams Theatre, Detroit, on He Who Gets Slapped. There were 40—count 'em—40— just like Al Fields Minstrels, and each window had a card and some stills.

Saving Tinker

Bill Danziger, Paramounteer, got a new version of the ten-names stunt for Peter Pan. You'll recall that Tinker Bell's life is saved when the audience expresses its belief in fairies. Bill helped Miss Smythe, manager of the Elite Theatre, Defiance, Ohio, draw up a card on which five adults testified to their belief in fairies. The youngsters got the signatures and the filled in cards were good for an admission at a matinee.

It advertised Peter and checked up the mailing list at the same time.



A First National Release

RAY COFFIN FIGURED SOMEONE WOULD, SO HE DID

This is the first recorded cross-word puzzle 24-sheet. The words "Barbara La Marr in Sandra, Coming Soon, California Theatre," were in a different color from the other spaces, so the sign had a higher visibility than the photo suggests. It's Los Angeles.

Peter Pan Meter is Good for Features

One of the stunts Barry Burke worked for Peter Pan at the Palace Theatre, Fort Worth, Tex., is good for any picture of unusual appeal. It worked particularly well for him because at the time Texas was in the grip of winter winds, and anything that looked like a thermometer was eagerly consulted.



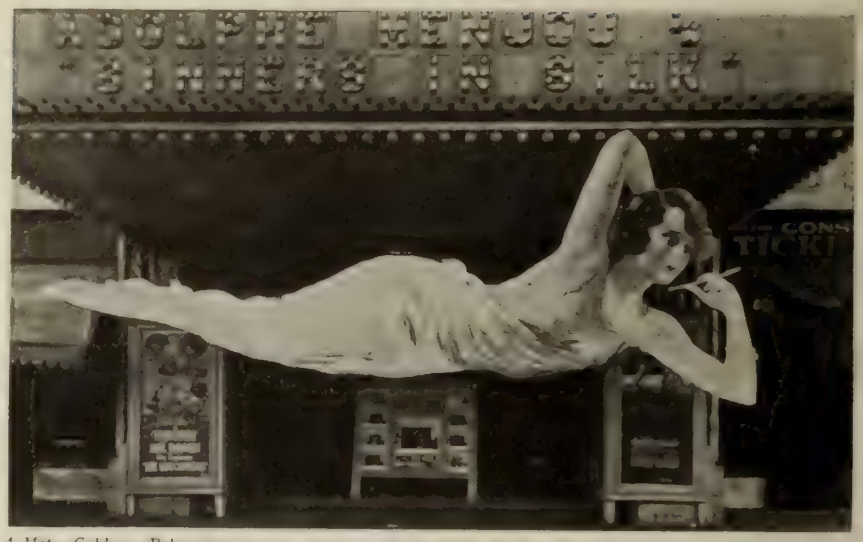
A Paramount Release

THE CHANCE METER

The photograph shows the general design. At the base of the bulb the capacity for the week is lettered in on either side of the tube. The right hand side is the "Diminishing chances" and the left the attendance. The total capacity was 42,000, and that sum is marked on both sides of the bulb.

The attendance the opening day was 7,136, so the diminishing chance had decreased to 34,864. Tuesday drew 5,987, which cut the diminishing chances to 28,877. This stunt not only told of the big business done, but it gave emphasis to the narrowing of the opportunity, wherein it differs from the usual attendance register. It's an improvement on the old idea, but keep it for pictures where you expect to play close to capacity, and even then you may have to juggle the figures a little.

Mr. Burke also dressed one of his ushers as Peter and put her in the lobby to distribute literature. Ordinarily a girl in tights might have offended, but Peter really isn't a person at all, and so it was all right. She also worked in a store window where there was a big Peter Pan display, but her best pull was the advertisement urging parents to send or bring their children to see the live Peter, on the lines of the department store Santa Clauses.



A Metro-Goldwyn Release

A STRIKING USE OF THE CUTOUT ON SINNERS IN SILK

A special police permit was necessary to use this figure from the 24-sheet at the Modjeska Theatre, Augusta, Ga., but it was worth all the trouble it caused J. L. Shields because it brought some unusually good results.

Editor Kadow

Add F. M. Kadow, of the Mi'adow Theatre, Manitowoc, Wis., to the list of editorial writers, for he has swung his program into a halfsize four pager that is not written entirely with the scissors and paste brush. He uses a lot of clip on his current attractions, but he realizes that the chief value of a newspaper lies in the house talk, and uses plenty of that. He reserves half of the last column of the back page for his mail address space and this is printed up with the Post Office permit, so the sheet can be locally mailed without the cost of a wrapper.

He retains the stunt of giving five free admissions each day, naming the lucky persons in the advertisement of the attraction for that day, and he offers a new one on a children's matinee.

In this he gives admission to any child under ten who presents a 1910 penny, brightly polished. He figures that the hustle to get a coin of the proper date will advertise the picture to the adults.



A Paramount Release

THE INDIAN ATTRACTED ATTENTION FOR NORTH OF 36

H. C. Farley dug him up to ballyhoo for the Empire Theatre, Montgomery, Ala. As Indians are scarce in that country the stunt got a lot of attention for the picture. North of 36 is not an Indian picture, but there are Indians in it.

Real Redskin is Good Attractor

Real Indians are scarce in and around Birmingham, Ala., so a sure-for-certain Indian, mounted and leading a second pony with a travoise got a lot of attention for North of 36 when H. C. Farley put him out in the interest of the Strand Theatre.

It might perhaps be objected that North of 36 does not class as an Indian story, though there are plenty of Indians in it, but this does not matter so long as the Indian is a good attractor, and he was because the town has seen few Indians since the Wild West shows went out of currency.

If you can get a couple of ponies you can work the same stunt with a made-up Indian, and a little papoose on the travoise will more than double the value of the idea. You will note that a string of bells around the led pony's neck adds to the attraction value of the stunt.



A Metro-Goldwyn Release

BUSTER CARRIED HIS OWN OCEAN IN AUGUSTA, GA.

The rocker foundation made it possible to get a wave effect with the aid of a concealed motor. The effect was heightened by rigging a bell to toll with the motion of the buoy. This display got special write-ups in the newspapers.

Maroons Buster on a Bell Buoy

Attracting enough attention to get newspaper notice, J. L. Shields, of the Modjeska Theatre, Augusta, Ga., animated his display for The Navigator.

Instead of a cutout, he made his own display with Buster on a Bell Buoy in a section of the ocean. It was mounted upon a rocker base so that the buoy apparently responded to the heave of the swell, and each time it rocked a bell tolled in very realistic fashion.

It really was a local sensation and contributed importantly toward unusually good ticket sales. People thought it was a wonderful display so they figured that The Navigator must be an unusually good comedy.

Mr. Shields does not tell how the motor was rigged, but you can figure out some way of hooking up the motor. If you want to make it even better, make a separate head for Buster and put this through a slot cut into the collar. Then carry a weight, pendulum-wise, well down below the pivot, so that the head will apparently swing to and fro. By broadening the belt you can animate the entire upper half of the figure, so that it will apparently be engaged in an effort to preserve equilibrium.

It worked just as it is for Mr. Shields.

Library Display Good Press Work

One of the by-products of the liberary hook-up which is becoming more and more common has been developed by the Cleveland Public Library, which seems easily to be the most alert and energetic organization.

This library gets a write up in the local papers and makes copy out of the various displays made on behalf of the films which may induce readers to call for suggested books.

For example, hooking to the Stillman on Peter Pan gave this comment in a local paper:

"Peter Pan" occupies center stage in the Public library this week. The book displays, "Peter Pan and the Never, Never Land" in the fiction division and "Peter Pan and his Friends" in the children's room, are illuminated by still photographs lent by Paramount.

A showcase exhibition in the literature division shows scenes from the film—also numerous photographs of Maude Adams and Betty Bronson in the title role. In this division are also Barrie's "Peter Pan in Kensington Gardens" and a copy of Harper's Weekly containing Charles Frohman's "The Man With the Magic Pen."

The book marker used in this connection carries eleven titles of fairyland fiction and four books of verse, all of which may be had from the library.

The Thief of Badgad carried eight fiction titles, four volumes of play and verse, four travel books, the life of Burton and one other title. The Cleveland institution does not merely advertise the film or the book from which the film has been made. It advertises the library, and we'll wager that many readers found the life of Burton as interesting as any fiction they ever read, and so may be led to other biographical works, which is what the Library was aiming for.

Stripped a Heading

About the sewest idea for So This Is Marriage was worked in Houston, Texas, when the local papers were induced to strip their engagement and marriage motives with the title of the play.

Passes to the showing at the Capitol Theatre were offered all who came under either classification.

More usual was a cross word under the caption, "Is Marriage a Puzzle?" with ticket prizes and the bridal couple in a car were sent around town, as has been done before. It all helped to make business for the Metro-Goldwyn.

Played Up Score

About the largest individual appeal on So Big at the Palace Theatre, San Antonio, Texas, was the local angle, the greatest stress being given the musical score arranged by the house director, Don Felice. This was swung over to the picture through the explanation that Felice had arranged the score to give the fine production the greatest possible chance. Felice is fertile in ideas and has materially assisted in the exploitation of a number of late First Nationals through the injection of some local angle.



A Paramount Release

BALLYHOO WAGON WAS MADE INTO LOBBY DISPLAY ON 36

After touring the streets, it was put into the lobby of the Strand Theatre, Birmingham, Ala., and D. Roscoe Faunce added a finishing touch by placing a cutout of Lois Wilson inside the wagon, with a cutout of Torrence leaning against the tailboard.

Puts Much Talk in Contracted Space

A three sevens is not much of a display in some towns, but its more than a lot in Chicago, where the heavy line rate makes advertising a big consideration, but Balaban and Katz have done a lot in this allowance because values are so well figured. Theatres would waste all of this space, and even more, on a display cut. Here two small



A First National Release

A LOT OF TALK

singles work just as hard as one larger cut and still have room to get a big display for a title that really is a best seller, thanks to the fact that is carries only five letters. It also gives Miss Moore her prominence through holding down the lines above and below. Six additional members of the cast are mentioned, the stage show is exploited in full and there still is room over at the left to tell about the departing attraction and the Sunday organ concert with two players at the console. It even gets over the flavor of the play with those costume sketches and gives the author a play-up through isolating her name to the left of the cut, where the eight point lines have as strong a value as would 18 point sunk into the body of the display. This entire space is a nice study in relative values. There are few big lines and yet the facts are put over forcefully and completely. In such work you need the co-operation of a good printer, but if you can get this you will save a lot of money and still get better results than with larger faces in larger spaces. This is an exceptionally good display both as to text, illustration and display.

Trimming the Cut Gets Good Results

In this advertisement of Loew's Valentine Theatre, Toledo, the regular plan book cut in the upper left appears to have been sliced to make it fit a smaller space, and the result is as good, if not better, than would have resulted from the use of the entire cut. There is a hairline rule at the right which may have been on the cut. If it was, it could be trimmed off with profit, and that portion of the space would then have appeared to be larger, and therefore more prominent. It would not seem that so light a line could have much effect, but it does contract the space. This cut seems to have been intended for a three column space. It is better in the two column width in this three by ten. The essential part of the drawing is preserved, along with the title. In the larger size it was useful to fill in space, where space was desired, but setting it over into the corner, instead of centering it gives a more compact layout and one that gives a better appearance. Very often you will find that you can trim down a cut to advantage and that a three column cut, cropped, will be better than the two column cut supplied on the title. You do not have to use the cut just as it comes from the press book. A better understanding of this fact will make for better advertising and economy of space. If you have a Metro plan book on He, look this cut up and see how neatly the Valentine has adapted a larger cut to its



A Metro-Goldwyn Release

CUTTING THE CUT

needs. The copy here is particularly good, but then most of the supplied talk on He is rather better than the average.

Pictorial Smash Is Real Seller

Pictorial advertising is good only when the pictures tell something of the story or suggest the locale. Much pictorial advertising is worth less than the paper it is printed upon, let alone the cost of cuts and space. But this display from the Capitol Theatre, Victoria, B. C., is something different. The top cut gives you the general color, the bottom strongly suggests action and in between is the dash of romance that tells the rest. This space is a little over 18 inches across six, but it is worth the increase because it is calculated to sell a number of additional tickets greatly in excess of the cost. The text is not overstrong, but it adequately backs the cuts and with such good cuts copy is less essential. First National publicity renders good service to exhibitors but this is rather better than even their high standards. That top cut, alone, should sell the picture, even in the face of other



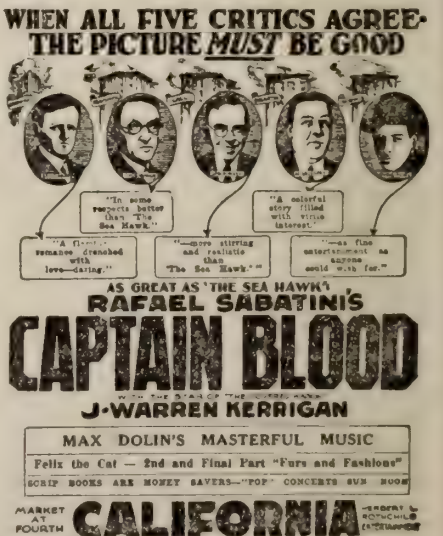
A First National Release

ADEQUATE CUTS

cattle pictures. If you can pass up the sort of picture this cut suggests you probably wouldn't give a nickel to see Harold Lloyd play a passionate love scene with Pola Negri. It is scarcely fair to compare this with advertisements from cities where the space cost is several times that of Victoria, but this is easily the best display yet sent in on Sundown and it is going to take something remarkably good to pass it. The cuts could not be bettered. The copy is susceptible of some improvement.

Good Idea Worth a Larger Space

The California Theatre, San Francisco, took a two fives to run this consensus of



A Vitagraph Release

GOOD BUT TOO SMALL

pinion from the local critics on Captain Blood. It's good; so good that it is a pity they did not take more space and get the idea over better. It is far too small to give value either to the portraits or the opinions, and few will guess that the smudges above the ovals represent the publication building of the various newspapers. No one can get the names of the critics, which are lettered in at the bottom of each oval. Few will even be able to guess that they are there. There is a fine idea here for getting solid with the newspaper men, but it is spoiled through too great an economy of space. It is an instance where economy means waste, for only the lower half of the display is worth much to the house.

Indefinite Cut Probably Sells

Just as a cut this illustration from the plan book of First National on Inez of Hollywood should not sell many tickets. There is nothing to it other than a girl and a lot of baggage. By all the rules it should get



A First National Release

PROBABLY SOLD SEATS

no particular interest, and yet we imagine that it did help the Rivoli Theatre, Baltimore, to get them in. The girl is Inez herself, and her general getup suggests that she must be a pretty fast stepper and that a story about her cannot be particularly tame, so she makes interest for the title, and this is what lines them up out front about half past seven or eight o'clock. First National has used this same general idea on a number of recent pictures, and it seems to have worked well with all. The cut seems to have become standard on this type of picture, and from its frequent use it evidently is favored by the exhibitor. It gives plenty of room for sales talk which is made an intimate part of the cut, and if you do not like what the press agent has written, it is a simple matter to notch the cut and set in your own version.

Three Column Ad Reduces Nicely

This advertisement from the Tower Theatre, St. Paul, is the same size as the original, though in this measure it might be a reduction from the three-column space from which it is originally derived. Apparently the larger display from the press book was cut out, the other text lettered in and the whole reproduced in this size. This works as nicely as though the display had been planned for this space. In a space so small it would not be advisable to try and set in type, but since this seems to be a reduction,



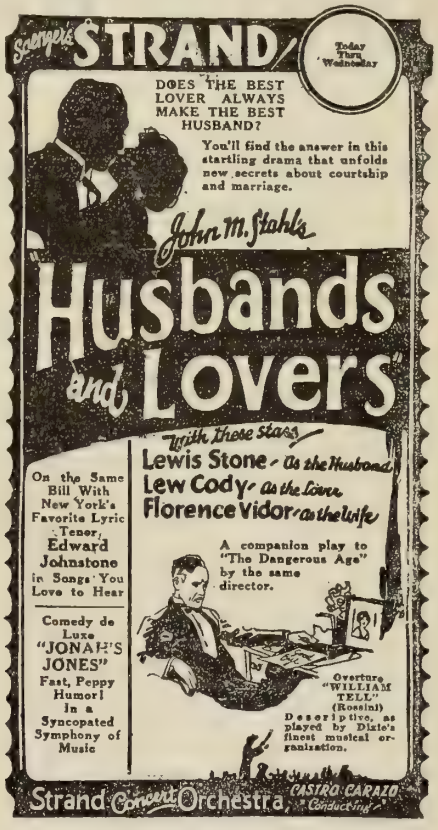
A Metro-Goldwyn Release

A CUT DOWN ATTRACTOR

it would have been possible to have had these lines set in clear faces of larger size and pasted onto the cut copy. For that matter reproducing only the upper portion of the display and setting the rest in straight type would have worked very nicely. Making the reduction by the line cut process retains the stipples and while this gives a fine screen, the reproduction is better than an original half tone in the same screen would have yielded. Very often a cut will be found in the larger sizes that can be reduced with better results than can be had from a half tone made directly from one of the stills, and the cost will be less since the line cut costs about half what is charged for halftone. The Tower has done well with a three-inch single.

Gets Bold Showing in Two Column Ad

The New Orleans newspaper from which this advertisement of the Saenger Strand Theatre advertisement is taken uses a greasy ink that gives a black, but rather smeary impression. Much that other houses can do is not practical where such a newspaper condition exists, but the house artist has achieved a distinct display for the title through a special drawing for a space only two columns wide through using a heavy reverse band for the title and putting the title into a large letter that can come through the reverse. He knows that he is certain of a strong black. The only trouble is that it



A First National Release

GETTING IT OVER

is apt to be too strong, so he makes the reverse work to the full and adds a silhouette cut in case the line scene cut falls down. The latter comes through fairly well in this instance, but with this type of ink the silhouette is safest. He uses one small three-line bank of all capitals, but most of the text is upper and lower, to invite the reader. We think that the press agent has done an excellent job on this example.

Virtue's Wages

Guy V. Kenimer supplied the two large department stores in Jacksonville with envelopes for the pay roll the week before he played Gloria Swanson in The Wages of Virtue. They were printed: "Here are your weekly wages. See Gloria Swanson's Wages of Virtue. Arcade next week."

Kenimer started his advertising on this picture when he had Her Love Story, six weeks earlier. He ran the bobbed hair contest on this, with reference to the long hair in the Love Story and the bob in Wages. Since then he had kept the title alive with screen slides and newspaper items, so he sold the play to much better than average.

The local handlers of Manhattan shirts in Fort Smith, Ark., refused to cooperate with the theatre. That did not bother John P. Read, of the Joie Theatre. He switched his hook-up to the Manhattan Cafe and got even more out of it.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"The Man Without a Country"

Fox's Excellent Production of Well-Known Story Should Please Patrons of All Ages and Classes

Reviewed by C. S. Sewell

The current season has witnessed an unusual number of noteworthy pictures, and well up in the front rank stands the Fox Film Corporation production, "The Man Without a Country," produced by Rowland V. Lee.

Here is a picture that seems to contain in a large measure the elements of audience satisfaction that spells box-office success. Based on the familiar story of Edward Everett Hale, which is known to nearly every school child, the bigness of its theme and the universality of its appeal is shown by the fact that it has not only endured through the years, but has been translated into many foreign languages.

The keynote of this is found in the fact that its basic idea is one that appeals to all classes and kinds of people and is fundamental in human nature—the love of home and country. Mr. Hale's story played upon this in a masterful manner, and this spirit has been caught in transferring it to the screen.

To begin with, we have here a real story based on a powerful theme. The story of a young soldier whose youthful ambitions and impetuosity led him in the wrong channel and causes him to declare that he never wished to see or even hear the name of the United States again. His wish was granted, and for years he roamed the seas as a prisoner aboard naval vessels, always kept away from shore and with no one allowed to even mention this country in his presence.

How he gradually repented of his folly, and as years rolled on came to love the United States with a passionate devotion and finally, as a very old man dies just after receiving a pardon from President Lincoln and learning about the changes and growth of our wonderful land, furnishes a theme that is poignant in its pathos, powerful in its appeal to patriotism, and intense in its drama.

The very simplicity and straightforwardness of the story and its fidelity to logic enhances the intensity of its play upon the emotions, chief among which is its pathos. The hero's plight elicits an unusual depth of sympathy for, in addition to his deprivation of his native land, there is the beautiful love of his mother and his sweetheart which lasted through the years.

The conventional, happy ending is absent; it would be out of keeping with the story. There is, however, a beautiful and self-sacrificing love, with the sweetheart, now an old woman, passing away after she feels her lifework is ended in securing the pardon and the hero experiencing a peaceful and happy death. There won't be many dry eyes in your audience during these scenes. The only concession here is the use of a phantom effect in showing the couple, as they were when young, reunited in spirit.

The hero's years on the seas and his early career as a soldier offer almost unlimited possibilities for action, and there is no dearth of it, but Director Lee has chosen his episodes with restraint, concentrating on an Indian fight, a storm at sea on an old, wooden frigate, a gala occasion on Decatur's flagship after his success in Tripoli, and a fight with a pirate ship. Every one of these are magnificently handled and intensely realistic and serve to advance the drama. The most spectacular is the fight between the two wooden ships, with hundreds of men in hand-to-hand encounter. This need not fear comparison with similar scenes in other big pictures.

In short, the material side matches the bigness of the theme and story, for we see hundreds of men in action as Indians, soldiers, sailors, pirates, and many ships of various types from Burr's flotilla of barges to large wooden merchantmen and frigates.

Mr. Lee's direction is excellent and every member of the large cast does good work. Edward Hearn, as the hero, is at his best and gives a striking performance. Pauline Starke is excellent as the sweetheart, and the others, too numerous to mention, enter admirably into the spirit of the story and do fine work. Special reference should be made, however, to George Billings in his remarkable characterization of President Lincoln

With pathos and patriotism as the outstanding appeal of the story and stirring action, romance and comedy relief to back them up in a truly big production, "The Man Without a Country" should appeal to young and old of both sexes alike.

Cast

Lt. Nolan.....Edward Hearn
Anne Bissell.....Pauline Starke
Mrs. Nolan.....Lucy Beaumont
Aaron Burr.....Richard Tucker
Lt. Riddle.....Earle Metcalf
Lt. Harper.....Edward Coxen
Maj. Bissell.....Wilfred Lucas
Col. Morgan.....Francis Powers
Peter.....Harvey Clark
Capt. Shaw.....William Walling
Capt. Danforth.....William Conklin
Capt. Kearney.....Edward Peil
Pres. Jefferson.....Albert Hart
Pres. Monroe.....Emmett King
Pres. Lincoln.....George Billings

Based on story by Edward Everett Hale.
Scenario by Robert N. Lee.
Photographed by G. O. Post.
A Rowland V. Lee production.
Length, 10,000 feet.

Story

During the turbulent period at the beginning of the nineteenth century, Lt. Nolan, a brave officer at a frontier post, comes under the sway of Aaron Burr, who is planning to establish a new colony in the West, and when Burr is arrested for treason Nolan declines to reaffirm his allegiance to the United States, but says he hopes he will never hear of the United States again. A court-martial gives him his wish and he is placed on a war vessel with instructions that he be kept away from the country and no mention ever made of it in his presence. Years pass, during which he is transferred to ship after ship, and he regrets his rash remark, but to no avail. He is with Decatur at Algiers, renders assistance to the country he has spurned during a storm at sea and in an encounter with a pirate ship loaded with slaves. All this time his sweetheart tries in vain to get him pardoned. The beginning of the Civil War finds him a broken old man, passionate in his love for his country. Realizing that death is near, he begs the captain of the ship to tell him about the United States, and the captain does. Nolan's sweetheart, after appealing to ten presidents finally persuaded Lincoln to pardon him, and just after the receipt of the pardon Nolan dies. At almost the same moment his sweetheart, realizing her life work is ended, also dies.

Features Reviewed In This Issue

Back to Life (Associated Exhibitors)
Jimmie's Millions (F. B. O.)
Lost World, The (First National)
Man Without a Country, The (Fox)
New Toys (First National)
Quo Vadis (First National)
Taming the West (Universal)
Man in Blue (Universal)
Top of the World (Paramount)

"Quo Vadis"

First National Offers a Splendid Spectacle in an Italian Production with Emil Jannings

Reviewed by Epes W. Sargent

"Quo Vadis" was one of the first big pictures to be made. Along with "Cabiria" and "The Inferno" the foreign-made productions in full length made the American invasion while we still clung to the one and two part stories. It was a wonderfull production for those days, but it would not well stand comparison with the present magnificent production by the same director. It is interesting to compare the two versions if only to note the splendid progress made in presentation, lighting and photography in the past few years.

Technically this presentation is unusually good, but, like all spectacles based on heroic plots, there is too much detail to permit of character intimacy. There is too much ground to be covered. The result is that in the earlier portion the story moves but slowly, but works to an exciting and gripping finish. Sold as a spectacle, this should make a great audience picture. It should

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Schenectady Exhibitor Proves Necessity Is Invention's Ma

T. E. Loomis, owner of the Cozy Theatre in Schenectady, N. Y., is a firm believer in the old adage that "necessity is the mother of invention." In connection with his theatre, Mr. Loomis has been making a nice little piece of change on the side by selling pop corn to his patrons. Right there, the trouble started. After the boys had consumed the pop corn, they proceeded to blow up the bags and crack them between their hands. The procedure frightened some of the staid patrons. Mr. Loomis did a little thinking, then journeyed downtown, and bought a cheap punch. Now every bag, before it is filled with pop corn, has from three to four punch holes in the bottom.

Peter C. Vournakis has become manager of the Strand in Watertown, owned by John C. Lamon, who took over the lease last week from Fred Perry, who has been running it for the past year. Mr. Vournakis, one time leased the theatre but disposed of the lease to Charles Sesonske, formerly owner of the Avon in Watertown, now of Johnstown. Mr. Perry has gone with the Robbins interests.

Ben Apple has resigned as secretary of the Albany Zone Committee. His successor has not yet been named. Exhibitors throughout the territory are looking more and more to the Zone Committee for all sorts of information and assistance. J. J. R. McLoughlin, who runs "Jim's" Theatre in Poland, receiving film in poor condition last week, wrote of the headquarters of the Zone Committee asking the secretary to inspect the film on its return to a certain exchange here. Frank E. Green of Castleton was a caller at the Zone headquarters during the week.

Walter Suckno of the Albany and Regent theatres in the Capital City has both ideas and nerve to execute them or at least make the attempt. The other day, Mr. Suckno showed up at the Hotel Ten Eyck with a large frame containing a lithograph of a picture which he was running at the Albany Theatre, asking the manager if he might display it in the lobby of the exclusive hostelry. Mr. Suckno is doing plenty of exploitation and is packing the Regent to its doors one night a week with amateur acts along with his pictures.

"When's the next train to Utica?" is the invariable remark of John Augello of the Family Theatre in Utica, every time he hits Film Row. Mr. Augello is an extremely busy man, generally coming into town on one train, losing the next one back, but managing to catch the one that follows. He was in town the past week, booking for his house as well as the National Catholic Welfare Hall in Utica.

Does Jake Rosenthal of the Rose Theatre in Troy believe in signs? May be he does and maybe he doesn't. Anyway, there is a sign in his private office with the following significant wording: "Say it with hootch. The flowers come later."

The Mark Strand in Albany is doing its best these days to bring about less talking on the part of patrons, not only during the feature picture but also during the musical numbers, the news reel and the comedy. At every show a slide is running asking patrons to refrain from talking and ending by "We all thank you."

Little Falls may be a bit of a hick town to many, but Bob Wagner of the Gateway Theatre gives it the atmosphere of Old Broadway as he appears each night at his theatre wearing a dress suit and looking, as one of the women said, "fit to kill." Mr. Wagner is wondering exactly how he should take the remark.

Jake Golden of Harmanus-Bleecker Hall in Albany did a good stroke last week, when he landed Stephen Boisclair as his organist. He probably paid a pretty penny, but Mr. Boisclair is worth it and has been a contributing factor in drawing crowds to the Leland. Mr. Golden is using much newspaper advertising these days and the change from burlesque to pictures at the Hall appears to have been a wise one.



NORMA SHEARER
A Metro-Goldwyn-Mayer featured player

Not content with his recent financial worries, Ben Apple of the King Theatre in Troy is deliberately seeking worries of a different sort; in fact, putting himself out of the way in order that he may indulge in a new worry. Yes, crossword puzzles.

A brother of the late William Berinstein, who was at the head of a chain of houses in Elmira, Troy, Albany and Schenectady, was in Albany last week on business from Los Angeles, where he has a theatre.

Location goes a long ways towards a theatre's success, and the fact was never better illustrated than one day last week when a friend inquired of Jake Rosenthal of the Rose in Troy how he was getting along.

Daniel Macksay, former owner of the Star in Herkimer and one of the real old timers in the business, passed away last week.

"My business is as good in the summer as in the winter," replied Mr. Rosenthal, "and I am playing to capacity business these days. It holds up in summer, for my house is located in a neighborhood where the homes are without porches or yards and I keep my theatre, with fourteen fans going, cooler than the sidewalks. There is the answer."

The Rose will observe its second anniversary Easter Week. During St. Patrick's Week, Mr. Rosenthal will run a straight week of what he terms "Paddy pictures."

Someone has been unkind enough to dud Charles Sesonske of the Grand in Johnstown, who weighs about 120 pounds, "Hercules Sesonske." The nickname doesn't worry Mr. Sesonske a bit, for he is playing to capacity day in and day out, running burlesque each Wednesday night, the show jumping from Elmira to Johnstown and thence into Schenectady.

"Al" Lemay of the Lincoln in Troy was tempted to do something desperate last week when he found a film "patched" by the simple expedient of using an ordinary pin. On another occasion Mr. Lemay found that someone had stuck a wad of gum against the film.

What's all this about Bill Smalley of Cooperstown, Oneonta and the Lord knows where, taking over Shaul's Theatre in Richfield Springs? That's the talk, and you know Mr. Smalley has the habit.

Rae Candee of Utica gave a couple of wheezes last week and then threw up the sponge, as he went home sick with the grippe. A couple of doses of "quinine and" brought Mr. Candee back to Nate Robbins, and the latter was able to journey up to Watertown and look things over.

Here's wishing we were with you, Mike

(Continued on next page)





Conway Tearle and Sigrid Holmquist as they appear in "School for Wives" a Vitagraph production

Buffalo, N. Y., Exhibitor News

A fifteen year lease has been taken on the Majestic Theatre in Hornell, N. Y., by Nikitas Dipson and John R. Osborne of Batavia, N. Y., and James Cranides of Olean, N. Y. The new owners will take possession March 1. A sum approximating $150,000 is said to have been involved in the transaction. Mr. and Mrs. Fred F. Peters built the Majestic in 1912 and have been operating it since. The new owners plan to enlarge as well as remodel the house and install a large orchestral organ. Messrs. Dipson and Os' rne operate the New Family and Grand at Batavia, while Mr. Cranides is head of Affiliated Theatres of Olean. It is reported that Messrs. Dipson and Cranides plan to get control of a chain of houses in Western New York.

Al Beckerich, manager of the Loew's State, again was chairman of the Milk Fund drive in Buffalo theatres last week. Every house in town co-operated in the movement to provide canned milk for the suffering children of the Near East. Barrels were placed in lobbies and it did not take long to fill them.

It is rumored that the J. Meyer Schine Theatrical Corporation is negotiating for the lease of the new theatre that the Farber Brothers are erecting in Batavia, N. Y., and which will be ready for opening in April.

As a special music attraction this week, Manager Arthur L. Skinner of the Victoria presented Henry M. Hoffman in a series of comparison recitals with the Steinway Duo-Art, through the courtesy of Denton, Cottier & Daniels. Mr. Hoffman will appear in other Buffalo community theatres.

Fred Strasser of the Emblem Theatre, an East Side Community theatre, was fined $25 for the alleged admission of a child under 16 unaccompanied to the house.

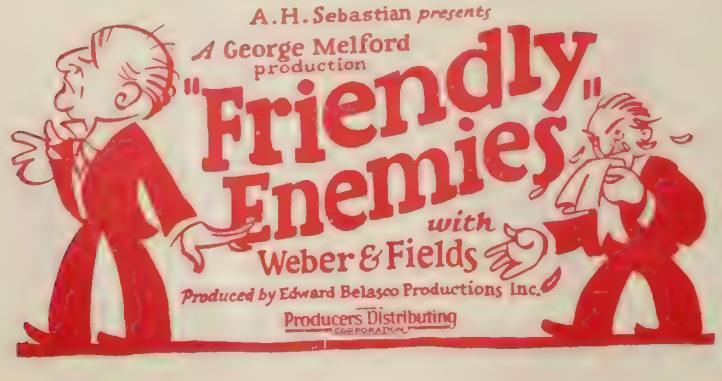
Charlie Hayman is enlarging the stage of the Strand, Niagara Falls, so that the house can better accommodate the big acts in the Pantages vaudeville which he has added to his bill.

Employes of the Victoria Theatre held a banquet and dance on the stage of the popular West Side community house on February 17. Manager Arthur L. Skinner acted as master of ceremonies and Walter Hays, president of the M. P. T. O. of N. Y., was the guest of honor.

Exhibitor News and Views welcomes your letters.

Straight From the Shoulder Reports department welcomes your tips on pictures you have run.

Moving Picture World welcomes your suggestions for its betterment.



Albany, N. Y.

(Continued from preceeding page)

Kallet, if by any chance you read this little squib as you sit beneath the waving palms on the Florida east coast. Mr. Kallet, who runs the Madison in Oneida, left for the South on Monday.

There was a time when Sam Hochstim of the Star in Hudson could be found around the theatre or the hotel lobby or the Elks Club after hours. But that's no more. Exhibitors see but little of Mr. Hochstim, as he trots straight home from the theatre. Yes, he was married a couple of months or so ago.

There is no fooling Thomas Shean of the Rialto in Massena when it comes to the wording of contracts. Mr. Shean is a lawyer as well as an exhibitor, weighs about 220 pounds and looks powerful enough to shoulder almost any sort of a situation and get away with it. He was along Film Row last Wednesday.

Walter Hays of Buffalo, president of the New York State M. P. T. O., spent last Thursday in Albany. Mr. Hays said that business was up to normal in the cities in which he operates, with the exception of Syracuse, which has been off for the past five months. In company with Jules Michaels, Mr. Hays was in Syracuse on Monday at a luncheon at the Hotel Onondaga, as part of a program to enlist the membership of the Syracuse exhibitors in the Buffalo zone. Mr. Hays said that 99 per cent. of the exhibitors of the city attend and that they joined to a man, Syracuse contributing about $1,000 to the expense of maintaining the Zone.

What a howl has been going up from the Troy Theatre during the last few days. Five of its employes dug down in their jeans to the extent of $5.30 apiece. It all came about when Benjamin Stern organized a team consisting of Gamble, Anderson, Burleigh, Miles and himself to bowl what was considered an ordinary team from the Elks. Little more need to be said as to the score.

Southward they wing their way. "Al" Elliott, who has the Rialto and the Playhouse in Hudson, leaves on March 1 for Daytona, Fla., to become the guest of O. S. Hathaway, a former exhibitor who had houses in Middletown, Oneonta, Binghamton and elsewhere, and who is "worth all kinds of it."

The Schine brothers booked two serials the past week for their entire circuit, these being "Galloping Hoofs" and "Idaho." Both Meyer and Louis Schine, as well as Ben Davis, were down from Gloversville for the Naked Truth Dinner in New York, Albany contributing Frank S. Hopkins and "Alec" Herman.

Max M. Gutstadt, manager of the Lyceum Theatre in Ithaca, died last week after a brief illness. Mr. Gutstadt came to Ithaca from Syracuse about thirty-five years ago and was the first manager of the Lyceum. Later he became its owner, selling out his holdings a short time ago but continuing as manager.

Women residents of the Pine Hills section in Albany play so much bridge these days that C. L. Gardner of the Pine Hills Theatre is running matinees on Saturday afternoons only. Mr. Gardner reaps a harvest throughout the entire year from his ice cream and candy stand in the lobby of the theatre, but refuses to yield to the persuasive talk of any automobile salesman. Mr. Gardner, without so much as a blush, declared last week that he intended to run his present car until it fell apart.

Paul Revere has nothing on Tony Veiller of the Lincoln Theatre in Troy when it comes to midnight rides. Tony journeys back to Albany every night after the theatre closes, using a car which he recently bought for $75 in negotiating the eight miles. The other night the fog was so thick that it could be cut with a knife and Tony took something more than an hour to cover the distance. His car has what he terms "a mother-in-law's seat" in the back.

Fine Weather Brings Showmen To Pittsburgh; All Optimistic

The spell of beautiful weather experienced in Pittsburgh recently evidently had an effect on out-of-town exhibitors, for they came to Film Row in droves. Looked like there was a convention in town, so many of the theatre owners coming in to transact business at the exchanges. The best part of it all was the general air of optimism among them. On all sides were heard expressions that business is going along pretty nicely, with prospects looking good for the next few months, as in many towns, mills and mines that have been shut down for some time are again beginning to operate. Among the out-of-towners seen on the Row were:

George Panagatocas, Johnstown; George Communtzis, Morgantown; Wm. Gray, Monongahela City; Carl Becker and F. L. Farman, Butler; Joseph Bell, Fayette City; C. M. McCloskey, Uniontown; Michael Rosenbloom and "Bobby" Coyle, Charleroi; J. George Schweitzer, Titusville; Tom Wright, Brownsville; Harry Petz, Youngwood; B. W. Redfoot, Windber; M. Roth, Phillipsburg; Paul Thomas, Greensburg; John McKenery, West Newton; O. J. Sybert, Moundsville; Pete Parros, Erie; S. A. Nesbit, Sr., Rochester; A. Farkas, Johnstown; S. Crangi, Koppel; Sam Bianco, Clymer; C. B. Pascoe, Somerset; James Retter, California; Ben Burke, New Castle; Sam Haimovitz, New Kensington; John Perino, Arnold; Barth Dattola and Guy Ida, New Kensington; Charles Feinler, Wheeling; Jake Silverman, Altoona; Walter Silverberg, Greenville; John Schweitzer, Natrona; B. E. Cupler, Sam Lichter and Nat Walken, Washington; Wm. Wheat, Sewickley; Nick Anas, Wellsburg; Jack Mapel, Pt. Marion; Maurice Baum, State College, and Mr. and Mrs. Tom Kinney, Franklin.

A. S. Davis, general manager of the Rowland and Clark theatres, Pittsburgh, announces a novel popularity contest, the prizes for which are free trips to Atlantic City. Eleven young women and their mothers, or anyone else whom they may choose, will be given free trips to the great American seaside resort, one each from the eleven Rowland and Clark theatres in Pittsburgh and vicinity. The details of the plan were evolved by Milton D. Crandall, head of the publicity department for the R. & C. theatres. The main object of the contest is the selling of book tickets.



ELINOR GLYN

novelist: supervising production on her own widely known work, for Metro-Goldwyn-Mayer; she is busy with "His Hour" at present

The new Elkins Theatre, which is a part of the newly constructed Moose Building at Elkins, W. Va., has been opened, with C. P. Hendrick in charge.

Employes of the Columbus Amusement Company, New Kensington, met at the Liberty Theatre recently to organize a mutual welfare and social association operated by themselves to receive the full co-operation of the management. A committee composed of the following was appointed to draw up a constitution and working agreement: Mr. Bellingham, Mr. Shepard, Mrs. Young and Miss Morgan from the Liberty; Mr. Michelich from the State; Mr. Clinton from the Columbus; Mr. McCloskey from the Imperial; Miss Moore of the executive offices, who will act as temporary secretary to the committee.

Warren B. Dygert, Sr., former Pittsburgher and father of Warren B. Dygert, Jr., managing director of the Kenyon Theatre, and H. B. Dygert, publicity director for Loew's Aldine, passed away at his home in Roselle Park, N. J., on February 4, at the age of 62 years. Several days later the father of Mrs. Warren B. Dygert, Jr., who lived directly across the street from the senior Dygert, was called by death.

Sam Gould is remodeling and enlarging the Gould Theatre on the North Side, most of the improvements being made to the front of the house. The work started on February 9 and will take about five weeks to complete. The alterations are being made without closing the house.

Iowa

The Jewel Theatre, Anthon, Ia., has been repaired and re-opened since its recent fire. C. F. Lyons is proprietor.

Lyman & Grove have sold the Wonderland at Newell, Ia., to Peter Madsen.

J. W. Cutshall, Dubois, Ia., has sent out a notice to the people of the town that unless they support the theatre better he will close.

C. W. Morgan has sold the Palace Theatre in Murray, Ia., to Harry G. Shields. W. H. Mills has bought the Princess Theatre at Montezuma, Ia., of F. E. Bryant.

D. S. Litson has bought the Empress Theatre at Chelsea, Ia., from Frank Adams.

George Adams has bought the Grand Theatre at Cedar Rapids, Ia.

Bravely Averts Panic

The cool-headedness of Clayton Sipple, projectionist, and members of the orchestra averted a panic in the Strand Theatre, Erie, Pa., the other night when fire which started in a store next door filled the theatre with smoke and drove several hundred people into the street. Sipple stuck to his post, and after binding a wet handkerchief over his nose and mouth, continued to run the picture until Manager Fordham informed him everyone was out of the house. Then Sipple collapsed and was taken home. The orchestra also continued to play as the house was filling with smoke. Calmed by the coolness of Sipple and members of the orchestra, the audience filed from the Strand in an orderly manner.

Texas

Sex pictures are most harmful to children and also for adults, so W. E. Paschall, manager of the Palace and Elanany theatres at El Paso, Texas, told the Parents-Teachers Association at that place. He advised non attendance when immoral pictures are shown at a theatre.

M. L. Levine, owner of the Ideal and Majestic theatres at Corsicana, Texas, has purchased the Palace, Grand and Sen theatres at that place and installed T. B. Noble as general manager.

A. V. Wade, who has taken over the Greenhill Theatre at Gainesville, Texas., has closed the theatre for improvements. A cooling system and a new organ costing $10,000 will be added to the equipment.

Manager Ballinger of Ennis, Texas, has disposed of his interests to Manager Cooper of Ennis, Texas, who will operate two shows.

Cranfil H. Cox has purchased the Crystal Theatre at Gilmer, Texas.

W. F. Jones of Archer City, Texas, has purchased the Queen Theatre at Olney, Texas, from Manager Richardson, who retires.

Mrs. Mary McNeese has purchased the Itasca Theatre at Alice, Texas.

Jack Lilly has opened his new theatre at Greenville, Texas.

A. Simon will build a new $75,000 theatre and store building at Brenham, Texas.





ANN MAY
leading lady for "Lefty" Flynn in "O. U. West" which F. B. O. will release soon

Cincinnati

The Rialto Theatre, Hamilton, Ohio, recently played "Kara," a mystic act, in addition to the regular picture program. It resulted in quite an advance in receipts for the week.

The Cozy Theatre, Cleveland, Ohio, has changed hands, now being under control of R. B. Wilkinson. M. C. Barth formerly had the house.

There is a rumor going the rounds that a new movie house to cost in the neighborhood of $200,000 is to be erected at Middletown, Ohio, by Cincinnati capital, but no verification of the rumor can be secured.

According to architectural reports, a new theatre is to be erected at Portsmouth, Ohio, and although plans are in process of development, the exact site as well as the name of the owner are being withheld. The estimated cost is reported at $200,000.

W. T. Arnos, South Euclid, Ohio, will erect a new house at the corner of Mayfield and Green streets, to cost $150,000.

From a list of 300 names submitted for a new theatre recently opened at Ravenna, Ohio, the name of Ohio was selected, the winner receiving a prize of $25.

C. C. King of Piqua, Ohio, has been appointed managing director of May's Opera House in that city. Gordon Hake will be retained as manager of the house.

Canada

George A. Graham, manager and owner of picture theatres and exchanges in Winnipeg, Manitoba, for thirteen years, will build a suburban picture theatre on Portage avenue in the St. James district. The new house is to cost $30,000. He has organized it as a joint stock company with many residents of the neighborhood taking shares in the enterprise. Construction has been started.

J. E. Lynch, manager of the Capitol Theatre, Regina, Sask., and Mrs. Lynch were recently given a surprise party at the theatre and presented with an engraved silver tea service, the gift of the Capitol staff and a mark of appreciation for cordial consideration.

J. C. Kennedy, formerly manager of the Regent Theatre, Ottawa, and more recently in charge of the Capitol Theatre, Peterboro, Ontario, has been transferred to Fort William, Ontario, by Famous Players Canadian Corporation, Toronto, where he is now the manager of the Orpheum Theatre.

Leonard Bishop, manager of the Regent Theatre, Ottawa, has adopted the "conversational style" of newspaper advertising for attractions at the theatre. This comes in the form of a personal statement, worded in breezy manner, set up in two column width and signed by the name of the manager.

Elwood Hall Jones, former manager of the Playhouse Theatre, Winnipeg, was arrested February 13 by Winnipeg detectives on the charge of defrauding the Provincial Government out of $103 for amusement tax collected at the theatre. The Playhouse opened a short time ago but closed again after a short period.

The Columbia Theatre, a thriving neighborhood theatre in Ottawa, of which W. H. Maynard had been the proprietor for some time past, has been offered to prospective exhibitors on a leasehold basis by James S. Wilson, 256 Kent street, Ottawa.

J. M. Franklin, manager of the B. F. Keith Theatre, Ottawa, was elected a director of the Ottawa Humane Society at the annual meeting of the organization at the Chateau Laurier, Ottawa, on February 12.

South Dakota

The Liberty Theatre at Faith, S. D., was destroyed by fire recently. O. W. Kelly is the proprietor. Loss to surrounding buildings is alleged to be $50,000.

The Strand Theatre at Donald, S. D., has been purchased by Russell Sawyer, and the name has been changed to the Sawyer Theatre.

The Columbian is a new theatre opened at Ipswitch, S. D., by M. D. Sheldon. The new house has a seating capacity of 250.



POLA NEGRI
Impressive in the individuality of her Paramount portrayals

Detroit

John H. Kunsky, who is spending the winter in Miami, Florida, with Mrs. Kunsky and their daughter, Myrtle, is planning to enter his speed boat in the approaching National Speed Boat Races under the flag of the Palm Beach Yacht Club. Mr. Kunsky has ordered his boat shipped down to Miami. Other Detroit theatrical men who are sojourning over the cold months in Miami are Lou Cohen, of Ben and Lou Cohen, Inc., and Phil Kaplan, president of the Theatrical Advertising Co. They will spend six weeks in the South.

When the Kunsky-Balaban and Katz organization announced that Chicago would be the name of the big theatre they will build here, a number of protests against the name were filed. The Detroit chapter of the National Town and Country Club has been asked to protest officially against the name, Chicago, in favor of some other name that will have more of a local application.

A theatre without electric current isn't much good, as many Detroit managers in the East Side district can attest. Something happened to the Detroit-Edison's current one evening a few nights ago and the result was dark houses for more than a dozen managers. The loss mounted into several thousand dollars.



GEORGIA HALE
appearing in "The Salvation Hunters" for United Artists





ALBERTA VAUGHN
Who will star in F. B. O. series, "The Pacemakers"

Milwaukee

The Eau Claire Theatre Co. has completed a contract with the Eau Claire Book & Stationery Co. for 1,000 opera chairs for the Wisconsin, the new theatre the company will build this spring on its property adjoining the Elks club, Grand Avenue east. The site has been cleared of the buildings which stood on it, preparatory to start of building operations.

The bond issue to defray the cost of the new building has been fully subscribed.

Arkansas

Hugh Wall, owner of the Ozark Theatre at Berryville, Ark., has leased the Majestic Theatre at Green Forest, Ark., and will operate both houses.

The Palace Theatre at Greenwood, Ark., has closed. No other house is there.

Oklahoma

The Empire Theatre at Blackwell, Okla., is being remodelled.

The Petit Theatre at Hominy, Okla., was recently robbed by burglars entering a cabinet safe after the house was closed for the night.



Phyllis Haver is in her 1900 flapper's yachting costume which she wears in First National's "Her Husband's Secret"

St. Louis

Louis Stahl of the Union Theatre, Union and Easton avenue, St. Louis, Mo., had a jubilee celebration on February 15. He had a special matinee at 1 p. m. with the managers of the various St. Louis film exchanges and other prominents as his guests. "Movies" were taken and everything. Stahl has put the Union across big during the few months he has had it in charge.

H. Maxwell opened his Illinois Theatre, Sullivan, Ill., the past week with "The Last of the Duanes" as the feature. He reports excellent business. He closed his house in Hamilton, Ill., and moved the equipment to Sullivan.

Leo Landau of Granite City took in Moberly and Sedalia, Mo., during the week. He wanted to give a musical act the once-over.

'Tis said that when the new St. Louis Theatre, Grand boulevard at Morgan street, opens next June Junior Orpheum vaudeville will be the attraction, and that the Rialto Theatre, Grand just south of Olive street, will become a first-run picture house. The Rialto now is playing vaudeville from the Junior Orpheum circuit.

R. S. Medley has sold the Terry Theatre, Campbell, Mo., to H. L. Fox.

"Broken Laws" will open the new theatre in Jackson, Tenn., being erected by E. L. Drake. This house, which will seat 700, will play none but the best first-run pictures. Drake has a house in Lexington, Tenn.

The Euclid Theatre, Easton and Euclid avenues, St. Louis, operated by Mrs. William Young, has been closed. Mrs. Young will devote her entire time for the present to her Easton-Taylor Theatre.

Tom Reed has fallen for the radio. His wife reports that he has been home more during the past week than for any similar period in their twenty-five years of happy married life. Every moment he can spare from his varied business interests Tom is home, tuning in to hear what's in the air. But he is going to take off long enough to visit New Orleans for the Mardi Gras celebration. He is being accompanied south by Judge Nelson Lehman of Duquoin, Ill.

Leo Keiler has broken ground for his new $500,000 Orpheum Theatre, Paducah, Ky. It will play pictures and vaudeville.

Paragould, Ark., is to have a $60,000 new motion picture house. Bertig Brothers will build it and J. A. Collins is slated for the management.

Advices from St. Joseph, Mo., are that the construction of the Penn Theatre, 26th and Penn avenue, has been postponed indefinitely. E. H. Peskay plans to erect the theatre from plans prepared by E. R. Meier, St. Joseph architect. It will be one story, 50 by 150 feet, and cost upwards of $35,000.

Everyone is pleased to hear that pretty



CLAIRE DE LOREZ
with Bob Custer in "Fighting Speed" an F. B. O. release

Miss Helen Avey, 17 years old, daughter of Chase Avey, proprietor of the Jolly Theatre, Columbus, Ky., is convalescent after a recent attack of pneumonia.

Reed Yemm of the Reed-Yemm-Hayes Circuit attended the convention of the Illinois bill posters held in Peoria, Ill., the past week.

The Dixie Theatre, Vandalia, Mo., has been taken over by Joe Wade of Briggsville. It was formerly owned by William Anderson.

Fortune is unkind to William E. Gray, proprietor of the New Rex Theatre, Pittsburg, Ill. A few weeks ago his child died, and now adverse business conditions have forced him to close his house down to two nights a week. Coal mines in the vicinity of Pittsburg closed because of lack of a market for their output.

Mr. and Mrs. I. W. Rodgers of Cairo, Ill., and Poplar Bluff, Mo., will go to New Orleans via boat for the Mardi Gras celebration.

Visitors of the week included: S. E. Brady, Cape Girardeau, Mo.; H. Maxwell, Sullivan, Ill.; John Marlowe, Herrin, Ill., and Leo Landau, Granite City, Ill.

WHATEVER YOU DO

Don't miss the announcement in this department of a series of exhibitor reminiscences.

You'll find it on page 897.

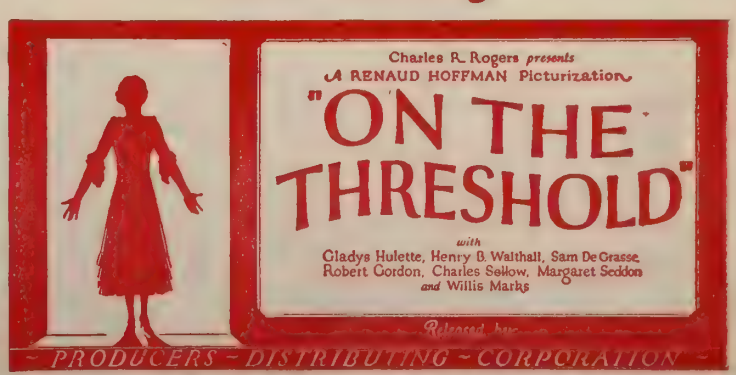
Turn over two pages and read.

Then write and tell us what was your most thrilling experience as an exhibitor.

Sure, you've got a good story in your system.

Pass it along.

Now Booking





Leatrice Joy, the dressmaker in "The Dressmaker From Paris" the Paul Bern production for Paramount, holds the mirror for one of the beauties posing as models—and Cecille Evans takes full advantage of the courtesy

News of the Illinois Territory

The new theatre at Bushnell, Ill., is going up on East Main street under the management of S. E. Pirtle, who has a chain of houses in the central part of the state. The new house will be called the Rialto and C. M. Albright will be the resident manager. In addition to the new house, the Pirtle circuit has the Cozy Theatre at Bushnell. Both houses will be under the supervision of Mr. Albright.

The new picture theatre at Hinsdale, Ill., will be erected by August Caron of Oak Park, Ill., for the Hinsdale Theatre Company, who are the owners of the new house. Work has started and will be rushed to completion at an early date this summer.

Pickpockets are plying their trade in the aisles of the Loop theatres. David Hersberg had a suspect arrested in the State Lake Theatre last week.

Bob Healy, formerly a well known exhibitor on the South Side, Chicago, is now connected with the Schoenstadt circuit in charge of the Garfield and Halfield theatres.

Manager Julius Lamm of the Douglas Theatre on the South Side, Chicago, is improving the programs of the house and using plenty of printer's ink to get his programs over to the movie fans in that part of the city.

The new State Theatre has opened at Hartford under the management of Joe Kizinski. The house will operate under a picture and vaudeville policy. "The Covered Wagon" was the opening bill.

The name of the Gem Theatre at Herrick, Ill., has been changed to the Palace by Jimmy Frailey, who has taken over the management of the house.

Another new picture theatre is projected for Springfield, Ill., by Frank E. Headley and other business men of the state capital. It is reported that the house will be used for both pictures and vaudeville when completed.

A. J. Meininger has been transferred as manager of the Ascher Merrill Theatre at Milwaukee to the Forest Park Theatre at Forest Park, Ill. He is succeeded at Milwaukee by Bill Seymour, well known manager from Detroit.

Joe Maxwell will open a picture theatre at Sullivan, Ill., in the near future, having closed the Photo Play Theatre at Hamilton, Ill., recently in favor of the new location.

The Strand at Griggsville, Ill., will reopen this month after having closed for repairs for a few weeks. The house is owned by Joe Wade.



Nebraska

The Sun Theatre at Omaha "hooked up" with the general radio craze for a week here as a special feature. Under this plan it arranged to have the artists broadcasting for the WOAW station here every night appear for a short time at the Sun and broadcast some of their selections over the sending station. They made a feature that drew a good attendance. "Dante's Inferno" was being shown the same week to capacity houses.

William Mayberry sold the Goldlight Theatre at Decatur, Neb., to C. L. Donchus.

Among the out-of-town exhibitors who were in Omaha recently calling on the exchanges were: Fred Mehaffey, North Bend, Neb.; Morris Smith, Sioux City, Ia.; Frank Berry, Messena, Ia.; William Hawley, North Platte, Neb.; M. H. Garvin, Holdrege, Neb.; H. F. Kennedy, Broken Bow, Neb.; Mr. and Mrs. A. Burrus, Crete, Neb.; Lee F. Cowger, Coin, Ia.; Mr. and Mrs. William Youngclaus, Jefferson, Ia., and Frank Smith, Carson, Ia.

H. Peterson has sold the Gem at Omaha to H. B. Symes.

M. H. Garvin, whose theatre, the Crescent, at Holdrege, Neb., was destroyed by fire just before it was completed and furnished, was in Omaha recently and indicated that he will rebuild the house. It was a $45,000 building.

G. E. Parks and E. G. Mitchell have bought the Opera House at Giither, Neb. I. D. Meyer was former owner.

O. E. Shuck has sold his interest in the Opera House at Bloomington, Neb., to Carl Doyen.

E. W. Borne has sold the Opera House at Craig, Neb. A. J. Miller is the new owner.

Max Winthroub has leased the Diamond Theatre in Omaha, which is being completely remodeled. It will be known as the Lake Theatre. It will have vaudeville and pictures combined.

Straight From the Shoulder Reports follow this newsy department and give you genuine exhibitor tips on picture performance. Read them and send tips to help others.



NINA ROMONA

Who looms as a potential screen star. She made her first appearance at the Metro-Goldwyn-Mayer studios in "Cheaper to Marry."

San Francisco's Police Chief's Son Is Star of New Picture

The Western premiere showing of "The Dancers," George O'Brien's first big picture, opened in a wonderful manner despite heavy rains which affected theatre attendance generally. Thanks to Nat Holt, manager of the California Theatre, and Director of Publicity Charles E. Kurtzman, this star is already one of the best known in this city. His illustrious father, Chief of Police Daniel J. O'Brien, watched the advance publicity campaign with much interest, but kept a "hands off" policy so that the success of San Francisco's new star might be credited fully to his work and to the regular methods of publicity. Most of the newspaper critics spoke very highly of the production and of the work of the local boy.

Harry David, for many years associated with the Portola and California theatres, San Francisco, in the capacity of manager, and for the past four years with Mack Sennett at Los Angeles as manager of this film man's theatre interests, has returned to his old home town and rejoined the Rothchild Entertainment, Inc., having been made house manager of the Granada Theatre.

Max Graf's new Egyptian Theatre on Market street, opposite McAllister, will be ready for occupancy in March. This theatre will be operated in conjunction with one a block further up the street and it is the plan to offer first-run productions simultaneously. While of small size, the theatre will be fitted with all modern conveniences and will be beautiful in their decoration.

The management of West Coast Theatres, Inc., has arranged with station KPO for the broadcasting of organ and orchestral music, as well as professional theatrical entertainment. Workmen are installing microphones, amplifiers and controls, and broadcasting will be commenced at an early date.

A. L. Gore, president of West Coast Theatres, Inc., is in San Francisco for an extended stay and is giving his personal attention to the plans for building a number of theatres in the residence districts.

Joe Bauer, who recentlly disposed of his interests in the Wigwam Theatre, San Francisco, will leave on an extended trip to Europe late in February.

A number of changes are scheduled for downtown theatres at an early date. Will King, who has held forth at the Strand for several months, is to make way for vaudeville and pictures, Beattie's Casino is to offer stock company attractions and the Hippodrome, long the home of vaudeville, is to become a straight picture house, featuring Warner Bros. productions.

Walter Barusch, formerly director of publicity for the California Theatre, San Francisco, has been made general manager of publicity for the Pacific States Theatres, Inc., which is opening a chain of houses. This circuit recently opened the Palace at San Leandro and the Franklin at Oakland.

Eugene L. Perry, manager of the Franklin Theatre, Oakland, assumed charge of this house just in time to select the ushers for the re-opening and has gathered a modern edition of the famous Florodora Sextette.

Under the direction of Manager Frank C. Burhans a matinee plan for kiddies has been inaugurated at the U. C. Theatre, Berkeley. The special performances are held Saturday mornings from 10 o'clock to noon and include historical and other educational subjects, dancing by children performers, community singing and story telling.

The many friends of P. J. Hanlon of the Virginia Theatre, Vallejo, Cal., and one of the best known and most popular exhibitors in California, are greatly concerned over his serious illness. He has been taken to a hospital for treatment and his condition is such that visitors are denied him.

A picture theatre will be built on the Alameda, San Jose, Cal., by Barnett & Phelps.

A. C. Karski and Louis Kaliski, who plan to erect a picture house at Grand, Lakeside and Walker avenues, Oakland, Cal., have purchased an adjoining lot and plans for the theatre are being revised.

Work has been commenced on the construction of a picture theatre at Hayward, Cal., to be operated by Pacific States Theatres, Inc.

The Monterey Theatres Company, Monterey, Cal., has been granted a permit to remodel and made additions to its theatre [illegible] Lighthou[illegible]



BETTY BLYTHE
Featured in "The Folly of Vanity," the Fox special, now at the Central Theatre, New York City.

Los Angeles

West Coast Theatres, Inc., will build a new theatre seating 1,500 at Huntington Park, a suburb of Los Angeles. The new theatre will be located on the east side of South Pacific boulevard adjoining the new Boulevard Hotel. The building will be of old Mission style with a large wide foyer. More than $250,000 will be expended on the building.

The new Egyptian Theatre at Maywood, a suburb of Los Angeles, will be completed in March, according to the announcement of the Mann-Walker Company. It will seat 1,500 and will be leased for a term of ten years.

Ed Garfield, manager of the Garfield Egyptian at Alhambra, gave a free admission ticket to every newsboy in San Gabriel, Alhambra and Monterey recently. The free show to the "newsies" was continuous, including the matin[illegible]

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PAULETTE DUVAL
to have prominence in "Cheaper to Marry" which Metro-Goldwyn-Mayer production she graces after a part in "He Who Gets Slapped"





Members of the cast for "Cheaper to Marry," the Metro-Goldwyn-Mayer production: left to right, director Robert Z. Leonard, Mae Murray's husband, Paulette Duval, Conrad Nagel, Marguerite de la Motte and Lewis Stone

News of the Kansas Territory

He does not forget faces—nor hands—T. J. Wilson, who operates the Bancroft and St. John theatres, suburban houses of Kansas City, told an assistant county prosecutor Saturday. Mr. Wilson said that on the morning of January 19 two men accosted him as he left his apartment and forced him into a motor car, robbing him of $371 in cash, a diamond stickpin valued at $125 and a watch valued at $25. On Wednesday Mr. Wilson said he got into a taxicab and recognized the driver as one of the bandits who had robbed him. He knew his face and hands, he said, because he had observed them closely during the robbery. A first degree robbery charge was filed against the driver on the strength of Mr. Wilson's testimony.

A "ballyhoo" artist, who is said to have "ballyhoed" good citizens of Manhattan, Kas., out of some hard earned money, including a worthless check for $42, is being sought by Kansas exhibitors. The man, a tall, slender fellow wearing glasses, a soft felt hat and brown suit, represented himself to Jack Gross of the Wareham Theatre as a ballyhoo artist, acrobat and what not. Then he proceeded to "collect."

The following openings, closings and changes of management of theatres in the Kansas City territory have been announced: Olympic Theatre, Clarksville, Mo., closed temporarily on account of lack of light and power, due to a blizzard; negotiations for the acquisition of the Zim Theatre and Opera House of Winfield, Kas., by the Miller interests of Wichita, Kas., are pending; O. K. Mason of Newton, Kas., also interested in the deal; the Mayflower Theatre, Florence, Kas., has closed temporarily; the Strand and Benton theatres, suburban houses of Kansas City, will enlarge their seating capacities, the Strand from 750 to 1,250 and the Benton from 825 to 1,125, according to J. W. Watson, manager.

The Victory Theatre, 105-7 East Twelfth street, Kansas City, one of the early landmarks of what now is the city's "theatre row," is to be razed to make way for a business building.

Walter Finney, manager of the Pantages Theatre, Kansas City, developed a new idea, as far as Kansas City publicity records go, the other day and the result was a three-column "spread" in the Kansas City Journal-Post. Mr. Finney "sold" the city editor the idea that a character sketch, showing all the duties of the various employes of the theatre, a first-run and vaudeville house, along with a feature story, would go over good as a Sunday story. And it did.

Seattle

Equalling the brilliance of a first night of a new theatre was the formal presentation of the new stage at the American Theatre, Bellingham, Wash., by Fred Walton of the Bellingham Theatres Co. The house was packed to capacity and crowds were turned away. When the asbestos curtain went up, revealing the gorgeous scenic curtain of henna, with its black and polychrome trim, the house rang with applause. A similar outburst greeted every new set. This company has the largest stage in the state, complete new lighting system, scenery and drapes. The cost was over $12,000. A full new floor was laid on the stage, of white maple, and new dressing rooms in large number have been equipped with all modern conveniences. A splendid symphony orchestra of twenty-five members was seated on the stage for the opening, and a clever page, with a green satin uniform and a huge book, made a stunning announcer. B. F. Shearer, Inc., of Seattle handled complete contracts for the work for the Bellingham Theatres Company. "Captain Blood" was Mr. Walton's opening attraction.

Through a most discouraging downpour, which would ordinarily kill week end business, the Liberty Theatre, Seattle, stood a double line over a block long out on Sunday on "The Thief of Baglad." On the opening morning the lineup reached over a block and a half by 10:30 a. m. The run will be an extended one.

A change has just occurred in Anacortes, Wash., which brings up for discussion several interesting possibilities. It seems that Frank Wade, who leased the Victory Theatre, neglected to make immediate renewal when his lease expired on January 31. B. B. Vivian, owner of the Empire, who at one time leased the Victory himself, stepped in and signed a lease on the house. All the equipment, chairs, lights, etc., belonged to Wade, who has removed them, making it seem an "empty victory" for Vivian. Now they are announcing that friends of Wade's will build him a new house in the downtown district, in direct competition to Vivian. It is not known whether B. B. will re-equip and operate the Victory. He could not be reached for a statement.

W. F. Kienitz, owner of the Kootenai Theatre, Libby, Mont., is going in for a spring renovating and refurnishing. He will have new carpets, drapes, decorations, lighting fixtures and loge chairs. His house seats 450. All of the work will be done while the house is running, by B. F. Shearer, Inc.

McDaniel & Anderson of the Liberty, Kalispel, Mont., one of the largest houses in the state, are installing a new blue silk plush stage curtain, and completely redraping the house.

Among the speakers of the opening day's program for the thirteenth annual Newspaper Institute, held at the University of Washington, at Seattle, last week, was Robert Bender, manager of the Columbia Theatre, a U. of W. Alumnus.

Jack Howard has resigned the management of the Neptune Theatre, Jensen & Von Herberg's suburban house in Seattle, and left for New York where he expects to remain permanently. He has been succeeded at the Neptune by Mr. Gwinn, formerly of Olympia.

R. E. Neal, of the Casino and Class A theatres, Spokane, was in Seattle this week adjusting his bookings after severing his business relations with J. W. Allender. Mr. Neal states that he contemplates no immediate change in policy. He has taken his brother, T. H. Neal, into business with him.

Jack Allender, who now has the Ritz, Majestic and Lyric, was in on a similar mission. While not interviewed directly, he is reported to have stated that he will put his houses on a second-run basis, and to that effect made a number of second-run feature bookings while here.



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News and Views, Moving Picture World
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STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

Associated Exhibitors

(Includes Selznick)

BROADWAY BROKE. Star, Mary Carr. A very good one; as usual Mary does her stuff well; a little slow at start but finishes up fine; some fine scenery in this. Tone, good. Sunday, yes. Special, no. Audience appeal, seventy per cent. All classes, town of 2,000. Admission 10-20, 10-25. J. E. Hubbell, Palace Theatre (350 seats), Worthington, Indiana.

COMMON LAW. Star, Corinne Griffith. A very good production; pretty deep for most people, but has some very fine acting by this wonderful cast; should have been condensed to seven reels, however. Tone, good. Sunday, yes. Special, yes. Medium audience appeal. All classes, town of 2,000. Admission 10-20, 10-25. J. E. Hubbell, Palace Theatre (350 seats), Worthington, Indiana.

DAUGHTERS OF TODAY. (7 reels). Star cast. The best picture that has hit Morgantown in years. A college picture true to life. Tone. good. Special, yes. Good audience appeal. Mixed class, city of 16,000. Admission 15-30. Herbert A. Shaw, Metropolitan Theatre (1,300 seats), Morgantown, West Virginia.

DEFYING DESTINY. Star, Monty Blue. This is a very good program picture; pleased nearly all, some said fine. Tone. good. Hardly suitable for Sunday. Special, no. Very good audience appeal. All classes, town of 2,000. Admission 10-20, 10-25. J. E. Hubbell, Palace Theatre (350 seats), Worthington, Indiana.

WOMAN TO WOMAN. (6,994 feet). Star, Betty Compson. A very good picture. Betty does some mighty fine acting, and Betty is good to look at. Pleased ninety per cent. Tone, good. Sunday, yes. Special, yes. Fine audience appeal. All classes, town of 2,000. Admission 10-20, 10-25. J. E. Hubbell, Palace Theatre (350 seats), Worthington, Indiana.

F. B. O.

AIR HAWK. (5 reels). Star, Al Wilson. As a thriller cannot be beat. Pleased a Saturday crowd and had them breathless. Tone, all right. Sunday, yes. Splendid attendance. College class town of 4,000. Admission 10-25, 10-40. C. W. Cupp, Royal Theatre (400 seats), Arkadelphia, Arkansas.

AMERICAN MANNERS. (5,200 feet). Star, Richard Talmadge. This is a real comedy, and full of pep, lots of stunts, and pleased everyone. We need more of this kind for our sick box office. Talmadge is a sure comer and when we have him again, all the kids will be back and most of the old ones. Tone, good. Sunday, yes. Special, yes. Excellent audience appeal. All classes town of 2,000. Admission 10-20, 10-25. J. E. Hubbell, Palace Theatre (350 seats), Worthington, Indiana.

DESERT DRIVEN. (5,840 feet). Star, Harry Carey. A good picture of its type but Harry Carey is getting too old for westerns. The fans want young heroes like Fred Thomson, Bob Custer, etc., and you can't satisfy them with the old timers any more. This was an excellent picture though and pleased the majority, although none raved over it. Tone, fair. Sunday, yes. Special, no. Fair audience appeal. General class, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

LIGHTS OUT. (6,938 feet). Star cast. This is a very good mystery picture with plenty of action and thrills; not a specialty but will go with any audience as good entertainment. Tone, none. Sunday, no. Special, no. Fair audience appeal. Family class, city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

MASK OF LOPEZ. (4,900 feet). Star, Fred Thomson. A better than average western, which pulled in a little better than average crowd on an extremely bad night. Fred seems to be getting "camera broke." His expression is improved. Tone, okay. Sunday, yes. General audience appeal. Rural class, town of 300. Admission 10-30. 15-40. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

NO GUN MAN. Star, Lefty Flynn. A fair picture; his valet brings out a few laughs. Quite a bit of shoot 'em up in it. Tone, fair. Audience appeal, eighty-five per cent. Robert Hines, Hines' Theatre, Loyalton, South Dakota.

SILENT STRANGER. (5 reels). Star, Fred Thomson. A little better than the most of his, which is saying plenty, as they are the most consistently good westerns we ever ran. Did extra good business. Tone, good. Sunday, yes. Audience appeal, one hundred per cent. Farmers and town people, town of 800. Admission 10-25. Firkins & Laws, Crystal Theatre (200 seats), Moravia, Iowa.

First National

ABRAHAM LINCOLN. (9,759 feet). Star, G. A. Billings. A pictorial history of the life of Abe Lincoln from cradle to grave, including love, marriage, political trials, and war of rebellion. Excellent cast. Historical value alone will draw if put over right. Tone, excellent. Sunday, yes. Special, yes. Audience appeal, one hundred per cent. Mixed class, city of 500,000. Admission 10-20. William T. Meeks. Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

BAD MAN. (6,404 feet). Star, Holbrook Blinn. Here's one that is a dandy. Story laid in Mexico, well acted, well directed, and a good story. What more can you ask? Tone, none. Sunday, doubtful. Special, no. Good audience appeal. Family class, city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

BRAWN OF THE NORTH. (7,650 feet). Star, Strongheart (dog). A real picture, one that will please. Also a clean picture of the north woods with beautiful scenery. Had lots of comps on this one. Tone, good. Sunday, yes. Town and country class, town of 650. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

CLASSMATES. (6,983 feet). Star, Richard Barthelmess. Another excellent story for Dick and he did it nicely as did the entire cast. While weather did not permit a large attendance, all were pleased that came. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

DANGEROUS AGE. (7,204 feet). Star, Lewis Stone. Old, but bought right. More favorable comments than on usual run of pictures. It tickles the men and creates a lot of talk. Made a little money and am satisfied. Town and country class, town of 700. Admission 10-25. J. B. Carter, Electric Theatre (250 seats), Browning, Missouri.

FLAMING YOUTH. (8,474 feet). Star, Colleen Moore. Pulled extra business. It seems to be a good bet for any size town. Bought it right. Made a little money in bad weather. Appeals to younger set. Town and country class, town of 700. Admission 10-25. J. B. Carter, Electric Theatre (250 seats), Browning, Missouri.

GIRL IN THE LIMOUSINE. (5,630 feet). Star, Larry Semon. Not up to expectations. Comedy situation is forced. Lots of slapstick which pleased the kids immensely. Good program picture and will get by. The ladies panned it. Frank H. Watton, Park Theatre, Lebanon, New Hampshire.

HER TEMPORARY HUSBAND. (6,722 feet). Star cast. Here was a picture I did not mortgage the theatre on the purchase price and which I put on with no great spread of printer's ink or other exploitation, but how those who attended did laugh. People for days afterwards asked me why I had not let them know I was to have such a splendid picture. It helped my business for a week. People like to be made to laugh, and this one will accomplish that end. Tone, good.

Now Booking



Sunday, yes. Special, no. Excellent audience appeal. Small town and rural class, town of 2,245. Admission 10-25. W. J. Powell, Lonet Theatre (299 seats), Wellington, Ohio.

HOTTENTOT. (5,053 feet). Star, Douglas MacLean. This is a dandy comedy drama that will please most any audience. In seven reels. The race is fine. Plot of play is good. Tone, fair. Sunday, no. Town and country class, town of 650. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

HUSBANDS AND LOVERS. (7,882 feet). Star, Lewis Stone. An excellent domestic drama and supporting cast. Everything to be expected in a sex picture. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

IN EVERY WOMAN'S LIFE. (4,258 feet). Star, Virginia Valli. Good program picture. Tone, okay. Sunday, yes. Special, no. Fair audience appeal. College class town of 2,100. Admission 10-25. R. X. Williams, Lyric Theatre (1,100 seats), Oxford, Mississippi.

MADONNA OF THE STREETS. (7,507 feet). Star, Nazimova. A good picture of its kind and it seemed to please. Very few comments, however. Sills always a favorite. Though Nazimova's work is good her name has no attraction for my people. Used as a program attraction. Tone, all right. Possible for Sunday showing. Fair attendance. College class, town of 4,000. Admission 10-25, 10-40. C. W. Cupp, Royal Theatre (400 seats), Arkadelphia, Arkansas.

PERFECT FLAPPER. (7,000 feet). Star, Colleen Moore. Splendid. Don't overlook this bet if you have not already played it. Nothing big but a picture that will absolutely get good business and satisfy. Tone, all right. Sunday, possible. Good attendance. College class, town of 4,000. Admission 10-25, 10-40. C. W. Cupp, Royal Theatre (400 seats), Arkadelphia, Arkansas.

SO BIG. (8,562 feet). Star, Colleen Moore. Colleen Moore in something you would never dream of her playing. This is Edna Ferber's novel brought to the screen by Miss Moore in such a convincing manner that it actually delights the public. This truly has been the "acid test" for this versatile star and she certainly has stood it. Recommend all exhibitors to secure it immediately. Tone, okay. Sunday, yes. Special, yes. Excellent audience appeal. Suburban class, town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

TWENTY-ONE. (6,560 feet). Star, Richard Barthelmess. An excellent production with wonderful acting on part of Dick and Dot Mackaill who almost carried away the honors. Cold snap held attendance low and no bell at the box office was rung. Can't blame the picture though, as all who saw it were well satisfied. Tone, fair. Sunday, yes. Special, no. Good audience appeal. General class, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Between Ourselves

A get-together place where we can talk things over

In response to friend Prescott's query regarding hold-over playing to get word-of-mouth advertising, that other good scout, L. O. Davis—you know he's running three theatres down in the vicinity of Hazard, Kentucky—comes in with a chat that's so corking good that I had to turn it over to my editorial chief, Bob Welsh.

That means I won't run it here; you will find it up in the front of the World—if not this week, then soon.

In the meantime, get the very sincere and worth-while talk on serials which a new friend, L. J. Dowling, of the Lyric Theatre, Syracuse, New York, has contributed for the betterment of serials and serial conditions.

Remember, boys—report early and often!—and come in whenever you have time, with some ideas that are worth the attention of the rest of "Our Gang."

VAN

Fox

AGAINST ALL ODDS. (4,850 feet). Star, Buck Jones. Great stuff. Keep Jones in westerns like this and he'll be okay. Tone, fair. Audience appeal, eighty-five per cent. All classes, city of 200,000. Admission 10-20. R. M. Kennedy, Royal Theatre (350 seats). Birmingham, Alabama.

LADIES TO BOARD. (6,112 feet). Star, Tom Mix. Different from most of Tom's pictures as far as type of story is concerned, and our patrons liked it very much. Poor attendance. Very cold. Tone, good. Sunday, yes. Special, no. Audience appeal. ninety-five per cent. Town and rural class. town of 1,028. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

LAST OF THE DUANES. (6,900 feet). Star, Tom Mix. Mix and Grey is the best combination I ever played. Did well on it, but had to suffer on some of the other pictures I booked with it. General audience appeal. Town and country class, town of 700. Admission 10-25. J. B. Carter, Electric Theatre (250 seats), Browning, Missouri.

TROUBLE SHOOTER. (5,702 feet). Star, Tom Mix. A fast action Mix picture. More action than Mix has been putting into his pictures. Will be liked by everyone. Tone, good. Sunday, yes. Special, no. Audience appeal, eighty-five per cent. Factory class. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

TROUBLE SHOOTER. (5,702 feet). Star, Tom Mix. A good Mix picture. Story differs some from the usual western and our patrons liked it. A real good small town picture. Tone, good. Sunday, yes. Special, no. Very good audience appeal. Town and rural class, town of 1,028. Admission 10-25. W. C. Geer, Princess Theatre (175 seats). Vermont, Illinois.

Metro-Goldwyn

CHU CHIN CHOW. Star, Betty Blythe. Fairly good program picture. Foreign pictures don't take so good here. But we didn't do bad on this one. Not good enough for special. Tone, okay. Sunday, no. Appeals to better class. All classes, town of 4,500. Admission 10-30. J. Angros, Palace Theatre (400 seats), Leechburg, Pennsylvania.

DESIRE. (6,500 feet). Star cast. **FORGET ME NOT.** Star, Gareth Hughes. Print rotten, so exchange sent us "Forget Me Not," with Gareth Hughes and Bessie Love. A real good picture except that you have to use your imagination too much. Tone, good. Sunday, yes. Special, no. Audience appeal, seventy-five per cent. Factory class. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

HIS HOUR. (6,300 feet). Star cast. Great story, well played. A surprising picture. Very interesting. Tone, good. Sunday, yes. Special. no. Good audience appeal. Mixed class, city of 16,000. Admission 15-30. Herbert A. Shaw, Metropolitan Theatre (1,300 seats), Morgantown, West Virginia.

MARRIED FLIRTS. (6,705 feet). Star, Pauline Frederick. Good picture. Very interesting. Good story and acting fine. One of her best pictures. Tone, good. Special, no. Good audience appeal. Mixed class, city of 16,000. Admission 15-30. Herbert A. Shaw, Metropolitan Theatre (1,300 seats). Morgantown, West Virginia.

NAVIGATOR. (5,558 feet). Star, Buster Keaton. Positively the best Keaton comedy produced. A scream from start to finish. Anyway, every exhibitor will book it in time, so nuf sed. Tone, good. Sunday, yes. Audience appeal, one hundred per cent. Mixed class, city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

SHOOTING OF DAN McGREW. (6,318 feet). Star, Barbara LaMarr. Here is a real picture. Title does not seem to draw, but boost it. It will please better than most of the real specials. Tone, good. Sunday, hardly. Audience appeal, one hundred per cent. Farmers and town people, town of 800. Admission 10-25. Firkins & Laws, Crystal Theatre (200 seats), Moravia, Iowa.

SNOB. (6,513 feet). Star cast. Good program picture with a good cast. Not strong enough for special. Tone, okay. Sunday, yes. Appeals to all classes. All classes, town of 4,500. Admission 10-30. J. Angros, Palace Theatre (400 seats), Leechburg, Pennsylvania.

THREE AGES. (5,500 feet). Star, Buster Keaton. It's so seldom that I get a bad one from Metro-Goldwyn that I don't like to criticize any of them, but this one is far from good. Will make a little program picture if you have a good fill in. Sunday, no. Special, no. No audience appeal. Family class, city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

YOLANDA. (10,125 feet). Star, Marion Davies. A truly super production of romance concerning court ladies and knights of old sword play, horsemanship, combats, rescues and everything to make one of the best costume pictures I have ever shown. Tone, good. Sunday, yes. Audience appeal, one



Serial Suggestions from Syracuse

Mr. Leo J. Dowling, manager of the Lyric Theatre (235 seats), Syracuse, New York, sends in a letter containing such good, common sense information and comments that it is published in full. Here it is:

"May I say a word or two concerning good and bad serials and practices?

"At present I am running three a week—two Universals, 'Riddle Rider' and 'Iron Man' and Pathe's 'Galloping Hoofs' (just starting).

"I believe I am in a good position to view serials.

"Good, short serials are the life of any small neighborhood theatre. Pathe and Universal lead the field by a long shot in the way of serials.

"Of course, said two exchanges have made their good and bad serials in the past year. Universal's fault seems to be that their serials are too long; impossible to hold patronage for fifteen weeks. Another apparent flaw, very noticeable in 'Wolves of the North,' is the padding out method of repeating two hundred feet of the preceding episode each time—many complaints received about it.

"But I shall truthfully say that Universal has turned out some good serials in the past year, such as 'The Fast Express,' 'Iron Man,' and 'Riddle Rider.'

"They also supply, gratis, a 250-foot trailer in advance on all their serials, which gives a serial a big send-off. That's the thing that counts most on serials—that's the reason I play a hundred per cent. on Universal's serials.

(Continued on following page)

hundred per cent. Special, yes. Mixed class, city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

Paramount

BORDER LEGION. (7,045 feet). Star, Antonio Moreno. Zane Grey story. This is a good special, and a dandy box office picture. Well produced and directed. An audience would have to be hard to suit that didn't like this one. Has everything. Tone, fair. Sunday, no. Special, yes. Audience appeal, one hundred per cent. All classes, town of 6,000. Admission 10-20-30. Frank H. Watton, Park Theatre (600 seats), Lebanon, New Hampshire.

BORDER LEGION. (7,045 feet). Star cast. Unusual drawing power. Brought those in that other pictures leave out. Best of attendance. Zane Grey is due the credit. Tone, okay. Sunday, yes. Special, no. Good audience appeal. College class, town of 2,100. Admission 10-25. R. X. Williams, Jr., Lyric Theatre (1,100 seats), Oxford, Mississippi.

CHANGING HUSBANDS. (6,799 feet). Star, Leatrice Joy. Just a program picture. Not very good stuff for small towns. No good for special. Tone, not very good. Sunday, no. Not much audience appeal. All classes, town of 4,500. Admission 10-30. J. Angros, Palace Theatre (400 seats), Leechburg, Pennsylvania.

CHANGING HUSBANDS. (6,799 feet). Star, Leatrice Joy. This is a well directed comedy drama that is spoiled by the last hundred feet where it appears that the men trade women. It didn't appeal to my family and I am afraid it didn't set well with a lot. To the average motion picture director the marriage relation seems to be the most temporary, unimportant thing in modern life. It isn't, and my crowd doesn't like to see it so portrayed. Town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

CODE OF THE SEA. Star, Rod LaRoque. Can't say very much for this picture. Too slow and too many night scenes; it gets on your nerve waiting for something to happen. Then when the action comes it's too dark; you can't tell what is happening. Tone, yes. Sunday, no. Special, no. Weak audience appeal. All classes, town of 2,000. Admission 10-20, 10-25. J. E. Hubbell, Palace Theatre (350 seats), Worthington, Indiana.

CONFIDENCE MAN. (6,500 feet). Star, Thomas Meighan. A fairly good Meighan picture that would have been very satisfactory entertainment had it not been that the ending was gone and the story was incomplete. Tone, good. Sunday, yes. Special, no. Audence appeal, fair. Small town and rural class, town of 2,245. Admission 10-25. W. J. Powell, Lonet Theatre (299 seats), Wellington, Ohio.

COVERED WAGON. (9,407 feet). Star cast. A complete knockout at the box office. Well, it just had to be or we would have lost our sox. Smashed all records. Tone, good. Sunday, yes. Special, yes. Audience appeal, one hundred per cent. Town and rural class, town of 1,028. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

COVERED WAGON. (9,407 feet). Star cast. Lost a little money on a three days' run due to bad weather and roads. Will play it again. Comes nearer pleasing one hundred per cent than any picture I ever played. Players all live their parts. Tone, fine. Special, yes. General audience appeal. Town and country class, town of 700. Admission 10-25. J. B. Carter, Electric Theatre (250 seats), Browning, Missouri.

EAST OF SUEZ. (6,821 feet). Star, Pola Negri. Something different from the usual run of Negri pictures. While this is not the picture that "Forbidden Paradise" is, it will please the highbrows. Tone, fair. Sunday, no. Special, no. Audience appeal, fair. Suburban class, town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

FAIR WEEK. (5 reels). Star, Walter Heirs. Nothing big, but clean all the way through. I have seen adverse reports on this production from other exhibitors, but I can honestly report that my patrons liked it and told me so as they left the theatre. Tone, fine. Sunday, yes. Special, no. Good audience appeal. Small town and rural class, town of 2,245. Admission 10-25. W. J. Powell, Lonet Theatre (299 seats), Wellington, Ohio.

FEET OF CLAY. (9,746 feet). Star, Rod LaRoque. A picture out of the ordinary, especially the after death scenes. Personally am in doubt concerning its merits, as some praised it highly while others did not seem to like it. But nevertheless it is a big picture and worth seeing even if disappointing to some. Tone, good. Sunday, yes. Audience appeal, seventy-five per cent. Special, doubtful. Mixed class, city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

FIGHTING COWARD. (6,501 feet). Star cast. The best picture in many a moon. Nothing but favorable comments from patrons of all classes. Tone, okay. Sunday, yes. Special, yes. General audience appeal. Rural class, town of 300. Admission 10-30, 15-40. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

FLAMING BARRIERS. (5,821 feet). Star cast. A fair program picture, good for two days. The picture falls down in the climax; it is not strong enough. They just didn't get it over. Tone, good. Sunday, yes. Special, no. Audence appeal, seventy-five per cent. Factory class. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

FORBIDDEN PARADISE. (7 reels). Star, Pola Negri. This is one of her best pictures but she doesn't mean anything to my box office. "Lily of the Dust" hurt her with a lot of my better patrons. The best thing I know about the new forty is that it has but one Negri picture in it. Tone, fair. Sunday, no. Special, no. Town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

FORBIDDEN PARADISE. (7 reels). Star, Pola Negri. The best thing I played with Pola Negri. My patrons instead of objecting to costume pictures seem to still enjoy them, especially when mounted in the style of this picture. Tone, all right. Sunday, no. Good attendance. College class, town of 4,000. Admission 10-25, 10-40. C. W. Cupp, Royal Theatre (400 seats), Arkadelphia, Arkansas.

HIS CHILDREN'S CHILDREN. (8,300 feet). Star, Bebe Daniels. Quite an interesting picture of the jazz type, which follows the book closely. However, my patrons walked out with about the expressions they would have at leaving the deathbed of a close friend. The ending was gone from the picture and the last scene was an old man falling down stairs. If you get a print with the ending, the motto is shown on the wall which helps to counteract the effect of the death scene. Tone, poor. Sunday, no. Special, no. Fair audience appeal. Small town and rural class, town of 2,245. Admission 10-25. W. J.



Powell, Lonet Theatre (299 seats), Wellington, Ohio.

HUMMING BIRD. (5,577 feet). Star cast. This has been classed as one of 1924's best pictures and I believe it should stand in that class. It was very well liked. Tone, good. Sunday, yes. Special, yes. Good audience appeal. Town and country class, town of 900. Admission 10-25-30. Charles L. Nott, Opera House (400 seats), Sutherland, Iowa.

KICK IN. (7,074 feet). Star, Betty Compson. Good crook picture. Has most everything that the picture fan wants and should go most any place. Tone, good. Sunday, yes. Special, no. Good audience appeal. Small town class and farmers, town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

MANHANDLED. (6,998 feet). Star, Gloria Swanson. "Manhandled," like all of Gloria Swanson's pictures, is way above the average in the way of entertainment. Gloria is a saleslady in a department store and Tom Moore as Jimmie Hogan the auto mechanic will appeal to the masses as real stuff. If you haven't shown this one yet you've got something rich to give your patrons. City and country class, town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

MERTON OF THE MOVIES. (7,655 feet). Star, Viola Dana. Just a program picture and pleased all who saw it. No drawing power. I expected too much of it and was disappointed. Tone, okay. Sunday, yes. Special, no. Average audience appeal. College class, town of 2,100. Admission 10-25. R. X. Williams, Jr., Lyric Theatre (1,100 seats), Oxford, Mississippi.

NEXT CORNER. (7,081 feet). Star, Dorothy MacKaill. Well, it was fearfully cold and the radio must have been good, as we had no crowd at all to see this one, and we were glad, as it is a very poor show. Lay off. Tone, fair. Special, no. Poor audience appeal. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

OPEN ALL NIGHT. (6,867 feet). Star, Viola Dana. Not much of a picture. Looks like Paramount is trying to kill some stars. A few more like it and Viola Dana will be through. Tone, none. Sunday, no. Special, no. No audience appeal. College class, town of 2,100. Admission 10-25. R. X. Williams, Lyric Theatre (1,100 seats), Oxford, Mississippi.

PETER PAN. (9,593 feet). Star, Betty Bronson. Exploited to the skies. Best production for general satisfaction I ever ran in my twenty-four years in the business. Cast as a whole, good. I had every preacher in the city pulling for me. Record business. Tone, best ever. Sunday, yes. Audience appeal, one hundred per cent. Joe K., Idaho Theatre, Twin Falls, Idaho.

SAINTED DEVIL. (8,633 feet). Star, Rudolph Valentino. It's Valentino, and as such drew a good crowd and, I presume, pleased them. Without Rudolph the picture would be decidedly poor; however, in justice to producer and players, must admit my people came to see it and after paying advanced admission did not kick. Tone, all right. Sunday, yes. Good attendance. College class, town of 4,000. Admission 10-25, 10-40. C. W. Cupp, Royal Theatre (400 seats), Arkadelphia, Arkansas.

SALOMY JANE. (6,270 feet). Star, Jacqueline Logan. A fair western with no outstanding features. Does not rank high, but will pass with a good comedy. Tone, okay. Sunday, yes. Limited audience appeal. Rural class town of 300. Admission 10-30, 15-40. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

SPANISH DANCER. (8,434 feet). Star, Pola Negri. Paramount spent a lot of money on this one and it pleases highly where audiences are well read on foreign customs and history, but in farming communities where patrons like action in its wild state, without straining the mind, it falls flat. At least, it was received with silence (and plenty of it) here. Tone, okay. Sunday, yes. Special, no. Limited audience appeal. Rural class, town of 300. Admission 10-30, 15-40. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

STORY WITHOUT A NAME. (7,912 feet). Star cast. This is a good picture. Has an interesting plot and enough of the American flag to get the audience friendly and applauding. Town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

TOMORROW'S LOVE. (5,903 feet). Star, Agnes Ayres. Nice little program picture. Domestic drama, well received by the audience. High class in every respect. Not very exciting, but you won't hear any kicks. Tone, fair. Sunday, no. Special, no. Audience appeal, seventy-five per cent. All classes, town of 6,000. Admission 10-20-30. Frank H. Watton, Park Theatre (600 seats), Lebanon, New Hampshire.

TO THE LADIES. (6,268 feet). Star, Theodore Roberts. A good little comedy drama that will please most of your audience. Not a special. Tone, good. Sunday, yes. Special, no. Good audience appeal. Town and country class, town of 900. Admission 10-25-30. Charles L. Nott, Opera House (400 seats), Sutherland, Iowa.

WAGES OF VIRTUE. (7,083 feet). Star, Gloria Swanson. Good attendance and pleased all. A picture that will please any audience. Tone, good. Sunday, yes. Special, yes. Good audience appeal. College class, town of 2,100. Admission 10-25. R. X. Williams, Jr., Lyric Theatre (1,100 seats), Oxford, Mississippi.

WANDERER OF THE WASTELAND. (6,700 feet). Star, Jack Holt. This is a well directed, beautiful picture. The color photography makes it a novelty but I had more people speak adversely of same than praise it. It makes a darker picture and therefore harder on the eyes and more trying on them. May be suitable for Sunday. Special, yes. Town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

Serial Suggestions

(Continued from preceding page)

"In regard to Pathe, their 'Into the Net' was a world beater as a money maker for any exhibitor who played it; but it was a shame to give such a good serial a black eye by following it with 'Ten Scars Make a Man.'

"The latter serial I sent off to a good start by playing with a super-special feature; but from then on it dropped back each week. Not one patron ever had a word of praise for it; it was the poorest serial from every standpoint that I had run.

"It starred Allene Ray. And now they follow hot-foot in with 'Galloping Hoofs,' also starring Allene Ray. They'll surely kill her; patrons can get too much of any one star.

"A word concerning Pathe trailers on serials. I believe, in fact I know, they have stopped selling or renting their serial trailers for a dollar. On 'Galloping Hoofs' I tried Albany and Buffalo exchanges for trailers and on latter serial they informed me they were making no more trailers.

"To Pathe may I say, that's a step in the wrong direction! May I depose that loss of trailer on that serial (first time ever!) sent this good serial off to the poorest start a serial ever made in my house.

"Nothing can take the place of a good 250-foot trailer: Pathe, give us back your serial trailer service.

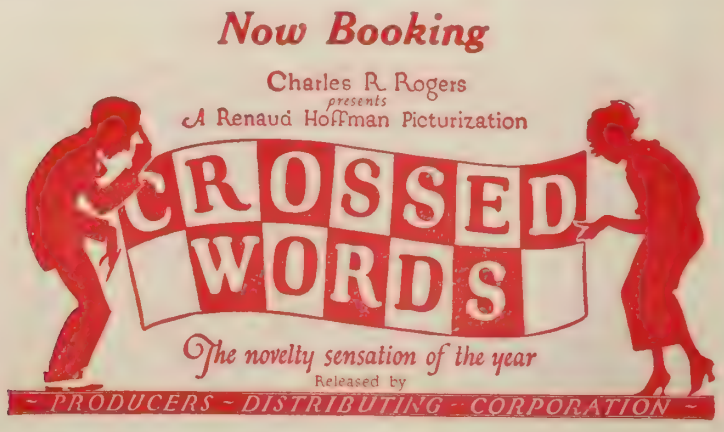
"As a parting warning—if a serial is going to succeed or make money, for the producer, and the exhibitor, and give real entertainment to the movie patrons—first, give us stories that are true to life, logical—second, TEN chapters is long enough—third, give us more action and less padding.

"Last, but not least—stop forever the fifteen chapter serials, before it is too late!"

Pathe

BATTLING ORIOLES. (5 reels). Star cast. A very entertaining five reel comedy, but I do not believe it is big enough to stand up alone. I tried it as the feature of a program and people seemed to think they hadn't received their money's worth though they liked the comedy. Tone, good. Sunday, possible. Special, no. Town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

DYNAMITE SMITH. (5 reels). Star, Charles Ray. Not so good. Dramatically this is fine but as an entertainment it is weak and does not draw nor please if I can judge an audi-





Scene from "Her Daily Dozen," a two-reel Century Comedy

ence. Tone, fine. Sunday, perhaps. Special, no. Town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

GIRL SHY. (7,457 feet). Star, Harold Lloyd. This picture gave the best of satisfaction. Ought to please anywhere. However, the price is too high. Sunday, yes. Special, yes. Town and country class, town of 900. Admission 10-25-30. Charles L. Nott, Opera House (400 seats), Sutherland, Iowa.

GIRL SHY. Star, Harold Lloyd. While this is by far the best Harold has ever done, yet small towns have to give about ninety per cent of what you get in for them, so Pathe gets the money. You get only the satisfaction of giving your patrons a program which always pleases them. Farmers and town people, town of 800. Admission 10-25. Firkins & Laws, Crystal Theatre (200 seats), Moravia, Iowa.

HOT WATER. (5,000 feet). Star, Harold Lloyd. Some picture, but not his best. All it needs is let the people know you have it, the picture does the rest. Tone, good. Special, yes. Fine audience appeal. Mixed class, city of 16,000. Admission 15-30. Herbert A. Shaw, Metropolitan Theatre (1,300 seats), Morgantown, West Virginia.

KING OF WILD HORSES. (5 reels). Star, Rex (horse). A mighty good novelty but has a few bad fake scenes the audience caught. Tone, good. Sunday, yes. Special, no. Audience appeal, eighty-five per cent. All classes, city of 200,000. Admission 10-20. R. M. Kennedy, Royal Theatre (350 seats), Birmingham, Alabama.

SAFETY LAST. (6,400 feet). Star, Harold Lloyd. A good comedy that will please and go over big; in fact, all Lloyd's will please. Tone, fair. Sunday, yes. Town and country class, town of 650. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

Producers' Dist. Corp.

ANOTHER MAN'S WIFE. (5 reels). Star cast. Very good Sunday picture. Fine cast. Excellent story. Suitable for any house. Harry A. Needle, Lyric Theatre, 23rd Street, New York City.

ANOTHER SCANDAL. (8 reels). Star cast. Exceptionally good. Big business with weather very much against us. John Fischer, Royal Theatre, Atlantic City, New Jersey.

CHALK MARKS. (6,000 feet). Star cast. This is an exceptionally fine picture. It pleased everybody and drew well, with plenty of opposition. John Fisher, Royal Theatre, Atlantic City, New Jersey.

CHORUS LADY. Star cast. An excellent comedy drama. Should please the majority. Good for a Sunday. Harry A. Needle, Lyric Theatre, New York City.

FLAMING FORTIES. (5,770 feet). Star cast. Very good picture and pleased all classes. Played to capacity. Giles Master, Strand Theatre, Gallup, New Mexico.

FLAMING FORTIES. (5,770 feet). Star, Harry Carey. As usual Harry Carey gives us another excellent western that is good enough for any house. Carey's pictures can always be depended upon for big stories and the absolute absence of the absurdities usually found in westerns. Tone, okay. Sunday, yes. Special, no. Audience appeal, one hundred per cent for masses. Rural classes, town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

HER OWN FREE WILL. (6 reels). Star cast. My patrons were all satisfied. Received many complimentary remarks. Drew big. F. W. Sauter, Seaside Theatre, Somers Point, New Jersey.

HOOSIER SCHOOL MASTER. (5,326 feet). Star cast. Good picture, ruined by a dark print. W. E. Stepp, Regent Theatre, Pleasanton, Kansas.

HOOSIER SCHOOL MASTER. (5,326 feet). Star, Jane Thomas. This picture did not please. Audience does not like rough pictures of this type. Picture, however, is true to period and environment. Plenty of action, but not for a high class audience. Tone, good. Sunday, yes. Special, no. Audience appeal, forty per cent. All classes, town of 6,000. Admission, 10-20-30. Frank H. Watton, Park Theatre (600 seats), Lebanon, New Hampshire.

HOUSE OF YOUTH. (6,650 feet). Star cast. Pictures like these please the patrons and fill the seats. I give this picture my unqualified recommendation. Sam Frank, Palace Theatre, Hammonton, New Jersey.

ROARING RAILS. (5,753 feet). Star, Harry Carey. Some picture. Fast moving and sustained action and lots of human interest. Everybody liked it. Wonderful Saturday picture. Tone, good. Sunday, yes. Special, no. Audience appeal, one hundred per cent. All classes, town of 6,000. Admission 10-20-30. Frank H. Watton, Park Theatre (600 seats), Lebanon, New Hampshire.

WELCOME STRANGER. (6,618 feet). Star cast. Good audience picture. Got many laughs. Florence Vidor well liked by patrons. R. D. Wilkins, Rialto Theatre, Woodbury, New Jersey.

WELCOME STRANGER. (6,618 feet). Star cast. Very good. Held up fairly well despite bad weather. Pleased all. Harry Needle, Lyric Theatre, 23rd Street, New York City.

United Artists

GARRISON'S FINISH. (8 reels). Star, Jack Pickford. Consider this a fair program picture. Notice one exhibitor says it's a knockout, but I can't see it. Entertaining in spots but drawn out too long. No tone. Sunday, no. Special, no. Fair audience appeal. Family class, city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

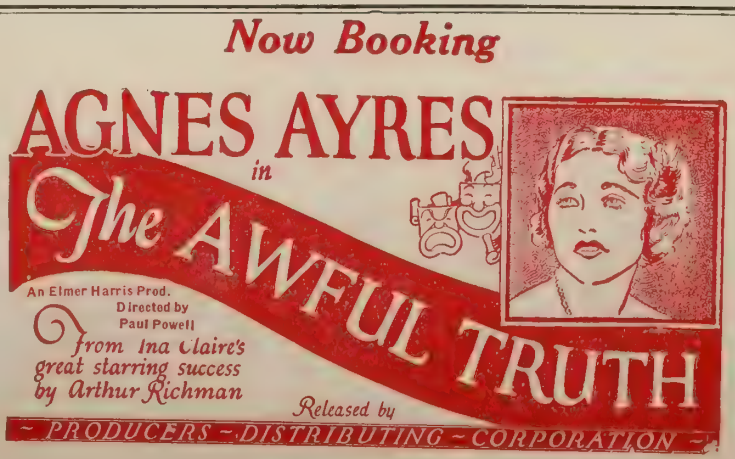
THREE MUSKETEERS. Star, Douglas Fairbanks. Am not knocking the picture, but it was too long and not the kind for my town. We small towns get better results from western pictures of five and six reel lengths. Town and country class town of 700. Admission 10-25. J. B. Carter, Electric Theatre (250 seats), Browning, Missouri.

WOMAN OF PARIS. Star, Edna Purviance. This is something new in movie technique. Here is a picture that appeals to your intelligence; no melodramatics or heroics, just realism and simplicity itself, and the director puts it over without trickery or impossible stunts. Edna Purviance is great and Adolph Menjou is greater, the best this artist has ever done. Charlie Chaplin has given us a masterpiece. Get it before it is too late. City and country class, town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre, Kerrville, Texas.

Universal

DRIFTING. (7,394 feet). Star, Priscilla Dean. A very good program picture that will hold attention of crowd. Quite a bit of action. Town and country class, town of 650. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

DRIVEN. (5,400 feet). Star cast. Rather a gruesome but powerful dramatic story of southern mountains. Some good characters





RIN-TIN-TIN

never barks up the wrong tree in any of his Warner Bros. feature parts

and acting. From a box office angle this was a near flop. Tone, fair. Sunday, no. Special, no. Audience appeal, seventy per cent. Town and rural class, town of 1,028. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

EAGLE'S TALONS. Star, Fred Thomson. Good action, but isn't pulling them. People are not falling for this serial hokum like they used to, and I don't blame them. Give us something new and they'll come. Town and country class, town of 700. Admission 10-25. J. B. Carter, Electric Theatre (250 seats), Browning, Missouri.

FAMILY SECRET. (5,076 feet). Star, Baby Peggy. A very amusing comedy drama. Light and void of any noticeable excitement, but will please the majority. Tone, okay. Sunday, yes. Special, no. Audience appeal, seventy per cent. Mixed class, city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin

FIGHTING AMERICAN. (5,251 feet). Star, Pat O'Malley. Full of pep and ginger. From America to China with lots of crazy stunts. Raymond Hatton furnishes the comedy. Tone, good. Sunday, yes. Special, no. Audience appeal, seventy-five per cent. Mixed class, city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

FIGHTING FURY. (4,491 feet). Star, Jack Hoxie. Something decidedly different from Hoxie's usual pictures. Hoxie in the role of a Spanish "Don" who wreaks vengeance on the three cross ranch gang who destroyed his family. Tone, okay. Sunday, yes. Special, no. Good audience appeal. Suburban class, town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

LAW FORBIDS. (6,262 feet). Star, Baby Peggy. Here is about as fine a picture as we ever played, so the most of the patrons said as they passed out. A dandy entertainment. Tone, good. Sunday, yes. Special, yes. Audience appeal, one hundred per cent. Town and rural class, town of 1,028. Admission 10-25. W. C. Geer, Princes Theatre (175 seats), Vermont, Illinois.

MERRY-GO-ROUND. (9,175 feet). Star cast. A picture that has a good plot and is interesting from start to finish although it is too long. Town and country class, town of 650. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

MERRY-GO-ROUND. (9,175 feet). Star cast. A fine picture that did not pull the business it should. Advertised heavily, but could not get them in. Tone, good. Sunday, yes. Special, yes. Good audience appeal. Town and rural class, town of 1,028. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

SIGNAL TOWER. (6,714 feet). Star, Rockliffe Fellows. Another big special railroad drama with box office value, but do not show too close to the "Midnight Express," as the similarity of the scenes and names are very noticeable. Tone, good. Sunday, yes. Audience appeal, ninety per cent. Special, yes. Mixed class, city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

STOLEN SECRETS. (4,742 feet). Star, Herbert Rawlinson A dandy little program picture. Good cast, good photography and good entertainment for the masses. Tone, good. Sunday, yes. Special, no. Audience appeal, eighty-five per cent. Masses, town of 2,517. Admission 10-25. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

TORNADO. (6,576 feet). Star, House Peters. Another melodrama by Lincoln Carter brought to the screen. The scenes of the tornado appear to be very realistic. Good picture to book. Tone okay. Sunday, yes. Special, yes. Good audience appeal. Suburban class, town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

WESTERN WALLOP. (4,611 feet). Star, Jack Hoxie. Story of a convict on parole. Rather exciting and contains a few wallops that should please western fans. Tone, okay. Sunday, no. Special, no. Audience appeal, seventy per cent. Mixed class city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

WHITE TIGER. (7,177 feet). Star, Priscilla Dean. I consider this a real crook story. Priscilla Dean, Ray Griffith and Wallace Beery sure put this over. Ray Griffith in my estimation is one of the best bets on the screen. Tone, good. Sunday, yes. Hardly suitable for special. Fine audience appeal. Family class, city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

WHITE TIGER. (7,177 feet). Star, Priscilla Dean. A good program picture. A crook story that will get by. Tone, fair. Sunday, no. Town and country class, town of 650.



LOUISE FAZENDA

As she appears in a scene in the Metro-Goldwyn's "Cheaper to Marry."

Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

Vitagraph

CODE OF THE WILDERNESS. (6 reels). Star, John Bowers. This one is a real Saturday picture that will come as close to pleasing as anything you can show. A high class western. Tone, okay. Sunday, yes. Special, no. Audience appeal, ninety per cent. Town and country class town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

CODE OF THE WILDERNESS. (6 reels). Star, John Bowers. Very good western picture but absolutely no wilderness. It's a pity names of pictures are so misleading. Just some more trouble for exhibitors. Tone, good. Sunday, yes. Audience appeal, fair. Middle and working class city of 23,000. Admission 10-25. W. G. Enloe, Bijou Theatre (365 seats), Greenville, South Carolina.

CODE OF THE WILDERNESS. (6 reels). Star cast. Very good picture, but nothing pertaining to wilderness. Wonder where they got the title. Tone, fair. Audience appeal, eighty-five per cent. Middle and working class city of 25,000. Admission 10-25. Ed. C. Curdts, Bijou Theatre (365 seats), Greenville, South Carolina.

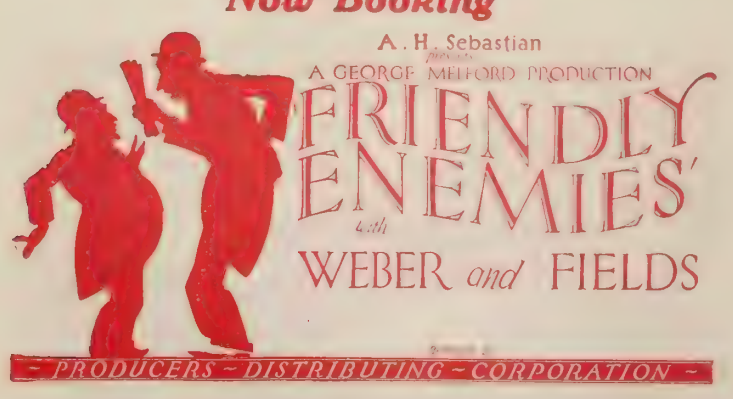
GIRL IN HIS ROOM. Star, Alice Calhoun. An old re-issue which came to us in good shape and pleased most of them. We bought these pictures right and with one exception "Secret of the Hills," have been satisfied. Tone, good. Sunday, yes. Audience appeal, seventy-five per cent. Farmers and town people, town of 800. Admission 10-25. Firkins and Laws, Crystal Theatre (200 seats), Moravia, Iowa.

GIRL'S DESIRE. Star, Alice Calhoun. An old comedy drama which we received a new print on and pleased most of them. Just a little better than ordinary program pictures. Tone, good. Sunday, yes. Audience appeal, seventy-five per cent. Farmers and town people town of 800. Admission 10-25. Firkins & Laws, Crystal Theatre (200 seats), Moravia, Iowa.

NO DEFENSE. Star, William Duncan. Another of the old reissues with a pair of stars which for small town places are always good this picture has lots of action. Good story and drama. Tone, good. Sunday, yes. Audience appeal, one hundred per cent. Farmers and town people, town of 800. Admission 10-25. Firkins & Laws, Crystal Theatre (200 seats), Moravia, Iowa.

Warner Bros.

CORNERED. (7,500 feet). Star, Marie Prevost. Fine crook picture; wonderful double exposure work; considerable straining of credulity but audience seemed to entirely



Praise!

"My dear Van and 'Gang';—I wish to thank you for the wonderful tips I have received from Straight From the Shoulder.

"They help us to select our pictures and advertise them so well.

"Also—the press sheet editions are a great help in many ways.

"I should have contributed more to your department but I am just running two pictures a week and part of these are old ones.

"Hoping you will keep the good work going, I am, yours truly, Lee Dillingham, Kozy Theatre, Nortonville, Kentucky."

overlook this. Hatton, Fellows and Fitzgerald all excellent. Tone, good. Sunday, yes. Special, yes. Audience appeal, ninety per cent. Masses, town of 2,517. Admission 10-25. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

COUNTRY KID. (6,300 feet). Star, Wesley Barry. Excellent, probably Barry's greatest picture. Tone, okay. Sunday, yes. Special, no. Excellent for masses. Rural class town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

DADDIES. (6,800 feet). Star cast. A wow, a humdinger, a knockout or anything you would call a picture that knocks 'em cookoo. If only they had left the "drama" out it would be one hundred per cent plus. Tone, good. Sunday, yes. Special, yes. Audience appeal, one hundred per cent. Masses town of 2,517. Admission 10-25. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

DADDIES. (6,800 feet). Star, Mae Marsh. An excellent program show that was thoroughly enjoyed by young and old. It is good entertainment. Print in excellent shape. Tone, good. Not suitable for special. Great audience appeal. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

GOLD DIGGERS. (6,500 feet). Star, Hope Hampton. Good production. A good story, splendid cast. Don't be afraid of this; it will stand up. Okay for special. Tone, okay. Sunday, no. Should appeal to all classes. All classes, town of 4,500. Admission 10-30. J. Angros, Palace Theatre (400 seats), Leechburg, Pennsylvania.

LITTLE JOHNNY JONES. (6 reels). Star, Johnny Hines. This one did a nice business for us. A fine picture. Good comedy and action. Tone, okay. Sunday, yes. Appeals to all classes. All classes, town of 4,500. Admission 10-30. J. Angros, Palace Theatre (400 seats), Leechburg, Pennsylvania.

LOVER OF CAMILLE. (7,180 feet). Star, Monte Blue. Personally I think this about the silliest picture to date. Too much love, but I heard some rave over it as wonderful. So that's that. Tone, couldn't see any. Sunday, no. Audience appeal, sixty per cent. Mixed class, city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

NARROW STREET. (6,700 feet). Star, Dorothy Devore. Funny? I'll say it is and so will your patrons. A comedy drama, ridiculous and sublime. A story of an absent-minded boob who finally wakes up, bests his tormentors and wins the girl. Tone, good. Sunday, yes. Audience appeal, ninety per cent. Mixed class, city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

TIGER ROSE. (8,000 feet). Star, Lenore Ulric. Fine acting by a bunch of unknown stars, wonderful scenery, excellent photography, film like new and a story that held 'em spellbound from the third reel to the end. The cameraman who handled this job knew his stuff. Good paper. Would call this picture "An extra good feature," but owing to the unknown stars would not advise the boys to play at special prices. Tone, good. Sunday, yes. Special, no. Strong audience appeal. General class, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

WHERE THE NORTH BEGINS. (6,200 feet). Star, Rin Tin Tin (dog). Great picture. Pleased our patrons one hundred per cent. Big business on this one. Don't be afraid to advertise; the dog is wonderful. Okay for special. Tone, okay. Sunday, yes. Audience appeal, okay. All classes, town of 4,500. Admission 10-30. J. Angros, Palace Theatre (400 seats), Leechburg, Pennsylvania.

Comedies

BILL COLLECTOR. (Grand Ascher). Star, Joe Rock. This actually got a few laughs. The best Grand Ascher of six I have used but not much at that. Tone, good. Sunday, yes. Audience appeal, sixty per cent. Masses, town of 2,517. Admission 10-25. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

BUCCANEERS. (Pathe). "Our Gang." The finest kid comedy yet. The adults will think this the best ever. The children like them anyway. Tone, good. Sunday, yes. Audience appeal, one hundred per cent. Mitchell Conery, Conoat Projection Co., Menands, New York.

CAKE EATER. (Pathe). Star, Will Rogers. This one gets lots of laughs. Sunday, yes. Factory class. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

GOOD MORNING. (Educational). Star, Lloyd Hamilton. I think Lloyd will make any patron glad he has seen this one. After a week's time since showing it, they still talk of it. Tone, fine. Sunday, yes. General audience appeal. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

HAVE MERCY. (Educational). Star, Cliff Bowes. An average Cameo one reeler. It helped round out our program with a long feature. I believe that Cameos are the best one reelers on the market today. Tone, okay. Fair audience appeal. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

HIGH GEAR. (Educational). Star, Bobby Vernon. Very good Vernon comedy. Many good laughs throughout. Also played "French Pastry." Both very good. Tone, okay. Sunday, yes. Good audience appeal. Suburban class, town of 2,000. Admission 10-30. H. Warren Rible, Mayfield Theatre (210 seats), Mayfield, California.

HOLD EVERYTHING. (Educational Christie Comedy). Star, Bobby Vernon. A dainty comic, lots of action which brings the laughs. Sunday, yes. Factory class. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

JEALOUS FISHERMAN. (Pathe). Very few laughs, yet the people liked it. The majority of people never tire looking at Aesops Fables. Sunday, yes. Factory class. David



GERTRUDE ASTOR
In William Fox's coming feature, "Kings of the Turf."

W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

LEND ME YOUR HUSBAND. (Columbia). Made for small towns but no good in Morgantown. Something missing. Mixed class, city of 16,000. Admission 15-30. Herbert A. Shaw, Metropolitan Theatre (1,300 seats), Morgantown, West Virginia.

LODGE NIGHT. (Pathe). "Our Gang." A roar from start to finish. Everyone likes these kid comedies. Tone, good. Sunday, yes. Audience appeal, one hundred per cent. Masses, town of 2,517. Admission 10-25. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

LOOK OUT BELOW. (Educational). Star, Lige Conley. This is a good comedy that pleased all and brought plenty of laughs. Conley very good. Tone, okay. Special, yes. Audience appeal, ninety per cent. Town and country class town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

LOW BRIDGE. (Century Comedy). Star, Buddy Messinger. Buddy and the little negro "Bubbles" are a splendid comedy team. Real good comedy in this. Tone, good. Sunday, yes. Audience appeal, one hundred per cent. Masses, town of 2,517. Admission 10-25. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

NERVE TONIC. (Educational). Star, Jimmie Adams. Suited the kids one hundred per cent. Not so favorable to the adults. Lots o' nerve racking experiences to a nervous individual who is finally cured in the ten remaining feet of the second reel. Tone, good. Sunday, yes. Fair audience appeal. General class town of 1,000. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.



ONE GLORIOUS FOURTH. (M. J. Winkler). Just a fair kid comedy they try to imitate "Our Gang" but make a fizzle of it, although it is worth showing. Print new. Tone, none. Sunday, yes. Fair audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

REEL VIRGINIAN. (Pathe). Star, Ben Turpin. A better than average Turpin comedy. Tone, okay. Sunday, yes. Fine audience appeal. Oil field class town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

ROUGHEST AFRICA. (Pathe). Star, Stan Laurel. Lots of laughs in second reel. A few in first. Print good. Sunday, yes. Factory class. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

STAGE FRIGHT. (Pathe). "Our Gang." These comedies are nearly all good. Will draw extra business regardless of the feature. Film not the best. Pathe don't keep them up. Tone, okay. Sunday, yes. Audience appeal, ninety-five per cent. Town and country class town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

STAY SINGLE. (Educational). Good comedy. General class town of 1,000. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

STRETCHING THE TRUTH. (Fox). A very good comedy. Will please the kiddies as well as the grownups. Print fair. Tone, okay. Sunday, yes. Good audience appeal. All classes in big city. Admission ten cents. Stephen G Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

SWEET PAPA. (Fox). This is the kind of comedy that brings them back for more. Sunday, yes. Good audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

TOO MANY MAMAS. (Pathe). A single reel comedy that is just fair. Nothing to rave about. Photography is rather poor. Have had much better singles. Audience appeal, off. General class town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit (250-700 seats), Union, Maine.

UNCLE SAM. (Educational). A fair comic, no howling success. Print good. Sunday, yes. Factory class. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

WEDDING SHOWERS. (Educational Mermaid). Star, Lige Conley. An excellent slapstick comedy and will suit any audience. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

YANKEE SPIRIT. (Educational). Star, Ben Alexander. A good kid comedy with plenty action and a good many laughs. It's worth playing. Tone good. Sunday, yes. Fair audience appeal. General class, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Serials

INTO THE NET. (Pathe). Star, Edna Murphy. This is probably the best serial that was ever made, at least this is the universal opinion of every person who saw it at my theatre. It is logical enough for the most critical audience and has every element necessary for a really A No. 1 production. Picturts of this standard build up a good serial patronage. Pathe should be proud of it. Tone, okay. Sunday, yes. Very great audience appeal. Rural class, town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

IRON MAN. (Universal). Star, Albertenia. Boys, this is a good serial, am on my last chapter of it. Surely did pull them. Boost and play same. Tone, good. Sunday, yes. General audience appeal. General class town of 3,500. Admission 15-25. E. C. Bays, Globe Theatre (260 seats), Buena Vista, Virginia.

TEN SCARS MAKE A MAN. (Pathe). Star, Allene Ray. This seriel is just about the nearest approach to "absolutely nothing" of anything ever shown at my theatre. It drags through ten chapters of the most tiresome, uninteresting and unappealing plot it has ever been my misfortune to see presented on the screen. There is not a single redeeming quality, it simply "isn't." Pathe should take this frost out of service. It is a detriment anyway you look at it. Tone, okay. Sunday, yes. Audience appeal, zero. Rural class town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

WOLVES OF THE NORTH. (Universal). Star, William Duncan. Just an ordinary serial. Duncan doesn't draw for us anymore. Maybe it's serials that don't draw. This is our last serial. Middle and working class city of 23,000. Admission 10-25. W. G. Enloe, Bijou Theatre (365 seats), Greenville, South Carolina.

Short Subjects

FIGHT AND WIN SERIES. (Universal). Star, Jack Dempsey. Nothing to them. I paid about three times what they are worth. They don't draw a little bit. It certainly was a poor buy for me. Tone, okay. Sunday, yes. Special, no. Poor audience appeal. Mixed class town of 3,000. Admission 20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

GO GETTERS. (F. B. O.) Star, Alberta Vaughn. Going over good. Tone, okay. Sunday, yes. Okay audience appeal. Oil field class town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

JACK DEMPSEY SERIES. (Universal). Star, Jack Dempsey. We fell for these but our patrons didn't. If you haven't bought these suggest you don't. Direction is good but "Jack" cannot act. Not suitable for any day. Audience appeal, missing. Middle class city of 23,000. Admission 10-25. W. G. Enloe, Bijou Theatre (365 seats), Greenville, South Carolina.

PLASTIGRAMS. (Educational). This is a good novelty that you can advertise and bring in a crowd on the curiosity of same. Tone, okay. Sunday, yes. Appeals to all. Town and country class town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

Independent

CALIBRE 45. (State Right). Star, Franklyn Farnum. Fairly good western that didn't please the majority, but this is better than some of the other Farnum's that have been played recently. Franklyn Farnum a losing bet as attendance on nights he is shown has been dropping. Tone, fair. Sunday, questionable. Fair audience appeal. General class town of 1,000. Admission 10-25, 15, 35, on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

MIDNIGHT EXPRESS. (5,967 feet). Star, Elaine Hammerstein. A railroad melodrama with suspense and thrills running through the entire six reels. A realistic railroad collision that made them jump. (See "Signal Tower"). Tone, good. Sunday, yes. Special, yes. Audience appeal, ninety per cent. Mixed class, city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

OUTWITTED. (State Right). Star, Helen Holmes. A good breezy program picture in five reels. Plenty of action. Good scenery and good photography. Pleased majority. Bought right. Fair house. All satisfied. Nuf sed. Fair audience appeal. General class town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit (250-700 seats), Union, Maine.

RARIN' TO GO. (Weiss Brothers). Star, Buffalo Bill, Jr. A great improvement over Buddy Roosevelt, still Buffalo Bill is a long way from being a great star. Tone, fair. Sunday, yes. Special, no. Audience appeal, seventy-five per cent. All classes, city of 200,000. Admission 10-20. R. M. Kennedy, Royal Theatre (350 seats), Birmingham, Alabama.

SURE FIRE FLINT. (C. C. Burr). Star, Johnny Hines. This was our second run on this. Gave good satisfaction and registered fair draw at box office. Tone, okay. Sunday, yes. Fair audience appeal. Better classes city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

THIRST. (State Right). Star cast. Very good comedy that packs. Many laughs. Should find the funny bone of most any patron. Fair audience appeal. General class town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit (250-700 seats), Union, Maine.

UP IN MARY'S ATTIC. (State Right). Star, Eva Novak. This is a big piece of cheese and so lay off of it. It's handled by Fred Wilson. Tone, no. Sunday, no. Special, no. Audience appeal, twenty per cent. All classes town of 806. Admission 10-20. W. C. Herndon, Liberty Theatre (300 seats), Valliant, Oklahoma.

VIC DYSON PAYS. (Arrow). Star, Ben Wilson. Star not what he used to be but sure pleased the western fans. Plenty of fighting in this picture that's what fans expect in a western feature. Tone, okay. Sunday, no. Special, no. Good audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

Old Pictures!

Fellows—just because you are running what you consider "old" stuff, don't forget that your report on it may enable some brother exhibitor to catch a good one that slipped past him sooner.

Send tips on the old ones, folks. If you can get a good print—they're still ready to pull—and you may remind some fellow of a good one that he can repeat to good business.

TIPS! SEND 'EM! TIPS!

Now Booking



(Continued from page 890)

elodramatic climax, but Director Edward aemmle seems to have put on the brakes ightly when an emotional scene occurred. some cases his restraint is admirable from artistic viewpoint, but since the film's ap- al will be especially for the Irish and alians, he might have allowed the charac- rs to be a bit more sentimentally eloquent, d the introduction of more comedy would t have been amiss.

The fight in the restaurant, where the cop olds off a gang of the politician's ruffians, so excellently done as to stir the emo- ons. Rawlinson is realistic as the police- an, whether walking the beat, making love fighting, and Miss Bellamy is a charming roine. In fact, all of the players are well st.

Cast

om Conlin.....Herbert Rawlinson
ita Sartori.....Madge Bellamy
regorio Vitti.....Nick de Ruiz
arlo Guido.....Andre de Beranger
ony Sartori.....Cesare Gravina
at Malone.....Jackie Morgan
lorna Malone.....Dorothy Brock
esare Martinnelli.....D. J. Mitsoras
Story by Gerald Beaumont.
Adapted by E. Richard Schayer.
Directed by Edward Laemmle.
Length, 5,634 feet.

Story

Officer Tom Conlin falls in love with Tita artori, daughter of a florist. She loves him ut because he is caring for two children he believes him married and considers yield- ng to the suit of a crooked Italian poli- ician. The politician kills a Neapolitan outh also in love with her and locks Tita n his apartment. The policeman rescues er and captures the murderer after a bat- le in a restaurant, and Tita learns that Tom s single.

"Back to Life"

Changing Wounded Man's Appearance by Rebuilding Face Furnishes Interesting Theme for Film

Reviewed by C. S. Sewell

One of the developments of the World War was the perfection of the art of plastic urgery to the point where doctors were able to rebuild the faces of soldiers who had been mutilated by shell fire. This fur- nishes the keynote to the theme on which the Whitman Bennett production "Back to Life," distributed by Associated Exhibitors, s founded.

Andrew Soutar developed this idea in his novel "Back From the Dead," in which an aviator undergoes such an operation with the result that his features are entirely changed. Returning home he finds that he has been reported dead and his wife has remarried. How his wife, who did not rec- ognize him, finally learned his real identity and affairs were finally straightened out so that they were re-united, furnishes the story of this picture.

Here is an unusual theme with picture possibilities. There is good drama in the plight of a man who because of circum- stances cannot reveal his identity to his own wife. Some of the situations have been somewhat drawn out and do not seem alto- gether plausible, but in developing the psy- chological side action has been slighted with the effect of slowing down the tempo. The picture speeds up towards the end and there is a melodramatic climax in which the sec- ond husband conveniently falls dead.

David Powell does good work as the hero but the effect of the illusion is somewhat weakened by the fact that he is not seen prior to his accident and as he has made no attempt to disguise his real features after they are supposed to have been rebuilt, he will be easily recognized by fans who have seen him in other pictures. Patsy Ruth Miller is excellently cast as the girl, with Lawford Davidson doing good work as the other husband in a heavy role. Mary Thur- man shows to advantage in a minor role and Frankie Evans is appealing as the boy. In fact the entire cast is high class.

Due principally to its unusual theme which holds the interest, and the work of the play- ers, we believe that this picture will prove entertaining to the average patron.

Cast

Margaret Lothbury.....Patsy Ruth Miller
John Lothbury.....David Powell
Wallace Straker.....Lawford Davidson
June Porter.....Mary Thurman
Arthur Lothbury.....George Stewart
Henry Porter.....Frederick Burton
Sonny Lothbury.....Frankie Evans
Based on Andrew Soutar's novel, "Back from the Dead."
A Whitman Bennett production.
Length, 5,628 feet.

Story

During the great war John Lothbury joins the French air forces. His brother Arthur embezzles $15,000 from his employer, Straker, blaming it on John, saying he was in the deal to use it for aeroplane experiments. The French government reports John as dead, and to save John's name his wife, Mar- garet, marries Straker, who is cruel to their boy, Sonny. John, however, has recovered and his face, which was blown away, is made over so he looks like another person. John finally returns home and learns the truth. He eventually works up to the head of a rival company to whom Straker is in debt, and when the Strakers go to Europe he takes care of Sonny. Later John agrees to extend Straker's notes for Margaret's sake. Straker becomes jealous and goes to him, but as the result of dissipation his heart is weak and he falls dead from excitement.

"Jimmie's Millions"

F. B. O. Offers Typical Richard Talmadge Vehicle With Entertaining Array of Athletic Stunts

Reviewed by C. S. Sewell

Richard Talmadge's starring vehicles which are distributed by F. B. O. have shown that they can be counted on for pep, speed, action, athletic stunts or variety and profusion and a pleasing romantic angle, and "Jimmie's Millions" is no exception. It should thoroughly satisfy this star's growing army of fans.

This time, Richard is seen as a chap whose main fault is that of never being on time. His uncle, knowing this weakness, leaves his millions to Dick provided he report to the lawyer on a certain date and hour for three consecutive months, other- wise the fortune goes to a cousin. Dick is in love with the lawyer's cousin but can only see her at the appointed time.

Here you have the gist of the story which provides typical Talmadge material. It is easy to guess from this, the line the action will take. Of course the nephew conspires to make Richard late at these appointments, and Richard uses all his ingenuity and athe- letic ability to be on time.

The situations are not always plausible, for the film has been fashioned with the idea of giving Richard every chance to do stunt stuff, but it keeps moving at a fast clip and makes good entertainment for the average patron. Talmadge engages in sev- eral fights, is arrested for murder as the cousin spirits away the other fellow. Gets out of jail by means of a ruse, eludes a priv- ate detective, appears twice on time and finally fails, as he is chasing the man sup- posed to be murdered. There is another fight and more stunts, ending with the bring- ing of the "murdered" man into court. Richard gets the fortune and the girl.

There are several scenes in which Talm- adge's climbing, jumping, tumbling and other stunts are effectively used and some good comedy is contributed by Lee Moran as a private detective. Talmadge has a role that suits him, and Betty Francisco is attractive as the girl. The remainder of the support all does capable work.

Cast

Jimmy Wicherly.....Richard Talmadge
Susan Montague.....Betty Francisco
Luther Ball.....Charles Clary
John Saunders.....Brinsley Shaw
William Johnson.....Dick Sutherland
Patience Delavan.....Ina Anson
Speck Donelly.....Lee Moran
Mickey Flanagan.....Wade Boteler
Story by John Moroso.
Scenario by Frank H. Clark.
Directed by James P. Hogan.
Length, 5,167 feet.

Story

John is always late and when his rich uncle dies he stipulates that he will receive his estate, running into millions, if he re- ports to Lawyer Ball on time at a certain day and hour for three months. Otherwise the estate goes to another nephew, Saunders. Sounders immediately conspires to get the money and when John gets into a fight he bribes the other party, Johnson, to disap- pear, and John is arrested for murder. Through a ruse of his friend, John gets out of the cell, and suddenly sees Johnson in a car. He follows him and captures him, bringing him to the courtroom. The case is dismissed, but John believes he has lost the estate by not reporting, but the lawyer tells him it is his as Saunders has obtained it through fraud. John also wins the hand of Ball's Ward, Susan, with whom he is in love.

"How One Small Towner Does It," by L. O. Davis, on page 871, should be read by every theatre owner.



LUCILLE LEE STEWART

Appearing with Weber and Fields in "Friendly Enemies," released through Pro- ducers Distributing Corporation.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"His Marriage Wow"

(Pathe—Comedy—Two Reels)

It seems safe to say that Harry Langdon, Mack Sennett's comedy find, is rising in the public's favor faster than any other comedian on the screen. This latest vehicle should increase his prestige, for it is a pippin for humor. Some of the gags are new, but the principal idea behind the picture is well known. Nevertheless, Langdon's exquisite sense of comedy values and his wonderful facial expressions make one forget that they have ever seen the plot before. He gets in the wrong church, tries to retrieve money he has given the wrong minister, loses courage and tries to fly when about to be married, and suspects that, because he has life insurance, his wife's family is trying to poison him. An able foil to Langdon is the part of an undiscovered lunatic who by whisperings turns Langdon's happiness to gall and wormwood. The comedy ends with a series of great scenes where the lunatic gives Langdon a wild joy-ride. Book this. You can't go wrong on it. That applies to any class of patronage.—S. S.

"Plain and Fancy Girls"

(Pathe—Comedy—One Reel)

Charley Chase is featured in this Hal Roach subject, supported by Martha Sleeper, Katherin Grant and S. J. Sandford under the direction of Leo McCarey. While there are a number of distinctively humorous touches in it, the comedy is chiefly notable for the work of Miss Sleeper. She scores in a rube role and looks as though she may develop into a first-class comedienne. The scenes occur in a park and delineate a scrap between lovers, with each commandeering new sweethearts to spite the other.—S. S.

"Clean-Up Week"

(Pathe—Cartoon—One Reel)

The time nears for the annual spring cleaning and Paul Terry's little characters anticipate it by industriously scrubbing out their homes. The cat does a Mary Pickford skating act with the scrub brushes, while the mice put every handicap in his (or her) way. The subject winds up with the inevitable chase, in which the cat and the farmer pursue those pesky mice. It's all good fun and very well drawn.—S. S.

Pathe Review No. 9

(Pathe—Magazine—One Reel)

The leading subject is the second installment in "The Prettiest Girl I Know" series. Mack Sennett's contribution is especially noteworthy, and the manner of its presentation novel and effective. Other subjects are "Keeping Faith with Fuji," scenes of a Japanese pilgrimage to the sacred mountain, and Pathecolor views of the old Spanish city of Toledo.—S. S.

Shorts Reviewed in This Issue

His Marriage Vow (Pathe)
Plain and Fancy Girls (Pathe)
Clean Up Week (Pathe)
Pathe Review No. 9
Haunted Honeymoon (Pathe)
Paris Creations in Color (Educational)
Half a Hero (Educational)
Raspberry Romance (Pathe)

"The Haunted Honeymoon"

(Pathe—Comedy—Two Reels)

Blanche Mehaffey and Glenn Tryon are the principal artists in this comedy, supported by James Finlayson, Yorke Sherwood, George Rowe, Helen Gilmore and Jules Mendel. It details a wedding gone wrong by reason of the substitution of a dog license for the marriage certificate, and the occupation by the bride and groom of a haunted house. Various incidents lead them to believe there really are ghosts around them, especially when their parents and the clergymen enter the house to correct the certificate mix-up. This comedy is of average appeal, possessing some very amusing moments and some familiar gags.—S. S.

"Paris Creations in Color"

(Educational—Fashion—One Reel)

This is the second of a series of "Paris Creations in Color" displayed by Hope Hampton through the McCall Color Fashion News and distributed by Educational. As the title implies, the picture has to do with latest ideas in dresses for all occasions by leading Parisian modistes. Miss Hampton charmingly displays these gowns which are emphasized and made entertaining by gorgeous coloring and beautiful backgrounds.—T. W.

The House of FEATURETTES

A novelty producing distributing organization handling some of the most interesting and entertaining short subjects produced. The list of subjects available can be programmed with any feature film presented and help materially in rounding out a diversified program. The famous "Inkwell" cartoons, the "Gems of the Screen" series, the "Marvels of Motion" and the "Animated Hair Cartoons," are just a few of the subjects.

RED SEAL PICTURES CORP.

Edwin Miles Fadiman, Pres.
1600 BROADWAY NEW YORK CITY

"Half a Hero"

(Educational—Comedy—Two Reels)

Lloyd Hamilton is a tramp one minute, a cop another, a formal gentleman the next and a referee in a prize ring as the grand finale in "Half a Hero." It's a comedy of the slapstick variety and this probably accounts for these many changes, unaccountable as far as the story goes. Hamilton fans will find in his latest the usual number of laughs and perhaps a few more. As the traffic cop Hamilton does a lot of racing about and finally catches up with a speed queen who introduces him to her banker father. The cop's uniform is from then on replaced by a full dress suit. A prize fight for a milk fund is quite funny, with Hamilton as referee being battered about by both fighters. Many familiar slapstick stunts, all proven laugh provokers, are used to advantage in "Half a Hero." Hamilton is supported by Dorothy Seastrom, Babe London, William Horn and Buster Brodie.—T. W.

"The Raspberry Romance"

(Pathe—Comedy—Two Reels)

Followers of Ben Turpin will like this Mack Sennett subject featuring the cross-eyed hero, with a supporting cast composed of Blanche Payson, Jack Cooper, Leo Sulky and Madeline Hurlock. Ben is to marry Blanche, who is somewhat heftier than himself, and tries to make good as a singer on the old home town Opera House stage, being greeted with vegetables. Circumstantial evidence points to his having vamped a married woman, and the husband pursues him onto the stage. There, the audience applauds Ben's frenzied attempts at escape and the husband's pistol shots, thinking them drama. Finally Ben's gigantic wife-to-be effects a rescue. This is good comedy.—S. S.



JACQUELINE LOGAN
In "Mock Marriages" which will be distributed by Film Booking Offices



FRANK SHERIDAN
In Vitagraph's Whitman Bennett production, "Two Shall be Born"

Lloyd's Fall Release

Harold's Next Pathe Feature Still in Process of Making

According to advices received from the Harold Lloyd Corporation this leading screen comedian's next production for Pathe will be completed, as far as the actual camera work is concerned, in the latter part of April or early May. Allowing time for cutting and titling and the necessary publicity, advertising and exploitation preliminaries the picture will be ready for release in the early fall.

In the matter of time consumed and the money spent this production promises to be the most ambitious one ever undertaken by Harold Lloyd. The actual shooting on it began on October 15th. Already twenty-two weeks have been spent on it with a possibility that the production time will be run into ten or eleven months.

Lloyd is being supported by several of the screen's younger luminaries, including, of course, Jobyna Ralston, as his leading lady; Brooks Benedict, as heavy; Hazel Keener, James Anderson and Joe Harrington. The latter is one of the pioneers of the motion-picture acting profession and can recount the days as far back as 1898 when he made his first appearance in a mutascope.

Sam Taylor and Fred Newmeyer who handled the direction of the Lloyd successes, "Hot Water," "Girl Shy" and "Safety Last" are once more teamed in the direction of the new Harold Lloyd comedy.

Mal St. Clair Will Direct

Harry Cohn announces that Mal St. Clair will direct the last of the Eight Columbia specials, "After Business Hours." St. Clair's recent productions were "Find Your Man" and "The Lighthouse by the Sea." He will have a very excellent cast to work with in this picture. Among them are Elaine Hammerstein, Lou Tellegen, Phyllis Haver, John Patrick, Otto Hoffman, William Scott and Lee Moran. "After Business Hours" was adapted from a Hearst Magazine story, "Everything Money Can Buy," by Ethel Watts Mumford.

Chadwick Signs Charles Ray

I. E. Chadwick, president of Chadwick Pictures Corporation, who is supervising production for that company in California, has signed Charles Ray for a series of four pictures to be made this year. Several well known books and plays are now being considered for the first of the Ray productions, and it is expected that this new Chadwick unit will be active shortly. The director and cast, together with the title of the first picture, will be announced next week. All of the Ray pictures will be made at the Chadwick West Coast Studios.

Since his rise to stardom, Charles Ray has been among the leading male stars of the screen. In his first star productions, he established himself in a unique type of comedy drama that placed his without a rival in the field he thus created.

No announcement as to the nature of the stories Mr. Ray would make was forthcoming at the Chadwick offices this week, but it was said that at least one of the series would be typical of the pictures which won him his great international following.

The announcement that Charles Ray has been added to the list of Chadwick stars is a further indication of the expansion planned by this company for the coming season. The Chadwick roster for the new year includes Lionel Barrymore, Theda Bara, Larry Semon and George Walsh. From this it would seem that Chadwick Pictures Corporation will have approximately a 100 per cent production increase over last year.

Anita Stewart Kept Busy

Goes Directly From "The Boomerang" To "Baree, Son Kazan"

In signing a contract to star in Vitagraph's "Baree, Son of Kazan," Anita Stewart has returned to her first love. Like many other picture celebrities, Miss Stewart had her start with that company and it was under the Vitagraph banner that she rose to stardom.

Having just completed production work on B. P. Schulberg's picture, "The Boomerang," Miss Stewart was in the act of boarding a train for New York, when a picture representative rushed through the Los Angeles station to the train shed and halted her. When told that she was wanted for a Vitagraph production she expressed entire willingness to postpone her trip. She drove back uptown and after a brief discussion of arrangements with David Smith, who is producing "Baree, Son of Kazan," the contract was signed.

"Baree, Son of Kazan," is the second consecutive picture in which Donald Keith, who has the leading man role, that of Jim Carvel, will have played with Anita Stewart. In "The Boomerang," he appears with her and Bert Lytell.



ALICE JOYCE
who lends her charm to "A Man's World" which Metro-Goldwyn is making from the stage success, "Daddy's Gone A-Hunting"

Planning Larger Quarters

Weiss Brothers' Artclass Pictures Corporation Are in Need of Additional Space

Weiss Brothers' Artclass Pictures Corporation are planning to take over additional space in the Loew State Theatre Building, 1540 Broadway, in order to make room for the press books and other advertising accessories on the Buddy Roosevelt and Buffalo Bill, Jr., series and their other numerous attractions.

Formerly this material was shipped directly from the manufacturers and was stored by him, but so many mistakes and delays occurred and so much confusion of orders resulted, that Weiss Brothers' Artclass Pictures determined to handle all shipments to their exchanges and theatres, as far as possible, directly from their own offices. In this way it is possible to ship out orders on the same day that they are received, an advantage which Louis Weiss, managing executive of Artclass, declares far outweighs all other considerations and insures the promptest kind of service to their franchise holders.

This increase in the size of the Weiss Brothers' offices has been necessitated by two new Buddy Roosevelt and Buffalo Bill, Jr. 1925 series, and the third series of eight five reel action-stunt features, with a well known Western star making twenty-four in all, which Artclass will handle this year, in addition to their regular complement of specials.

More Players Added to Casts

Two additions each to the casts of "Chickie" and "The Necessary Evil," which Earl Hudson is producing for First National, were announced at the company's New York studios. Hudson announced that the casts are nearing completion.

Olive Tell will play the role of Ila in "Chickie." Louise Mackintosh will play the part of Mrs. Dunne in the same picture. Thomas Holding will play David Devanant in "The Necessary Evil," and Arthur Housman will play "Pug."

Reorganization Plan for Columbia Pictures Corp.

WITH the arrival of Harry Cohn in New York from Los Angeles, the organization of Columbia Pictures has been completed.

For the last five years Joe Brandt, Harry Cohn and Jack Cohn have been conducting their business under the trade name of the C. B. C. Film Sales Corporation.

The C. B. C. Film Sales Corporation has heretofore distributed pictures made at its own studio and those that were made by other producers. When the C. B. C. Company was organized it was intended to distribute feature releases produced by independent producers, and it was not the intention of Cohn, Brandt and Cohn at that time to enter into the production field themselves.

The desire to maintain an average standard of high quality production induced the C. B. C. officials to enter into the producing field themselves and for the last two years they have successfully produced many independent pictures which have been released under the Columbia Pictures trade-mark.

In order to carry out the original policy of the C. B. C. Company, it was decided by Cohn-Brandt-Cohn to separate the activities of their organization so that C. B. C. would again distribute pictures made by independent producers of high grade calibre, and the Columbia Pictures Corporation was formed, with the same personnel as the C. B. C. Film Sales Corporation, to conduct the activities of the production of pictures release under the Columbia trademark.

Cohn-Brandt-Cohn are well on their way with the plans for the 1925-26 season and have acquired for the C. B. C. Company, who will continue to function the same as heretofore, the picture which Norman Dawn made in Alaska, "Justice of the Far North."

The Columbia Pictures Corporation has perfected its plans for the season 1925-26 and will distribute eighteen pictures. Six pictures under the Columbia Pictures trademark; six pictures under the Waldorf trademark, and six pictures under the Perfection trademark. All of these pictures will be made by Harry Cohn at the coast.

Elaine Hammerstein has been engaged to appear in three of the Columbia Pictures and negotiations are now under way for the acquisition of other big stars for the Columbia series.

Contracts are about to be signed for the stars to appear in the Waldorf series.

The contract with William Fairbanks was renewed for another series of six pictures, and he will be included in the cast of the Perfection Pictures.

A contract has also been signed with Dorothy Revier, who is coming to the front very rapidly, and gives promise of being one of the real "finds" of the season.

Harry Cohn will remain in New York for a few weeks to purchase several stories which Columbia has secured options on and to complete negotiations for a larger studio which Columbia Pictures Corporation will take over on Mr. Cohn's return to the coast.

Warner Bros. Buy Novels

To their growing list of books and plays to be made into next year's screen classics, Warner Bros. have added "The Inevitable Millionaires" by the prolific E. Phillips Oppenheim, and "The Wife Who Wasn't Wanted," by Gertie Wentworth James, noted English writer.



Peggy Kelly and Sigrid Holmquist in a scene from Vitagraph's "School for Wives"



WILLARD LOUIS
A Warner Brothers star

Big Chadwick Film Opens

"The Wizard of Oz" Goes Big at World Premiere in Los Angeles

A telegram received by the New York offices of Chadwick Pictures Corporation from Julius K. Johnson, manager of the Forum Theatre in Los Angeles, indicates that Chadwick's "The Wizard of Oz" will be one of the big pictures of the year. Thousands were turned away on Saturday, the opening day, and the advance sale exceeds every record since the opening of the theatre. Mr. Johnson's telegram follows:

"Accept my congratulations on one of the biggest box office attractions that I have seen in fifteen years of motion picture presentation. We opened today with 'The Wizard of Oz' to biggest business in history of our beautiful Forum Theatre in Los Angeles. At our matinee today we turned away fully two thousand people and tonight on our premier opening which was the greatest premier ever given in the city of Los Angeles we turned away thousands. Honestly you have the greatest box office bet I have yet seen and any exhibitor who passes this up ought to quit the game. Let them wire me and I will put them right. I look for a tremendous run on this picture and take my word you have a positive clean up in 'The Wizard of Oz.' This is straight from the shoulder of Julius K. Johnson, manager of the Forum Theatre, Los Angeles."

The management of the Forum Theatre had originally booked "The Wizard of Oz," for one month, but advices received from Mr. Chadwick subsequent to his telegram of the opening night indicate that the engagement will be extended for a considerable period.

Engages Prominent Players

William Steiner announces the engagement of Lou Tellegen, Rockliff Fellows, Gaston Glass and Betty Francisco, for the fourth Edith Thornton production "Fair Play." Ear Williams is her principal support in the picture just completed which is called "Was it Bigamy?"

"Quo Vadis" Premiere in N. Y.; Emil Jannings Scores as "Nero"

ONE of the most brilliant motion picture premieres in New York City was that of First National's "Quo Vadis," at the Apollo Theatre, on Sunday night, Feb. 15. Not only did the picture open to capacity but there were 400 standees, and other hundreds were turned away. Many persons prominent in motion picture and theatrical circles were present and the new screen version of Sienkiewicz's famous novel, made in Rome by the Unione Cinematographica Italiana, was received with enthusiasm.

The presentation, prologue and musical score were under the direction of Joseph Plunkett, managing director of the Mark Strand Theatre, New York City, and was even better than the high standard which he has accustomed picture patrons to expect at his hands. The advertising and exploitation was conducted by Allen S. Glenn, supervisor of exploitation for First National, and his staff.

An unusual feature of the showing was the appearance of the world-famous violinist, Efrem Zimbalist, in the prologue, playing the violin obligatos from Jean Mougues' grand opera, "Quo Vadis," which has never been sung in this country. In fact much of the accompanying music throughout the screening was from the opera, "Quo Vadis," which may be said to have had its first introduction to America in connection with this showing of the picturized version of the story upon which the novel was based. The appearance of Zimbalist upon the program was due to the efforts of A. P. Waxman, of Mr. Glenn's exploitation staff, aided and abetted by the supervisor. His four selections were put "on the air" by stations WGBS in New York and WIP in Philadelphia, as were the arios and outstanding orchestra features of the opera.

This was Zimbalist's first appearance in connection with a motion picture and before the microphone. He is numbered among the half dozen greatest violinists of the day —Kreisler, Elman, Kubelik, Spaulding, Heifetz, Siedel—and his appearance marks the high water mark of the connection, constantly growing closer, between motion pictures and music.



Walter McGrail and Ruth Clifford in "Her Husband's Secret," a First National picture

The Plunkett Prologue

Mr. Plunkett's prologue showed a man made up as the Emperor Nero, on a balcony of his palace, overlooking the city of Rome, painted on a back-drop. It was during this prologue that Zimbalist played. As the prologue ended, the lights on the stage were dimmed and the stars came out in the Italian sky, and Kitty McLaughlin sang a song in Italian.

The new version of "Quo Vadis" was pronounced greatly superior to the first picture made from it by the reviewers of the New York newspapers, and one of the best spectacles which Italy has ever sent to us.

Dorothy Herzog of the Daily Mirror:—"'Quo Vadis' is a stupendous achievement with the incomparable Emil Jannings acting the role of Nero. The audience delighted in it as a spectacle, as a smartly directed and acted drama. We heartily recommend this picture. As a background for the action we have settings of unsurpassing beauty."

R. W. Jr. in the Herald Tribune:—"That incomparable screen actor, Emil Jannings, walked off with the honors of the picturization of "Quo Vadis"—a character study of Emperor Nero. His performance was an achievement that stands high among the cinema characterizations of recent seasons. Jannings dominated every moment of the picture."

Peter Milne in the Telegraph:—"'Quo Vadis' quite surpasses anything that has been done in this line heretofore. The high spots in the production are provided by Emil Jannings, whose Nero is an important addition to his notable library of characterizations. The burning of Rome is the most spectacular event in the picture."

Irene Thirer in the Daily News:—"The story has been most effectively done for the screen and Nero himself could not have made a better Nero than Emil Jannings, who is without a doubt the finest character actor the screen has as yet taken into its fold."

The Sun:—"The first really spectacular motion picture of the present season entered the movie sweepstakes on Broadway in 'Quo Vadis,' was shown at the Apollo. It is a thrilling photoplay. 'Quo Vadis' cannot fail to excite you. Perhaps the most striking feature of the new 'Quo Vadis' is the acting of Emil Jannings as the wicked emperor. There are chariot races, fire scenes, wild roman parties, etc., all the paraphernalia in fact, that goes with the glory and depravity that was Rome. It is well done and impressive."

Distributing American Films in Italy

(Continued from page 869)

step backward or the company back of the picture; a step which would be difficult to regain. Bluffers and gatherers of easy money should steer clear of that Mediterranean boot, throbbing with life and packing a wicked kick. Those who would win in Italy should go there with clean hands and, what is more essential, KEEP them clean. The axiom: "Rome was not built in a day" is a horrible joke for the film man who relies on American "speed" and wants to work "fast." In Italy foundations and buildings must be solid; it takes time to build well. No film distributing business can hope to succeed unless it be cemented with painstaking efforts, preservence and patience.



RONALD COLMAN

Playing opposite Blanche Sweet in Metro-Goldwyn's "The Sporting Venus."

Distributing With a Purpose

Distributing "our own" in Italy, aside from the many advantages to the distributor, should give a powerful impetus to the film industry there, which, due to the war and to a score of lesser evils, is not in a florid condition. But it must be "distributing with a purpose"—the purpose of lifting the industry from the mire on to the higher and healthier place where it justly belongs. This can be accomplished with honest business methods and a careful selection of pictures that appeal to the Italian fan.

Italian distributors do not look with favor upon this movement and are already busy shouting for help against "The American Peril." And who can blame them? Have they not had things all their own way for years and years? Have they not bought American pictures whenever they saw fit and paid little or nothing for them? And then, with hardly an effort, sub-leased or rented them and raked in a goodly lot of money. Why should they not kick[When they handled American pictures the Italian producer was safe, but now that Americans essay to eliminate the middleman, they see a terrible menace in every American picture that enters Italy and frantically wave the SOS signal. No one heeds them. Italian exhibitors, who have been fed up on hodge-podge films and have noticed full houses when showing the red-corpuscled American product, have come to realize that the film industry can best be safeguarded through the revitalizing influence of the socalled "American Peril." Therefore, the exhibitors and the millions of Italian picture lovers welcome with open arms American capital, American companies, American pictures and American business tactics.



Scenes from First National's "Her Husband's Secret," with Walter McGrail, Phyllis Haver, Patsy Ruth Miller and other well known players.

Woods Signs Stanley for "Beauty and the Bad Man"

FORREST STANLEY, who distinguished himself as "Brandon" in "When Knighthood Was in Flower," starring Marion Davies, has been signed by Frank Woods for the principal male role of Modoc Bill Robley in "Beauty and the Bad Man," screen version of one of Peter B. Kyne's most popular magazine stories.

Modoc Bill is the second Kyne hero that Stanley has portrayed for the screen. Previously he appeared in the principal male role of "The Pride of Palomar," a Cosmopolitan production. His latest work prior to "Beauty and the Bad Man," was opposite Virginia Vallie in the screen version of Owen Davis' stage play, "Up the Ladder."

"Beauty and the Bad Man" is being filmed by the Peninsula Studios at San Mateo, under the direction of William Worthington. The continuity is by E. Richard Schayer and the picture is to be released through the Producers Distributing Corporation.

Others in the cast besides Stanley are Mabel Ballin, Russell Simpson, Edna Mae Cooper, Andre de Beranger, James Gordon, Guy Oliver, Dick La Reno and Cash Darrell.

HAL ROACH
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Harold Lloyd
in
"NOW OR NEVER"
(The first of the popular demand series re-issued)

Already booked by many big first runs, including

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KINGS AND RIVOLI, ST. LOUIS, (GOLDMAN)
STRAND, CINCINNATI, (LIBSON)
METROPOLITAN, ATLANTA.



Associated Exhibitors

Pathé Distributors

Fox Buys Four Novels

Fox Makes Another Notable Purchase—Gets Four Gregory Books

Purchase of the screen rights of four of the recent novels by Jackson Gregory, one of the best known writers of Western fiction in the country, ranking with Zane Grey and James Oliver Curwood, and in the minds of many surpassing these noted writers of outdoor, he-man stuff, is announced by Fox Film Corporation.

This really noteworthy deal includes the following popular works: "The Everlasting Whisper," "The Outlaw," "Timber Wolf," and "Desert Valley."

"Timber Wolf," will be used as a Buck Jones starring vehicle and will be released as the final Jones film for the current season. Production on this picture will be started immediately at the Fox West Coast Studios.

The other three Greogory novels will form a part of the immense 1925-26 program of the Fox organization. "The Everlasting Whisper," according to tentative plans, will be the first Tom Mix starring production next season. Disposition of "The Outlaw," and "Desert Valley," has not been decided as yet but it is safe to assume that they will be used by either Mix or Jones, or divided between these two Fox Western stars.

Picked for Big Parts

Alma Rubens and Jack Mulhall Have Leading Roles in "She Wolves"

Alma Rubens, now a Fox Film Corporation star by reason of a long term contract she recently signed with that company, and Jack Mulhall, who established himself in the eyes of Fox officials by his work in "Folly of Vanity," have been selected to play the leading roles in "She Wolves," last of the Fox 1924-25 special productions to go in work.

Maurice Elvey, the noted English director will handle the filming of "She Wolves," which is an adaptation from the London, Paris and New York stage successes, "The Man in Evening Clothes," recently purchased from David Belasco and Henry Miller.

Grauman Books "Iron Horse"

The anxious city of Los Angeles, which has awaited with evident impatience to see "The Iron Horse," Fox Film Corporation screen epic, will have its long cherished desire fulfilled on February 21. On that date the celebrated John Ford production, which is now entering the eighth month of a sensational Broadway run, will be given its first showing in the city tha gave it birth, at Grauman's Egyptian Theatre, Hollywood.



B. P. SCHULBERG
Who will produce eighteen pictures next year for the independent market

Popular Star Comes Back

Clara Kimball Young Returns To Screen in Ivan Abramson's "Lying Wives"

Clara Kimball Young returns to the screen, after an absence of almost a year, in Ivan Abramson's new production, entitled "Lying Wives." The picture, which is being made here in the East, is the type which won for Miss Young earlier fame. The story is by Ivan Abramson.

Among a sterling cast of film-players, such well-known people as Madge Kennedy, Edna Murphy, Richard Bennett, Niles Welch and Buddy Harris will be seen in important roles. Interiors are being made at Tec-Art Studio in New York.

Special pains are being taken with the direction of "Lying Wives," due, firstly, to the splendid theme of the story and, secondly, due to the fact that it is considered to be one of the big, all-star, Independent productions of the year. Each of the principal players in Clara K. Young's support is a star in his or her right.

The script calls for two other well-known female and two male artists, whom Abramson will add to the cast within a fortnight.

"One Glorious Night"

Columbia Picture Accorded Big Bookings in Chicago and Cleveland

On Tuesday, February 10, the Chicago newspapers carried an advertisement of one theatre in every section of the city to play "One Glorious Night," the Columbia release featuring Elaine Hammerstein and Al Roscoe.

The theatres mentioned were the Chatham, Ashland, Madison Square and the Hamlin. Such an array of dates in one day leaves no doubt as to the popularity of the picture in that territory.

On the same day in Cleveland "The Midnight Express" played at the Lexington and the Boulevarde; "The Battling Fool" at the National; "Discontented Husbands" at the Penn Square, and "The Marriage Market" at the National.

B. P. Schulberg Announces Productions on New Card

B. P. SCHULBERG Productions will release eighteen features next season according to an announcement just made by B. P. Schulberg who has been in New York for the past ten days conferring with his partner, J. G. Bachmann, Vice-president and general manager of distribution.

This new program will be the largest ever contributed by Mr. Schulberg to a single year's picture output and will contain many important stories adapted from well known stage plays and novels. The announcement promises the independent market a product commensurate with that obtainable from any of the largest producing groups of the industry.

Titles of fourteen of the eighteen have already been announced and contracts for the remaining four will be consummated in a few days. These pictures for which plans are already definite are:

"Shenandoah," the American stage classic of Civil War Days, by Bronson Howard.

"Parisian Love," by F. Oakley Crawford. A fast-action melodrama.

"Horses and Women," a society drama written directly for the screen.

"Exclusive Rights," a story of marriage by Evelyn Campbell.

"Lew Tyler's Wives," a novel of Wallace Irwin.

"The Aristocrat," by Larry Evans, a magazine serial.

"The Worst Woman," a screen original by Larry Evans.

"Open That Door," by Ewart Adamson, a drama of the type of "Bought and Paid For."

"The Romance of a Million Dollars," a current novel by Elizabeth Dejeans.

"Shopworn," by Patricia Wetherill, a tale of "Bought and Paid For."

"Eden's Fruit," an original screen story of modern society.

"The Girl Who Wouldn't Work," by Marie B. Wentworth James. A best seller in England, soon to be published here.

"Dancing Days," from the story by J. J. Bell.

"The Other Woman's Story," by Peggy Gaddis. The corespondent's side of a divorce case.

These stories will be filmed under the direction of Gasnier, James P. Hogan and Frank O'Connor. Mr. Schulberg will announce shortly the name of a fourth director who will soon become affiliated with his organization.

A stock company is being organized to play featured roles in next year's production. Clara Bow, Donald Keith and Alyce Mills are now under contract. In addition, Schulberg casts for 1925-26 will comprise the biggest box-office names free-lancing or under contract to other organizations.

Mr. Schulberg has returned to the coast where he will begin work on "Faint Perfume," "My Lady's Lips" and "When A Woman Reaches Forty"—the three releases which will complete his present season's schedule.

The first four pictures for fall release will be put in preparation immediately following the completion of this year's features.



Lou Marangella, publicity representative for Fred Niblo on Metro-Goldwyn-Mayer's "Ben-Hur," prepares for a desert ride



Douglas MacLean in his latest comedy, "Introduce Me," an Associated Exhibitors Release. Mr. MacLean's leading lady is Anne Cornwall

"Barriers Burned Away" Pleases Chicago Critics

ASSOCIATED Exhibitors' latest feature Fred Niblo's "Thy Name Is Woman." adapted from a story based on the great Chicago fire. Naturally, Chicago was the first city considered in the matter of a world premiere, and every critic who reviewed the picture at its opening last week at the Randolph theatre declared it to be a winner.

The story is that of the novel and stage play written by E. P. Roe. The drama is woven around the Chicago fire of '71, which was started when a cow over-turned a lamp in a barn. It meant to Chicago what the great earthquake of 1906 meant to San Francisco. It required the rebuilding of a city that today has grown to be the second largest in the United States.

Under the direction of S. Barrett McCormack, who was sent on from New York to handle the exploitation of the premiere showing the picture opened to packed houses.

Under the heading, "All Chicago Will Enjoy This Picture," Mae Tinee, motion picture critic of the Chicago Tribune, wrote:

"'Barriers Burned Away' is from the old story by E. P. Roe. With its vivid presentation of the Chicago fire, its introduction of people whose names are familiar to all of us, its quaint and authentic costuming and hairdress, the film is an unusual and interesting one."

Rob Reel, in the Chicago Evening American, stated:

"'Barriers Burned Away' might have been made for Chicago.

"Although, of course, it was produced with a much wider audience in mind, it nevertheless is of particular interest to this city's movie fans because of its identification with Chicago through its characters and background.

"A capable cast puts the story before you. Frank Mayo and Mabel Ballin fit nicely in the leading roles. And Tom Santschi is capital as the political boss, acting the part with just the right cock-sureness."

The review carried by the Evening Post and written by Genevieve Harris declared the picture "well worth seeing." Miss Harris' review follows:

"'Barriers Burned Away' is a curious sort of picture, with a charm all its own. It gives one a more vivid sense of stepping into the past than does the average 'costume' or historical production, possibly because this history is near enough so that we learned it not only from books but from stories of our elders.

"'Barriers Burned Away' is a picture well worth seeing. If you are complaining that 'all movies are alike'—and we have been having a good deal of monotony in our film fare lately—I can recommend this to you as indeed 'something different'."

Ten M.-G.-M. Films Among Forty Best

Of the forty best pictures of 1924, selected by "Film Progress," issued by the National Committee For Better Films, associated with the National Board of Review, ten were Metro-Goldwyn pictures. This was more than any other company had represented on the list.

The Metro-Goldwyn pictures that ranked with the forty best were Rex Ingram's "The Arab," Tom Terriss' "The Bandolero," Erich von Stroheim's "Greed," Victor Seastrom's "He Who Gets Slapped," Marion Davies' "Janice Meredith" and "Yolanda," Lillian Gish's "Romola," Buster Keaton's "Sherlock Junior," Marshall Neilan's "Tess of the D'Urbervilles" and Fred Niblo's "Thy Name Is Woman."

Two other leading film companies were represented on the list by seven pictures each.

Busy Little "Buddy"

Little Buddy Harris, the three-year-old "find," whose work in Vitagraph's "School For Wives," with Conway Tearle, created much favorable comment, will be featured in the Ivan Abramson production, "Lying Wives," which has just been completed and is now in the process of being assembled.



Scenes from the Gerson production, "Too Much Youth," in which Richard Holt stars, supported by Sylvia Breamer



Scenes from "Sea Legs," an Educational-Christie Comedy with Neal Burns and Vera Steadman

"Idaho," Patheserial, Heads Releases for Coming Week

IN addition to its regular releases of Mack Sennett and Hal Roach comedies and other short subjects, the week of March 1st marks the starting of the much heralded Pathe serial "Idaho."

"Idaho" is an entirely new departure in the way of serial screen entertainment. The plot is woven around the early gold rush days when the Territory of Idaho covered what are now the states of Nevada, Idaho and Wyoming. The story is an adaptation of the Theodore Burrell story, "The Girl Vigilante" and concerns the struggle of the early prospectors to bring law and order in a country over-run with lawlessness. The serial was produced by C. W. Patton under the direction of Robert F. Hill from a scenario by Frank Leon Smith. Mahlon Hamilton and Vivian Rich head the cast consisting of some of the best-known screen names. The supporting cast of "Idaho" consists in part of W. T. Quinn, Roy E. Bassett, Fred De Silva, Omar Whitehead, N. McDowell, Wm. Dale, Lillian Gale, Gus Seville, George Burton, Frank Lackteen, Charles Brinley and Robert Irwin.

Hal Roach has two comedies scheduled for release by Pathe for the week. The first of these is a Glenn Tryon two-reel comedy entitled "The Haunted Honeymoon." Blanche Mehaffey is the principal supporting artist in this production which is strongly cast with a line-up of screen names consisting of James Finlayson, Yorke Sherwood, George Rowe, Helen Gilmore and Jules Mendel. The plot of the picture is all that the title implies. On the night of their honeymoon, the hero and heroine take shelter in what they believe to be a haunted house, and the first night of their married life proves an exciting one. The picture was directed by Fred L. Guiol under the supervision of F. Richard Jones.

"Plain and Fancy Girls," featuring Charley Chase, is the second Hal Roach release. In this one-reel comedy, Charley Chase is supported by Martha Sleeper, Katherine Grant and S. J. "Tiney" Sandford under the direction of Leo McCarey.

Mack Sennett is also offering two subjects on the Pathe program for the week. They are both two-reelers with one featuring Harry Langdon and the other with Ben Turpin in the leading role. In the Langdon comedy, "His Marriage Wow," this leading screen comedian, assisted by Natalie Kingson, William McCall and Vernon Dent, produces some of the best screen comedy of his career. The story is by Arthur Ripley and opens at the church. Langdon as the unwilling groom almost succeeds in squirming out of the marriage knot but is too carefully watched by the bride and her father. Harry Edwards directed the production.

In the Mack Sennett-Ben Turpin comedy one of the principal comedy situations is based on the cross-eyed comedians appearance as a concert singer. The title of the picture is "The Raspberry Romance." The supporting cast is headed by Blanche Payson, Jack Cooper, Leo Sulky and Madeline Hurlock. Lloyd Bacon is the director.

"Clean-up Week" is the title of the animated cartoon comedy, Aesop's Film Fables. Paul Terry's cartoon zoo follows, with many laughs, the rules set down for the first week in May. Housecleaning is the vogue, and the animated characters succeed in cleaning up everything in sight.

The leading subject of Pathe Review No. 9, is the second installment of "The Prettiest Girl I Know" series. In this installment several well-known directors select those they think are the prettiest girls on the screen. The other subjects on the Review are: "Keeping Faith With Fuji," a pilgrimage up the sacred mountain of Japan, and a "Pathecolor" of views of the old Spanish city of Toledo, "The Stronghold of the Moors."

Pathe News Nos. 20 and 21, and "Topics of the Day," No. 9, completes the program for the week.

Called from the Ranks

Vivia Ogden was playing in stock in Cleveland, Ohio, when she was sent for to play the part of Aunt Heffie in Hobart Henley's production of "The Denial," for Metro-Goldwyn-Mayer.



Scenes from Warner Brothers Production "The Bridge of Sighs"

Universal Announces List of 24 1925-26 Productions

AMONG the twenty-four 1925-1926 productions, announced by Universal Pictures Company, the following may be mentioned, many of them already completed.

Ten features are being scheduled and will go into production within a few weeks' time.

Samuel Hopkins Adams' "Siege" which ran serially in Collier's and is now enjoying a wide sale as a Harper's book, will doubtless start the screen. It stars Virginia Valli and a large imposing cast under the direction of Svend Gade. This production has been finished.

Virginia Valli will also be starred in "Peacock Feathers" by Temple Bailey, which is nearing completion under the direction of King Baggot.

Miss Valli may also star in "The Home Maker," by Dorothy Canfield, which Universal has just finished.

Reginald Denny will be starred in "California Straight Ahead," an unusual automobile story by Byron Morgan, already completed and ready for release. Other productions for Denny include "Where Was I?" by Edgar Franklin, and "This Way Out" by Frederick Isham.

Laura La Plante will be co-starred with Eugene O'Brien in one of the "Winnie O'Wynne" series by Bertram Atkey; and "Doubling for Cupid," by Nina Wilcox Putnam.

House Peters will be seen in "The Titans," by Charles Guernon; and in "The Still Alarm" by Joseph Arthur and A. C. Wheeler.

Among the special productions will be Rex Beach's "The Goose Woman," which Clarence Brown is completing with a cast including Constance Bennett, Jack Pickford and Louise Dresser.

Another will be "The Last Laugh," which enjoyed such tremendous vogue at the New York Rivoli and Rialto, and is now playing at the Cameo in New York. This Emil Jannings production has been acclaimed one of the most novel, interesting and enjoyable pictures ever produced.

"Lorraine of the Lions," a special production written by Isadore Bernstein, will star Norman Kerry under the direction of Edward Sedgwick. The cast includes Patsy Ruth Miller, Philo McCullough and Joseph J. Dowling.

Larry Trimble has been engaged to make a special production of Albert Chevalier's song and play, "My Old Dutch." It will be an elaborate feature.

"Once a Peddler," starring Glenn Hunter, is being directed by William Nigh for the 1926 schedule.

Nellie Revell is writing a circus story called "Spangles" for a big Universal circus production, and Ellis Parker Butler a comedy-drama entitled "Advice to the Love-Lorn."

Hoot Gibson will be seen in William MacLeod Raine's novel "A Daughter of the Dons," and Max Brand's story "Dark Rosaleen."

The Mary Philbin-Norman Kerry combination is scheduled to do "Folle Farine" by Ouida; and "The Prince," an original story by Howard Higgin.



One of the creations displayed in Paramount's Paul Bern production, "The Dressmaker From Paris" has gold cloth and metal embroidery weighing four pounds: the group comprises, left to right, Leatrice Joy, playing the title role, Jocelyn Lee and Sally Long, the two latter among the models



CARMELITA GERAGHTY

Playing opposite Reed Howes in two new Rayart releases, "Super Speed" and "The Courageous Fool" is a daughter of the well known scenario writer, Tom Geraghty

"Friendly Enemies" Off

Weber and Fields, Their Film Work Over, Jump To 'Frisco

Joe Weber and Lew Fields, world-famous stage stars, bade temporary adieux to Hollywood this week after completing their work in "Friendly Enemies," under George Melford's direction, and have resumed their vaudeville tour at San Francisco.

After their appearance in San Francisco the stars will return to Los Angeles in their vaudeville sketch, and if any retakes are necessary in the picture they will be made at that time.

Melford is now busy putting the final retouches on the production, and it is expected that it will be in its final form for presentation by A. H. Sebastian, through Producers Distributing Corporation, within the next two or three weeks.

It was originally intended to road-show this production, accompanied by Weber and Fields, in a personal appearance act, but this plan may be changed in favor of presenting the picture in the three, big, long-run theatres, where the Al. Christie feature, "Charley's Aunt" is now playing.

Fay Wray Signed

New Leading Lady for Glenn Tryon on Hal Roach Lot

One of the principal news events of the week on the Hal Roach lot was the signing of Fay Wray, who has won considerable prominence as a screen beauty of marked type, as leading lady for Glenn Tryon in his latest comedy.

Miss Wray has been in pictures for the past two years and is considered one of the most beautiful and promising girls in the film colony at Hollywood.

She was born in Canada and came to Hollywood three years ago from Salt Lake City. Hal Roach and Roach studio executives predict a fine future for the newcomer, a Philbin type with a face of spiritual character.





Scenes from "Her Market Value," starring Agnes Ayres. Released by Producers Distributing Corporation.

Elaine Hammerstein Signed

Will Remain With Columbia For Another Series of Specials

Harry Cohn announces he has signed Elaine Hammerstein for next year's series of Columbia Pictures.

Miss Hammerstein has proved to be very popular with exhibitors all over the country, particularly with audiences covered by the State Right market.

She appeared in four of last year's series of eight Columbia specials. They were: "The Foolish Virgin," "The Midnight Express," "One Glorious Night" and will soon appear in "After Business Hours," with Lou Tellegen.

Metro Film in Demand

Marion Davies' "Janice Meredith" in Demand for Washington's Birthday

Marion Davies' Cosmopolitan production of "Janice Meredith," a Metro-Goldwyn picture, is in demand by exhibitors for Washington's birthday. The patriotic subject of the story, dealing with the American Revolution and numbering George Washington among its celebrated characters, is particularly appropriate for the national holiday on February 22.

Hundreds of theatre owners will exhibit "Janice Meredith" on Washington's birthday, as the tie-up is of such a nature that it is counted upon to pack theatres on Washington's birthday.

Enthusiasm for "Janice Meredith" as a special holiday attraction is especially marked in view of the sensational success the picture is meeting with throughout the country.

Three-Year-Old Boy "Find"

Buddy Harris, a blonde Will Rogers of three, who recently finished the important child-role in Victor Halperin's "School For Wives," has signed another contract with Ivan Abramson to appear in "Lying Wives," in which Madge Kennedy, Clara Kimball Young and Richard Bennett are featured. Work is being filmed at the Tec Art Studios in New York City.

"Man and Maid"

Final scenes are to be shot this week on Elinor Glyn's third screen production. This is a picturization of her novel, "Man and Maid" and will be presented by Metro-Goldwyn-Mayer.

Mary Pickford Defers "Art;" Will Revive "Money Pictures"

"LITTLE ANNIE ROONEY" is to be Mary Pickford's next screen story. This announcement answers the question the public has been asking for a long time: "What type of pictures will Mary do now?"

Mary will play the saucy, mischievious girl that she made famous. This character is Mary's forte, and she will again romp through her scenes as a golden-haired imp of the alleys, but in the most modern, up-to-date stories.

"Little Annie Rooney" will glorify the great American 5-and-10-cent store. This is a field of American endeavor that has not yet been immortalized in celluloid. It presents an ideal locale for Mary, who plays a carefree, Irish-American girl.

Jack Cunningham, who has just completed writing "Don Q" for Douglas Fairbanks, is writing "Little Annie Rooney" for Miss Pickford. William Beaudine will direct the picture, having been loaned for the production by Warner Brothers, with whom he is under contract. John Schulze is art director and E. deB. Newman, general manager for the Mary Pickford Company, is in charge of the production activities.

Miss Pickford has not appeared before the camera for over a year. Much of that time was spent in a trip to Europe. She is elated with her new story, and eagerly looking forward to the start of production, early in March.

Thus Mary will forsake costume dramas and fairy tales for the story of modern American life, in which she plays an Irish-American rascal with curls and a twinkle in her eye.

Casting for the new picture will start soon. An entire 5-and-10-cent store, stock and all, will be used on the Pickford lot, as "Annie" is a clerk in this store, and much of the activity of the picture surrounds it. It is expected that Mary will employ a "ripping" cast.

An honest-to-goodness big picture with a great big theme

"BARRIERS BURNED AWAY"

WITH
FRANK MAYO
MABEL BALLIN
WANDA HAWLEY
and an all star cast

PRODUCED BY ARTHUR BECK
DIRECTED BY W S VAN DYKE
FROM THE FAMOUS NOVEL BY E P ROE

ASSOCIATED EXHIBITORS



"Charley's Aunt" a Hit in Chicago and Los Angeles

IN accord with the laudatory opinions expressed by the New York newspaper critics, Al Christie's big feature, "Charley's Aunt," has received the finest kind of a reception at the hands of the Los Angeles and Chicago critics who viewed it at the premiere in the Chicago Orpheum and the Million Dollar Theatre, in Los Angeles, where it is now on an indefinite run.

The Los Angeles critics said:

"'Charley's Aunt,' a fun-riot on the stage for three decades now, promises to make life blithsome and gay for the present generation. It kept a crowded audience in convulsions of laughter at the Million Dollar Theatre."—Los Angeles Examiner.

"One of the heartiest laughs this critic has enjoyed for months was originated and then kept in motion by 'Charley's Aunt' which had its premiere at the Million Dollar Theatre yesterday."—Los Angeles Herald.

"Extra braces should be attached to the seats during the engagement of 'Charley's Aunt.' The building is given a good laughter-shaking at each performance."—Los Angeles Express.

"Here is the comedy de luxe of the current season. It will without the least doubt bring an excess of joy and delight to a new host of people."—Los Angeles Times.

"The laughing apparatus of this critic, thought permanently out of order, is in tip-top shape again and working on all six. There has never been a comedy produced in which so much clean and honest humor abounds.—Los Angeles Daily News.

In Chicago, the acclaim of the critics is expressed in the following excerpts:

"'Charley's Aunt' is without any shadow of doubt one of the funniest things ever done on the screen."—Chicago Daily News.

"The folks watching the comedy at the Orpheum were even funnier than the comedy in their unrestrained primitive demonstrations of enjoyment."—Chicago Tribune.

"Syd Chaplin had them laughing at the Orpheum yesterday, and it wasn't because he carries the name of the world's greatest comedian, either. He is a real hit in this film-farce."—Herald Examiner.

"'Charley's Aunt' contrived to keep the Orpheum, as laughter filled, as during the days when Harold Lloyd's funmaking was displayed there. It sweeps the audience into gales of laughter."—Chicago Evening Post.

"If you are from Missouri, stand in front of the Orpheum, where 'Charley's Aunt' is on view, and harken to the crows crowing."—Chicago Daily Journal.



SYD CHAPLIN
He is Charley's aunt. Don't doubt it!

Indianapolis Display on Short Subjects a Novelty

ONE of the most elaborate window displays ever engineered on short subjects has been put over in Indianapolis by the Educational Film Exchange of that city, of which H. C. Dressendorfer is manager.

The Indiana Bell Telephone Company devotes one of its great display windows to showings arranged generally with the local manufacturers. While motion pictures have not in the past been considered as coming within the range set for these window displays, Mr. Dressendorfer was able to show the Bell officials that high quality motion picture comedies, such as those released by Educational, played such a large part in the lives of the Indiana public that a display, showing the principal stars in Educational Pictures, would be of unusual interest.

Photographs of these comedy players, many of them showing the use of the telephone, together with studio pictures and photographs of E. W. Hammons, president of Educational, at his office telephone, were arranged in a spectacular display in which the theatres showing Educational Pictures figured very largely through a great chart listing all such theatres in Indianapolis.

A series of cards indicated briefly the important part which the telephone plays in the motion picture industry.

Preceding the Bell Telephone exhibit, the photographs were displayed for a week in a big window in the Merchants Heat & Light Co. building, at Meridian and Washington Streets, the most prominent corner in Indianapolis. This corner is known as the "daylight corner," because of the blaze of lights which keep it a brilliant spot until midnight.

Indianapolis exhibitors have hastened to express their appreciation of this fine short subjects exploitation stunt and theatres throughout the Indianapolis territory had flooded the Educational Exchange with requests for the display within a few days after it made its appearance.

The Bell Telephone Company is giving this stunt and Educational Pictures much additional publicity through stories and pictures in its house organ.



Book window display of Grosset & Dunlap Books in Streator, Ill., on First National's Production "The Sea Hawk."

Evelyn Pierce a Baby Star

Evelyn Pierce, signed by Metro-Goldwyn-Mayer a few months ago, has been chosen by the Wampas as one of the Baby Stars for 1925. Miss Pierce played a minor role in Rupert Hughes' "Excuse Me." She has been in pictures a little over six months.

Closes After Record Run

The Broadway engagement of "The Ten Commandments," which comes to an end this week, deserves the attention of every showman because its 62 capacity weeks breaks all records.

Only the contractual necessity of the Famous Players-Lasky Corporation to turn over the Criterion Theatre to representatives of the French government is responsible for the termination of the engagement of "The Ten Commandments" at this time. New box office records have been made during the last three weeks of the engagement. The biggest day's business was on the 59th Saturday, when the box office intake was $22 more than on the 58th Saturday, which established a previous high record for the house. The box office figures for the 61st week of the picture was $9,621.

"Big Names—Little Comedies," Discussed by E. W. Hammons

E. W. HAMMONS, president of Educational Film Exchanges, Inc., has returned from his mid-winter vacation at Daytona Beach, Fla.

During his vacation, Mr. Hammons investigated exhibiting conditions in the South and finds that the short subject is gaining in popularity in that section.

"Exhibitors are realizing the box-office value of short subjects more and more every day," said Mr. Hammons on his return to New York. "For years the one and two-reel comedies were regarded as 'fillers' bought to fill out an otherwise too-short program. Since Educational has entered the field with its program of quality comedies, real showmen have not been slow to see that entertainment value is also box-office value and every year there are more and more exhibitors converted to the policy of advertising the short subjects and giving it an even break in their lobby display.

"Comedies such as the Hamilton, Semon, and Hiers two-reelers on the Educational program have proved excellent exploitation pictures, too," continued Mr. Hammons. "These big names in short comedies are every bit as valuable as they are in feature productions and the exhibitors who advertise them are reaping all the benefits of a double feature bill without the drawback of loading up their programs with ten or twelve reels with subsequent overlong show.

"The day is surely coming when every exhibitor will regard his two-reel comedy as an entertainment and exploitation asset which he cannot afford to overlook.

"Exhibitors and producers both are too easily impressed with the footage of a picture and often disregard the entertainment value. Few comedies are successful in the longer lengths, but in the one and two reel form they are condensed entertainment—and the patron gets as much 'kick' from them as he would from six or seven reels of slower and less entertaining material."

"The Thundering Herd" Is Big Picture of Days of Old West

IT is the belief of the critics who have previewed the Paramount production of "The Thundering Herd" that it is the greatest Zane Grey production ever made. A certain famous showman who viewed the picture at its first screening said that it would surpass the business of "North of 36."

There is much real production evidenced in the making of this picture to classify it as a "western," but if it belongs in that classification, by necessity, the same critics have supported the opinion of the officials of the Famous Players-Lasky Corporation that it is the greatest picture of the Old West that has ever been made.

One of the factors responsible for the excellence of this production is the contract between Famous Players-Lasky Corporation and the author which permits Zane Grey the privilege of selecting the locations in which his stories are to be filmed.

Another factor of equal importance in this production is the cast featuring Lois Wilson, Jack Holt and Noah Beery. In point of novelty, however, "The Thundering Herd" stands alone as the first production ever made in which two thousand head of buffalo are sent into action at a critical point of the story.

William K. Howard, who produced "The Thundering Herd," has been praised for his effort in the direction of the picture. But it is known to very few that one of his most difficult problems, aside from the buffalos, was making mobile a unit of one thousand Arapahoe Indians, and a huge technical staff in order to make the circuit of five large location camps which had been prepared in advance. All the locations selected by the author were far off the regular railroad lines, and called for altitude in order to get the prescribed backgrounds.

To showmen looking for new methods of picture exploitation "The Thundering Herd" is a gold mine of ideas. Paramount's national field force of exploiteers, under the direction of Claud Saunders, has viewed the picture, and each of the exploiteers is equipped with a portfolio representing some of the most unusual ideas that have been produced lately by that able group of showmen.

"Proud Flesh"

King Vidor has taken his "Proud Flesh" company back to Metro-Goldwyn-Mayer's Culver City studios from a location trip to San Francisco and Del Monte, and is preparing to film the earthquake scenes of the production.



THE HAPPY GANG AT F. B. O.'s STUDIO PARTY

In the foreground are Johnnie Walker, Virginia Lee Corbin and Irma Harrison, who play in the as yet untitled picture. The others are those birds who get out the trade journals and fan magaiznes, and do newspaper criticisms.



Scenes from the Warner Brothers production, "The Broadway Butterfly."

Universal Now Releasing "Secrets of the Night"

"SECRETS of the Night" an all-star Universal Jewel and one of the pictures in Carl Laemmle's White List, is announced for release this week through all Universal Exchanges.

This is the picture adapted from the popular stage success "The Nightcap" written by Guy Bolton and Max Marcin. It is a mystery melodrama with strong comedy relief. As a play it was one of the thrillers of the season. Universal has enlarged upon its thrill power and high-lighted the comedy parts.

An unusually strong cast was chosen for the picture. Headed by James Kirkwood and Madge Bellamy, it includes Zasu Pitts, Tom Wilson, Rosemary Theby, Tom Ricketts, Tom S. Guise, Stewart Hull, Edward Cecil, Frederick Cole, Joseph Singleton, Tyrone Brereton, Otto Hoffman, Arthur Thalasso and Anton Vaverka.

Herbert Blache directed. He was selected to do the picture by the studio executives at Universal City because of his special success in the past with mystery stories. The play was adapted by Edward J. Montague, and between Blache and Montague, the plot and thrill sequences have been deftly treated. The comedy situations have been enlarged upon with skill, so that the picture is a pleasing mixture of suspense and hilarity.



Libson stood them out with

HAL ROACH *presents*

Harold Lloyd

in

"NOW OR NEVER"

(The first of the popular demand series re-issued)

Associated Exhibitors

Pathé Distributors

Weiss' New Press Books

New Campaign For Buffalo Bill, Jr., and Buddy Roosevelt 1925 Series

Preparatory to the issuance of their new 1925 series of five reel action features, starring Buffalo Bill, Jr., and Buddy Roosevelt, Weiss Brothers' Artclass Pictures Corporation is preparing two complete campaign books containing full publicity, advertising and exploitation data on both these popular ridin' stars.

The new books, which are being prepared by Merritt Crawford, director of publicity for Artclass Pictures, will be each of ten pages of full newspaper dimensions, 15 inches by 22 inches, printed in two colors.

The covers will be of novel and attractive design and will show Buffalo Bill, Jr. and Buddy Roosevelt in one of the many thrilling stunts which has made them so popular on the screen during the current season.

Much special advertising material is also being prepared on both these Artclass stars, who during the past season have established themselves strongly in the favor of picture-goers everywhere, and this will be contained n the forthcoming campaign books. Louis Weiss, managing executive of Artclass Pictures, is planning many novel aids for the exhibitors booking the series, designed to make Buffalo Bill, Jr. and Buddy Roosevelt the leading box office attraction-stars in their particular field.

No expense is being spared in the new seris, it is said, so that the productions will more than warrant the ncreased overhead expense of the advertising and publicity campaign, as now planned.

To Star in "Peacock Feathers"

After a brief vacation in Chicago where she is visiting her mother, Virginia Valli will return to Universal City to begin work in her next starring vehicle, "Peacock Feathers," adapted from Temple Bailey's novel.

It is possible that the company will go to New Orleans, the locale of the story, for the purpose of filming some of the scenes of the annual Mardi Gras festival. The production will be under the direction of King Baggot.

New Century Comedy

Century announces that it has a burlesque on "Uncle Tom's Cabin" in the making. The two-reeler is called "Uncle Tom's Gal." Edna Marian is the star.

The comedy includes all the melodramatic incidents of the old thriller, but done in a funny way. William Watson is directing it, and Larry Richardson and Les Bates are in the cast.



Dorothy Devore and Matt Moore in Warner Brothers' "The Narrow Street," which so captivated New York City it was held over two weeks at the Piccadilly.

Pick Cast for Charmer

Many Prominent Players Selected for Pola Negri's Next Production

Every member of the cast selected to support Pola Negri in "The Charmer," her first Paramount production in the Second Famous Forty is a performer with a good history of motion picture acting. They form one of the best supporting casts that Miss Negri has had since she has become a Paramount star.

Those who have been signed, according to an announcement by Jesse L. Lasky, first vice-president of Famous Players in charge of production, are, Robert Frazer, who will play opposite Miss Negri, Gertrude Astor, Trixie Friganza, Wallace MacDonald and Edward Davis.

"The Charmer" will be billed as a Sidney Olcott Production, and will be released in April.

The story was adapted by Sada Cowan from the famous novel "Mariposa" by Henry Baerlein.

New Title Chosen

"The Sociel Exile" is the title that First National has chosen for its new Corinne Griffith production, now being made from Zoe Atkins' stage success, "Declasse," by Director Robert Vignola.

Photography will, in all probability, be completed upon this production by the end of the week, and Corinne Griffith Productions, Inc., will then begin active preparations for the filming of "The National Anthem," the Hartley Manners play in which Laurette Taylor starred on the stage.

Flora Finch with De Mille

Flora Finch, the well known comedienne, will have an important role in the William De Mille production of "Men and Women." The part is that of Kate, a newly rich cousin from Kansas who goes to New York to look over the town and they buy it. It calls for the most fashionable clothes of the flapper type ever worn by an elderly woman. Richard Dix, Clair Adams, Neil Hamilton and Robert Edeson are featured in the production.

Artist Designing Posters

Herman F. Jans has commissioned Domingo F. M. Periconi, noted poster artist, to prepare the paper for his latest independent production, "The Mad Dancer." There will be a twenty-four sheet, a six sheet, two 3 sheets and two 1 sheets.

Metro-Goldwyn Innovation Helps Put Pictures Over

METRO-GOLDWYN, it appears, has hit upon one of the best fan publicity stunts that end of the industry has seen. A few months ago J. E. D. Meador of Metro-Goldwyn inaugurated a special Woman's Page Service, edited by a newspaper woman. It was an innovation in national publicity, and more the nature of an experiment, as it was a newspaper service prepared entirely apart from the Metro-Goldwyn "Picture News." It was sent to a mailing list of society and woman's page editors exclusively.

The service has proved so popular that it is extensively used, not only by metropolitan newspapers, including New York dailies, but by small papers scattered throughout the country.

An instance of the effectiveness of the new Woman's Page Service instituted by Metro-Goldwyn is a letter received from Will C. Logan, editor and publisher of The Goodland Herald of Goodland, Indiana, which is similar to editors' approval of the service in scores of other localities.

"I believe the service is taking with the ladies," Mr. Logan wrote. "I am going to make a regular front page feature of it each week. Now our movie man says that he has booked several Metro-Goldwyn features for next month."

The editor added that the domestic science class of the Goodland high school, of which his daughter is a member, made use of many of the photographs supplied with Metro-Goldwyn's Woman's Page Service.

This service is of particular value to exhibitors of Metro-Goldwyn pictures, as it is aimed exclusively at the women readers of newspapers who form the large part of motion picture audiences.

Newest Century Comedy

"The Aggravatin' Kid," a two-reeler with Hilliard Karr and Buddy Messinger in the leading roles, is the current Century Comedy release through all Universal exchanges.



The great sea battle scene in William Fox's screen version of "The Man Without a Country."

"Dressmaker From Paris" Great In "Woman Appeal"

THE greatest "woman appeal" picture ever produced is "The Dressmaker From Paris," in the opinion of the production officials of the Famous Players-Lasky Corporation.

Although one of the big features of this picture will be the costumes worn by the fourteen famous International Beauty Models, the production is equipped with a strong box-office cast headed by Leatrice Joy, who makes a triumphant return to the screen, Ernest Torrence, Mildred Harris and Alan Forrest.

The story is fast moving, highly original and colorful and begins with a romance in Paris between Leatrice Joy and Alan Forrest as an officer in the A. E. F. Forrest is called to the front, and doesn't meet the girl he fell in love with in Paris until early in the spring of 1925, in a small middle west town where he has become junior partner to Ernest Torrence in the ownership of the Emporium Department Store.

Torrence is a pillar of the church and very reactionary in his business methods. Forrest is the "go-getter" of the firm. He brings to the Emporium for a fashion show Madame Louise who has just staged a successful style show in Chicago. Madame Louise, Forrest finds, is his sweetheart from France. But now she has manufactured a very dazzling reputation through her ambitious press agent, and the reunion only brings about a misunderstanding.

The fashion show goes on, and the town is shocked. The fourteen beautiful young models exhibit clothes and lingerie of the latest Paris modes which are years ahead of the current styles in this small old-fashioned little town. Torrence gets in bad with all his good churchgoing friends, and in trying to shield his daughter, Mildred Harris, from a roadhouse scandal, Madame Louise only makes her own reputation worse. The development of the story from this point on shows excellent treatment of a good situation.

With the engagement of Travis Banton, Paris style creator, to come to the United States and design the gowns to be worn by the Fourteen Famous International Beauty Models, it is expected that this Paramount March release will form the manual of women's styles for the next year to come. Attention will be given not only to gowns, shoes and millinery, but to the more intimate articles of feminine wearing apparel.

As production nears completion the plans for its exploitation have been perfected by the Paramount home office advertising and publicity departments. One feature of the exploitation campaign for "The Dressmaker from Paris" is a special de luxe style trailer which will show a half dozen of the beautiful models in the gowns which they wear in the picture. This trailer will be about a single reel in length and will be titled by the designer of the gowns. In the hands of the Paramount exploiteers this special trailer is expected to open many new avenues for department store tie-ups and style shows in the theatres showing the picture.

Another important unit in the national campaign is the style book, which will have twelve pages and in appearance and authority will be on a par with the most fashionable style magazines published. All the illustrations have been made from the original drawings by the designer, Travis Banton, and are reproduced in four colors. However, in order to popularize the style book, by bringing each of the creations shown in the picture within the means of every housewife in the country, supplementary drawings have been included by that well known designer of practical clothes for women, Vyvyan Donner, who shows how it is possible to make every one of the gowns worn in the production, with different materials, at about a seventy-five per cent saving. These books will be available in every Paramount exchange at least two weeks before production.

Owing to the unusual story value of having fourteen girls from all over the world as models, coupled with the fact that there is an unlimited field for news stories in the making of this production, newspapers throughout the country have given unusual attention to this picture.

Working on the basis that women will never stop talking about the picture once they see it, the main effort of Paramount's campaign is to reach the women, and exhibitors will be urged to follow suit.



ERNEST TORRENCE
Who plays an important role in "The Dressmaker from Paris"



Paul Bern, producer of "The Dressmaker From Paris" for Paramount, rehearses Leatrice Joy, playing the title role, in a bit of the "business"

Pathe News Prompt

Has Floyd Collins Funeral Pictures on Broadway in Record Time

What is considered one of the most remarkable accomplishments in the history of photo news service is credited to the Pathe News, the pictorial semi-weekly news reel, when at considerable expense photos of the Floyd Collins funeral at Cave City, Kentucky, were rushed to New York in time to catch this morning's (February 19) editions of newspapers. But what is considered more marvelous was that the Pathe organizations on Broadway last night.

The services were held at noon at the spot where Collins met his untimely death. Pathe News had made prior arrangements to cover the event pictorially.

"Escape"

Frank Currier, who returned some time ago from "Ben Hur" in Rome, was assigned the role of the colonel in Josef von Sternberg's first Metro-Goldwyn-Mayer production of "Escape," last week.



Adolphe Menjou, Frances Howard and Ricardo Cortez in Paramount's "The Swan."

Biblical Picture Popular

Lenten Season Bookings Big on "After Six Days," Reports Weiss Brothers

Weiss Brothers' Artclass Picture Corporation report an unusually large number of bookings on their Biblical feature, "After Six Days" throughout the country. The feature presents in ten reels the principal dramatic episodes of the Old Testament from Adam and Eve in Eden, to the Songs of Solomon, showing in picturesque fashion the Flood, the building of the Tower of Babel, the story of Joseph and His Brethren, the tremendous battle scenes between the Israelites and the Egyptians, the Miracle of the Sed Sea, and the spectacular scenes in King Solomon's palace.

According to Louis Weiss, Artclass Executive, "After Six Days" not only makes a most desirable subject for presentation during the Lenten season, by reason of its theme, which is based wholly upon a Biblical history, but also because its quality as high class screen entertainment is such, that exhibitors who have once handled the picture, frequently rebook it for a later run because of its popular appeal.

Jules Burnstein who is handling "After Six Days" in northern New York State for Weiss Brothers has arranged several dates in his territory, as has Harry Danto, locally, in New York City and Northern New Jersey.

Jack Weil, who holds the "After Six Days" franchise in the St. Louis territory also reports numerous bookings during the Lenten period. In New Orleans Manager J. Eugene Pearce of the Tudor opens with "After Six Days" in Easter Week for an indefinite run, having already played the picture for ten days in January.

"After Business Hours" Cast

Harry Cohn announces that he has signed Phyllis Hover, John Patrick, Otto Hoffman, William Scott and Lee Moran to support Elaine Hammerstein and Lou Tellegen in their forthcoming production which will be released under the title of "After Business Hours."

This present picture will be the last of the eight Columbia Pictures series for 1924-25. It will be the fourth picture this season that Miss Hammerstein will have been featured in. The others were "The Foolish Virgin," "The Midnight Express," and "One Glorious Night."

"Fighting the Flames" Started

Harry Cohn announces that Columbia Pictures have started the actual filming of their seventh Columbia Picture, "Fighting the Flames." Reeves Eason has a very excellent story to work with and it is expected that this picture will be as great a success as the Midnight Express, an earlier picture in the same series.

A very excellent cast has been assembled. It includes William Haines, Dorothy Devore, Frankie Darrow, Charlie Murray, David Torrence, Sheldon Lewis and William Welsh.

The Continuity for this picture was written by Douglas Doty, the direction will be under Reeves Eason.

Screen Children Featured

Announcement has just been made that production has started on a new series of comedies featuring famous children of the screen. The series will comprise six two reel Kid subjects and will be produced by Windsor Pictures Corporation of Hollywood for release through Arrow Pictures Corporation.

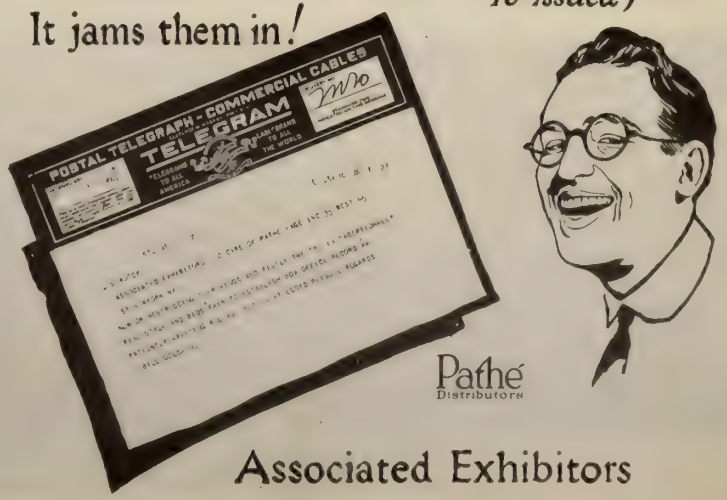
W. E. Shallenberger, President of Arrow, states that the child stars are to be known as the "Arrow Kids" and that the producers already have under contract such well known youngsters as "Peaches" Jackson, Elmo ("Freckles") Billings, Breffni Beggs, Buddy Williams, Albert Schaeffer, Ananias Berry and Warren J. Berry.

Announcement of the name of the new series will be made in the near future.

HAL ROACH
presents

Harold Lloyd
in
"NOW OR NEVER"
(The first of the popular demand series re-issued)

It jams them in!



Pathé Distributors

Associated Exhibitors

New York City Reviewers Praise "Pampered Youth"

A UNANIMOUS chorus of praise from New York newspapers greeted Vitagraph's "Pampered Youth" on its world premiere at the Rialto Theatre, on Broadway last week. This David Smith production, adapted from Booth Tarkington's Pulitzer prize winner, "The Magnificent Amberson's," attracted large audiences and aroused great enthusiasm. Extracts from some of the reviews follow:

Harriette Underhill, Herald Tribune: "An exceedingly enjoyable picture, adhering strictly to the original story. Booth Tarkington's charming tale. Seldom have we seen such a satisfactory translation. And the titles are perfect. Ben Alexander and Cullen Landis are excellent. Alice Calhoun plays the mother and she is better and prettier than we ever saw her before. Allan Forrest is good too. 'Pampered Youth' is one of the best pictures Vitagraph has ever made. Don't miss it."

Dorothy Herzog, Daily Mirror: "The story moves smoothly until the end, when a fire scene is staged that thrills to the very core. You'll get a kick out of this—guaranteed."

Louella O. Parsons, American: "The performance of Cullen Landis, is as it should be. I liked Allan Forrest very much. Ben Alexander does very good work and Alice Calhoun is sweet and appealing."

Evening Post: "One of the few really intelligently handled things hereabouts. It is finely acted. The costuming might have been overdone, but isn't. The sub-titles do what a sub-title should do—allow for the omission of thousands of feet of dull action. The cast is far above the average and there is less overacting than in thousands of its contemporaries.

Frank Vreeland, Telegram and Evening Mail: A good, conscientious reproduction of a fine novel. There is a good, old-fashioned rousing finish of the four-alarm order, an uncommonly good fire scene. Cullen Landis does a thankless role gracefully and Ben Alexander is effective."

George Gerhard, Evening World: "The picture is excellently done. Much of the appeal is the result of the work of Cullen Landis. His performance is one of the best he has ever done, and Alice Calhoun is nearly as good as he. The supporting cast also is splendid. I liked this picture."

Mordaunt Hall, New York Times: "David Smith has brought forth a decidedly engaging entertainment. The sub-titles are unusually good. There is an excellent fire sequence with a realistic blaze and an exciting rescue. The makeup of the faces of the players in the picture has been carefully supervised and the settings are faithful to the idea. Those who are interested in the book will find much to praise."

"In His Arms"

"In His Arms," Lynn Starling's dramatic success produced on Broadway this season, has been bought by the Metro-Goldwyn-Mayer company.



BEN ALEXANDER
as he appears in "Pampered Youth" which Vitagraph sponsors: it is a David Smith production

Rex Ingram's "Mare Nostrum" To Be His Biggest Picture

REX INGRAM, now abroad producing "Mare Nostrum" from Blasco Ibanez's novel, in France and Spain, has sent the first announcement to this country of the full cast of the elaborate production. "Mare Nostrum" will be Ingram's biggest picture for release by Metro-Goldwyn.

The cast is composed for the most part of names foreign to American pictures, except the leading players, Alice Terry and Antonio Moreno, and several in the supporting cast such as Millie Impolito and Hughie Mack.

Miss Terry has the role of Freya, with Mr. Moreno appearing as Captain Ulysses Ferragut. The ward adopted by Mr. Ingram and Miss Terry when they were in Algiers wife, Dona Cinta; Michael Brantford as Kada-Abd-El-Kader, plays Ulysses in the prologue of the picture. The Arab boy is now abroad with Ingram, with Miss Terry expected soon.

Others in the cast are Kithnou as Ulysses' wfie, Dona Cinta; Michael Brantford as their son, Esteban; Rosita Ramirez as their niece, Pepita; Michael Floresco as Ricardo Blanes; Marcel Lesieur as the professor, Don Pedro; Frederick Mariotti as Toni, the mate; Frau Paquerette as Doctor Fedelman; Fernand Mailly as von Kramer; Leon Menczel as Karl; John George as Tafalla Pinas; Millie Impolito as Melilla, and Hughie Mack as Uncle Caragol.

In the prologue appear Uni Apollon as the Triton; Alex Nova as Don Esteban Ferragut; Maria Varani as the wife, Dona Cristina; besides Kada-Abd-El-Kader.

Ingram has begun shooting "Mare Nostrum," making exteriors near Mentome, the home of Blasco Ibanez, in Southern France. Willis Goldbeck adapted the Ibanez novel to the screen.



SCENES FROM "SPEED," A BANNER PRODUCTION
The cast includes Arthur Rankin, Pauline Garon, William V. Mong and Eddie Phillips.



EDMUND LOWE

Fox star who will shortly start work on his next picture, "The Best Man."

Fox West Coast Studios Clear Way for New Films

PRODUCTION at Fox Film Corporation West Coast Studios is entering the final stages for the season of 1924-25 preparatory to clearing the boards for next season's work. Only one special remains to be put into production.

Emmett Flynn is at work on "Tainted Souls," an adaptation by Bernard McConville of "Sisters of Jesebel." In the cast are Madge Bellamy, Ethel Clayton, Alan Hale, Marion Harlan and Katherine Perry.

Tom Mix is just finishing up work on "The Rainbow Trail," sequel to his last Zane Grey picture, "Riders of the Purple Sage." The company is on location in the Yosemite Valley. Lynn Reynolds is directing. In the supporting cast are Anne Cornwall, Lucien Littlefield and George Bancroft.

"She Wolves," a screen version of Henry Miller's stage play, "The Man In Evening Clothes," has been prepared for production. Maurice Elvey will direct the picture. Alma Rubens will be seen in the feminine lead with Jack Mulhall in the leading male role.

The picture yet to be put in production on this year's Fox schedule is "Everyman's Wife." Work on it will soon be started, however, with John Conway wielding the megaphone.

Two of the Fox star series pictures are about completed. One is "The Timber Wolf," with Buck Jones, from a story by Jackson Gregory. Elinor Fair is seen in the feminine lead. Will Walling plays the heavy. The other is "Marriage in Transit," starring Edmund Lowe. It is a screen adaptation by Dorothy Yost and is directed by R. William Neill. Carole Lombard, a new screen find, is the leading lady. Frank Beal and Harvey Clark are in the cast.

One John Ford production for next season has been completed and another, by the same director, is well under way. The first, unnamed as yet, is a racing drama of the Blue Grass region. Henry B. Walthall is seen in the lead. Also featured is J. Farrell MacDonald, the "Casey" of the "Iron Horse." Others are Gertrude Astor, Malcolmn Waite and Belle Stoddard. "Once To Everyman," Ford's current production, has George O'Brien in the leading role. Billie Dove plays the feminine lead, and others in the cast are J. Farrell MacDonald, James Marcus, Diana Miller, Francis Powers, Lynn Cowan and Hank Mann.

Among the productions to come are the John Golden Unit of seven picutres, including "Lightnin'," "Seventh Heaven," "Thank-U," "The Wheel," "Chicken Feed," "The First Year" and "Howdy, Folks." These will be supplemented by "Havoc," "Lazybones," "The Everlasting Whisper," "The Outlaw," "Desert Valley," and many others.

Cecil B. De Mille Returns To Hollywood with Party

FRIDAY THE THIRTEENTH apparently means nothing to Cecil B. De Mille. This popularly supposed day of ill-omen marked the departure of De Mille and his party for Hollywood after seven weeks in New York City during which the director-general severed connections with Famous Players-Lasky Corporation and formed his new alliance with Producers Distributing Corporation.

De Mille is not only totally lacking in the "13" superstition, but, according to his friends, he believes the number a lucky one. It so happens that his own and his father's name have thirteen letters, that he first left for Hollywood to start making pictures on November 13, 1912—two combinations of thirteen, and has started eight pictures on the thirteenth of the month.

F. C. Munroe, president of Producers Distributing Corporation, is accompanying De Mille to the coast. Others in the party include Julia Faye and Mrs. Louise Covell, Bertram Millhauser and Barrett C. Kiesling.

Jeanie Macpherson, who will continue as special writer for De Mille, and Mitchell Leisen, will not leave until next week. Mrs. E. K. Adams, chief reader, will remain in New York for several weeks to add to the list of plays and books being purchased for future De Mille use.

A renewal of an association which started when two stage-players left New York twelve years ago for Hollywood is seen in the announcement that De Mille has appointed Fred Kley studio manager of the new Cecil B. De Mille studio in Culver City.

It was Kley who went to California with De Mille to build the studio of the Jesse L. Lasky feature-play company. Since that time Kley has managed other large studios and is considered eminently qualified to handle the proposition of creating a new organization for the purpose of the $10,000,000 alliance Cecil De Mille has just made with Producers Distributing Corporation.

Edmund (formerly Edward) Burns has been signed for five years by Cecil B. De Mille. Burns will play in Bebe Daniels' new picture before going to the coast.

"The Merry Widow"

Five hundred extras were used in the Ambassador Ball scenes of Erich von Stroheim's film version of the light opera "The Merry Widow," for Metro-Goldwyn-Mayer. At the ball every country of the world was represented by a plenipotentiary extraordinary in full regalia.



Scenes from "The Boomerang," a Preferred Picture.

F. B. O. Production Program Hits on All Six Cylinders

THE departure of General Sales Manager Harry M. Berman for New York this week found the big F. B. O. production plant hitting on all cylinders, and allied producers busy at their respective cameras.

As a result of the week-long conference among production and sales executives, during which all angles of future business were gone over, a spirit of optimism pervades the studios. The next three months will doubtless be the busiest period in the history of the organization.

February 4th marked the launching of "That Devil Quemado" and the return of Fred Thomson to active work on the lot. Sound as a dollar again, eager to get into his stride, Fred took up where he left off several months ago when he was pitched from his horse and sustained a fractured thigh while filming "Thundering Hoofs." Del Andrews has been engaged by B. P. Fineman to direct the big Western star and world-famous athlete and his snow white charger, "Silver King."

Not the least important matter discussed by the assembled executives and branch managers from the Western division, was the new Brent series, in which Evelyn Brent will be starred by F. B. O. Miss Brent has just completed a sea story directed by Tom Buckingham and called "Forbidden Cargo." She is to do another series of eight melodramas, several of which will present the charming star in the role of a female crook.

Another important event was the starting of the new Dick Talmadge series of eight action dramas, the first of which, "Yellow Faces," is now in production. Under the terms of his new contract with Film Booking Offices, this agile young star will appear in more lavish attractions than in the past.

"Full speed ahead," is the slogan of "The Pacemakers," the H. C. Witwer prize college life series, the third episode of which is now being filmed under the direction of Wesley Ruggles. This series begins with promise of outstripping any other series ever made or distributed by Film Booking Offices. George O'Hara and Alberta Vaughn are being co-starred with Kit Guard and Al Cooke as comedians and Stan Taylor as juvenile heavy. Bea Van who adapted "The Fighting Blood" series, is serving in a like capacity with the new series. George Marion, Jr., is handling the titles with his inimitable humor.

Another important decision had to do with the shift in policy of the Lefty Flynn series. Flynn has become so popular as a result of his first series of F. B. O. Westerns that he will be put into more elaborate comedy—dramas of the type that swept the late Wallie Reid to fame. The first of the new series will be "Speed Wild" by H. H. Van Loan, in which the former Yale star will appear as a motor cop with a romantic turn of mind.

C. Gardner Sullivan is personally attending to the cutting and editing of his second independent production for F. B. O. the working title of which is "Mock Marriages." Emory Johnson is preparing to launch a new melodrama with the central character a young physician.

Among the independent producers at work on other lots for F. B. O. are Ben Wilson, filming the Yakima Canutt series, and Jesse Goldburg, making the Bob Custer Texas Rangers. F. Harmon Weight is stilll accepting congratulations for the splendid manner in which he directed the big special "Drusilla with a Million," which bids fair to be one of the outstanding attractions of the new season. He plans to resume work in a few weeks.

"Crimson Circle" Being Edited

George Ridgewell, who directed "The Crimson Circle," has just finished cutting and re-titling this film for the American market. "The Crimson Circle" is a society-detective drama, with new twists and angles.

A thrilling story of the great Chicago Fire

"BARRIERS BURNED AWAY"

WITH

FRANK MAYO · MABEL BALLIN
WANDA HAWLEY
and an all star cast

DIRECTED BY W. S. VAN DYKE

PRODUCED BY ARTHUR BECK

FROM THE FAMOUS NOVEL BY E. P. ROE

ASSOCIATED EXHIBITORS





RICHARD DIX
As he appears in his latest Paramount picture, "Too Many Kisses."

"Back to Life"

Whitman Bennett Production For Associated Exhibitors Ready

"Back From the Dead," by Andrew Sartou, has been reproduced for screen presentation by Whitman Bennett under the title of "Back To Life," and is announced for release this week by the Associated Exhibitors. This is an H. Clay Miner production and presents Patsy Ruth Miller in the leading role. In support of Miss Miller are David Powell, Lawford Davidson, Mary Thurman, George Stewart, Frederick Burton and Frankie Evans.

The theme revolves in part around the post-war period, and has for its plot a dramatic story of a case of mistaken identity, which takes its rise from the wonderful progress made in the field of facial surgery during and following the great World War.

"Heart of a Temptress"

In conjunction with the completion of the filming of "Heart of a Temptress," the Sawyer-Lubin second Barbara La Marr starring production adapted from the Broadway stage play by William Hurlburt, "Hail and Farewell," the Sawyer-Lubin organization will begin an intensive advance exploitation and advertising campaign in the interests of this picture, with the two-fold purpose of acquainting franchise holders, exchanges and exhibitors with the selling possibilities of "Heart of Temptress," and also to supplement the campaign which will be instituted by First National from New York on this production.

Sawyer-Lubin will run a series of page tradepaper ads in the various tradepaper mediums.

The publicity department of Sawyer-Lubin will endeavor to furnish the exchanges and exhibitors with intelligent material for the advance exploitation of "Heart of a Temptress," and this material can be used with the sincere assurance that the production, directed by Phil Rosen and starring Barbara La Marr and Conway Tearle, will live up fully to anything which may be said about it.



ELAINE HAMMERSTEIN
in F. B. O.'s "Parisian Nights"

Pathe Serial and Comedies Listed for Week of Feb. 22

THE tenth and final chapter of "Galloping Hoofs," a "Spat Family" comedy and a Mack Sennett comedy form the principal releases on the Pathe program for the week of Feb. 22nd.

In the Mack Sennett comedy which is entitled "Waterwagons," the principal comedy situations are based on a boat race. Andy Clyde as the father has invented a speed boat that is a combination submarine, automobile and sailing vessel. Madeline Hurlock as the girl, assists in the race, and all marine speed records are broken.

In the Hal Roach-"Spat Family" comedy, Frank Butler, Sidney Albrook and Laura Roessing manage to make a screaming situation out of a "Fox Hunt." Horses that refuse to be ridden, a fox that refuses to be the principal member of the hunt and other situations in this production combine to make this picture one of the funniest yet released in the "Sptas" series. Jay A. Howe is responsible for the direction of this production.

The tenth and final chapter of the Pathe serial, "Galloping Hoofs," completes the release of one of the most successful serials distributed by this organization. The title of this chapter is "Flying Colors" with the entire action of the plot centered in New York City. Allene Ray and Johnnie Walker, the principal players of the picture, have made a flying trip to the Metropolis in order to carry out the instructions of opening the mysterious box in the presence of the Emir of Innerwady. On the opening of the box it is disclosed that it contains an oil grant in the country over which the Emir is ruler.

A Grantland Rice "Sportlight" entitled "Sporting Armor," is one of the single reel subjects on the Pathe program for the week. Produced by John L. Hawkinson, this picture is based on the body protection worn by our modern athletes as compared to those worn by the knights of old.

The principal subject in Pathe Review No. 8 is an installment of the "Etiquette" series under the title of "Table Talk." This series is based on a few "Intimate Glimpses Into Social Life, and an Expose of Etiquette, Plus and Minus." Ths other subjects of the Review are: 'White Art," camera studies in the snow; and a Pathecolor of scenes of the City of Denver in the "Visiting Our Own America" series. The weekly release of Paul Terry's little zoological cartoon characters in Aesop's Film Fables is entitled "Fisherman's Luck." "Topics of the Day" No. 8 and Pathe News Nos. 18 and 19 complete the program.

Richard Talmadge Signs F. B. O. Starring Contract

THE insistent demands of exhibitors throughout the United States, Canada and the continent for more Richard Talmadge features, prompted Film Booking Offices of America, Inc., to sign the intrepid stunt actor to a new contract, where F. B. O. will produce five productions, starring Talmadge, on their own lot in Hollywood, according to an official announcement by Major H. C. S. Thomson, president and managing director of the company.

F. B. O. to Distribute

The Talmadge productions will be distributed by Film Booking Offices throughout the United States, Canada and abroad.

The new series will far surpass the previous Talmadge productions. They will be written especially for Talmadge by well known authors, and will be produced on a far more lavish scale than his initial efforts. The first, "Jimmie's Millions," by John Moroso, has just been completed, and will set a new record in stunt manouvres. "Jimmie's Millions," was directed by James P. Hogan, who won prominence by his masterly direction of the B. P. Schulberg special, "Capital Punishment."

The story was adapted by Frank Howard Clark, with William Marshall behind the camera. Betty Francisco is Mr. Talmadge's leading lady in the new production, with Charles Clary, Brinsley Shaw, Duck Sutherland, Ina Anson, Lee Moran and Wade Boteler prominent in support. "Jimmie's Millions" is set for March 1st release.

"Hot Water" in Philadelphia

Ten Theatres Play Harold Lloyd Comedy Day and Date

Philadelphia staged what was virtually a "Pathe Week," during the week of January 25th. "Hot Water," Harold Lloyd's latest feature production for Pathe, furnished the highlight of the week's program, appearing simultaneously on the screens of no less than ten theatres of the Quaker City. Pathe's short-subject attractions were also much in evidence in support of the Lloyd comedy, the "Our Gang" subjects and Aesop's Film Fables being especially singled out for comment on the part of local screen critics.

The houses presenting "Hot Water" (day and date) included the Colonial, Strand, Logan, Victoria, Benn, Leader, Fairmont, Imperial, Locust and Ambassador.



I. Cohen, of the Dutch-East India Syndicate, at Warner Bros. Hollywood studio incidential to a world tour, is seen with Irene Rich and Ernst Lubitsch

CURRENT and ADVANCE FILM RELEASES

Containing in compact, comprehensive form, the title, star, kind of picture, date of review in Moving Picture World, and footage on past, present and future releases

ALLIED PRODUCERS AND DISTRIBUTORS

	Kind of Picture	Review.	Feet
Loving Lies (Monte Blue)	Drama	Feb. 2.	6,526
No More Women (Moore-Bellamy)	Comedy-drama	Feb. 2.	6,186
Hill Billy (Jack Pickford)	Drama	Mar. 22.	5,734
End of the World (J. Pickford)	Comedy-drama		6,500

ARROW

Come On, Cowboys (Hatton)	Western drama	May 24.	4,700
Mysteries of Mah Jong	Novelty	May 24.	2,000
Two After One (West)	Comedy	May 24.	2,000
Western Feuds in Western dramas		July 26.	4,908
Lash of Pinto Pete (Dearholt)	Stunt drama		4.437
Two Fisted Sheriff (Canutt)	Western drama	Dec. 6.	4,625
Sell 'em Cowboy (Hatton)	Western drama		4.821
Ridin' Mad (Canutt)	Western drama		4.927
Desert Hawk	Western drama		4,828
Horse Sense (Hatton)	Western drama		4.648
His Majesty the Outlaw (Wilson)	Western drama		4,069
Romance and Rustlers (Canutt)	Western drama	Nov. 15.	4,939
Rip Snorter (Hatton)	Western	Nov. 22.	4,998
The Fugitive (Ben Wilson)	Western dr.	Nov. 29.	4.920
Lost Chord (Powell-Lake-Binney)	Heart interest dr.	Dec. 20.	6,300

ASSOCIATED EXHIBITORS

Yankee Consul (MacLean)	Feature comedy	Feb. 23.	6,148
When A Girl Loves (all-star)	Modern drama	May 3.	5,876
Lone Wolf (Holt-Dalton)	Crook drama	May 10.	6,000
Cheechahcos (all-star)	Northern epic	May 17.	7,000
Spitfire (all-star)	Modern drama	July 5.	6,109
Racing Luck (Monty Banks)	Comedy-drama	July 26.	6,000
Never Say Die (MacLean)	Comedy of thrills	Sep. 13.	5,803
East of Broadway (O. Moore)	Police drama	Nov. 22.	5,785
Price of a Party (H. Ford)	Modern drama	Oct. 18.	5,315
Barriers Burned Away	Spectacle	Dec. 27.	6,236
Is Love Everything?	Sex melo.	Nov. 15.	6,000
Adventurous Sex (C. Bow)	Flapper drama		
Children of the Whirlwind			
Great Air Mail Robbery			
Battling Bunyan (Barry)	Comedy-dr.	Dec. 27.	4,718
Greatest Love of All (Beban)	Drama	Jan. 17.	6,486
Bad Company (Tearle)	Society drama	Jan. 24.	5,551
Introduce Me (Douglas MacLean)	Comedy thrills		
Sky Raider (Logan)	Drama		
Back to Life (Patsy Ruth Miller)	Drama		

EDUCATIONAL FILM CORP.

Family Life	Jack White prod.	Mar. 29.	2,000
Bargain Day	Sid Smith	Mar. 29.	1,000
Barnum Jr.	Juvenile comedy	Mar. 29.	2,000
The Fly	Scientific	Apr. 5.	1,000
Killing Time	Lloyd Hamilton	Apr. 5.	2,000
Dusty Dollars	Cameo comedy	Apr. 5.	1,000
Dandy Lions	Neal Burns	Apr. 12.	2,000
Safe and Sane	Jimmie Adams	Apr. 12.	2,000
There He Goes	Mermaid comedy	Apr. 19.	2,000
Heart Throbs	"Sing Them Again"	Apr. 19.	1,000
Realm of Sport	Hodge-Podge	Apr. 19.	1,000
Fold Up	Cameo comedy	Apr. 19.	1,000
Going East	Lloyd Hamilton	Apr. 26.	2,000
The Fun Shop	Humor reel	Apr. 26.	1,000
The Trader Keeps Moving	Bruce scenic	Apr. 26.	1,000
The Lady-Bird	Instructive	Apr. 26.	1,000
Cornfed	Bobby Vernon	May 3.	2,000
Out Bound	Cliff Bowes	May 3.	1,000
The Fun Shop	Humor reel	May 3.	1,000
Powder Marks	Cliff Bowes	May 3.	1,000
Lost Chords	"Sing Them Again"	May 3.	1,000

How to Use This Chart

First—Booking! Get accurate footage and look up date review appeared in Moving Picture World. Then you can decide if the picture will suit your audience.

Second—Play date! When you set your play date, consult this Chart to set the picture on a date that will not conflict with preceding and following pictures; avoid a sequence of similar type of story; space out your specials.

Third—Laying Out Program! This chart shows star and kind of story as well as accurate length; you can lay out a balanced program easily, avoid over—and under-length program.

Fourth—Exploitation! Through this chart find the review in Moving Picture World; this will give a good synopsis, the all-important cast and a fine line on exploitation possibilities as well as the things you'll want to soft-pedal.

Always! Turn to this Chart when you want accurate information in simple form and easy to get at a glance. AND—

File Your Moving Picture World

$1 for Your Time

Many exhibitors tell us that Moving Picture World Guide to Releases is the most accurate available to them. We know it is the most complete in that it is the only chart containing names of stars, type of picture, and all necessary information to the exhibitor.

We want it to be absolutely accurate—Moving Picture World recognizes the importance of accurate footage information, etc.

If you notice an error in FEATURE footage, or any other major error, we will pay you $1 for the effort on your part of writing us a letter telling us the correct facts.

In many territories local censorship cuts alter the footage to a minor extent. Don't write to tell us of these unimportant variations. But in any case where you feel that our figures will work a real hardship on the exhibitor following them—shoot us the word and we will shoot the dollar for your trouble.

Moving Picture World is willing to back up its complete confidence in the accuracy of its chart with its money.

We can't do more. No one else does as much. We thank you.

	Kind of Picture	Review.	Feet
The Junior Partner	Juvenile comedy	May 10.	2,000
The Bonehead	Tuxedo comedy	May 10.	2,000
Flowers of Hate	Wilderness Tale	May 17.	1,000
Nerve Tonic	Christie comedy	May 17.	2,000
Tiny Tour of U. S. A.	Hodge-Podge	May 17.	1,000
Air Pockets	Mermaid comedy	May 17.	2,000
Lunch Brigade	Cliff Bowes	May 24.	1,000
Dizzy Daisy	Mermaid comedy	May 24.	2,000
Good Morning	Lloyd Hamilton	May 24.	2,000
Tootsie-Wootsie	Christie comedy	May 31.	2,000
Just Waiting	Robert Bruce series	May 31.	1,000
Echoes of Youth	"Sing Them Again"	May 31.	1,000
Hot Air	Lee Moran	June 7.	2,000
In a Drop of Water	"Secrets of Life"	June 14.	1,000
Grandpa's Girl	Kathleen Clifford	June 21.	2,000
The Chase	Alps Novelty	June 21.	2,000
Snapshots of the Universe	Hodge-Podge	June 21.	1,000
The Farewell	Bruce Scenic	June 21.	1,000
Wedding Showers	Jack White prod.	June 28.	2,000
The Ex-Bartender Retires	Bruce scenic	June 28.	1,000
Family Fits	Cameo comedy	June 28.	1,000
His First Car	Tuxedo comedy	July 5.	2,000
Pardon Us	Cameo comedy	July 5.	1,000
Melodious Moments	"Sing Them Again"	July 5.	1,000
Pigskin	Mermaid comedy	July 12.	2,000
Heads On	Cliff Bowes	July 12.	1,000
Jumble in the Jungle	Hodge-Podge	July 12.	1,000
Never Again	Tuxedo comedy	Aug. 2.	2,000
Turn About	Cameo comedy	Aug. 2.	1,000
Frozen Water	Novelty	Aug. 9.	1,000
Savage Love	Jimmie Adams	Aug. 9.	2,000
Good News	Cliff Bowes	Aug. 9.	1,000
Oh, Teacher	Juvenile comedy	Aug. 23.	2,000
Boneyard Blues	Earl Hurd cartoon	Aug. 23.	1,000
Drenched	Cliff Bowes	Aug. 23.	1,000
Wild Game	Mermaid comedy	Aug. 30.	2,000
Don't Fail	Cameo comedy	Aug. 30.	1,000
Jonah Jones	Lloyd Hamilton	Sep. 6.	2,000
Hazardous Hunting	Hodge-Podge	Sep. 6.	1,000
Rough and Ready	Lige Conley	Sep. 13.	2,000
Cheer Up	Cliff Bowes	Sep. 13.	1,000
Stupid but Brave	Al St. John	Sep. 20.	2,000
Dirty Hands	Juvenile comedy	Sep. 20.	2,000
Short Change	Hiers comedy	Sep. 27.	2,000
Bright Lights	Vernon comedy	Sep. 27.	2,000
Her Boy Friend	Larry Semon	Sep. 27.	2,000
Court Plaster	Neal Burns	Oct. 4.	2,000
The Hoboken Nightingale	Hurd cartoon	Oct. 4.	1,000
Crazy-Quilt of Travel	Hodge Podge	Oct. 4.	1,000
Fast and Furious (Conley)	Comedy	Oct. 11.	2,000
No Foolin' (Bowes)	Comedy	Oct. 11.	1,000
Sawmill Four	Hurd cartoon	Oct. 18.	1,000
Why Hurry? (Adams)	Comedy	Oct. 18.	2,000
Kid Speed (L. Semon)	Comedy	Oct. 25.	2,000
Crushed (L. Hamilton)	Comedy	Oct. 25.	2,000
Empty Heads (Bowes)	Comedy	Oct. 25.	1,000
High Gear (Vernon)	Comedy	Nov. 1.	2,000
The Mosquito	Instructive	Nov. 1.	1,000
Artist's Model	Hurd cartoon	Nov. 15.	1,000
Poor Butterfly	Mermaid comedy	Nov. 15.	2,000
Watch Your Pep (Bowes)	Cameo comedy	Nov. 15.	1,000
Easy Pickin's	Christie com.	Nov. 22.	2,000
Cut Loose (Dynham-Vance)	Cameo comedy	Nov. 22.	1,000
A Fat Chance (W. Hiers)	Comedy	Nov. 29.	1,000
Go Easy (Bowes)	Cameo com.	Nov. 29.	1,000
Low Tide (J. White prod.)	Comedy	Dec. 6.	2,000
Little People of the Garden	Instructive	Dec. 6.	1,000
Earth's Oddities	Hodge-Podge	Dec. 13.	1,000
Goat Getters	Juvenile com.	Dec. 13.	2,000
French Pastry (Vernon)	Christie com.	Dec. 20.	2,000
Broadcasting	Hurd cartoon	Dec. 20.	1,000
Lovemania (St. John)	Tuxedo comedy	Dec. 27.	2,000
Mad Rush (Bowes)	Cameo comedy	Dec. 27.	1,000

(Continued from preceding page)

	Kind of Picture	Review.	Feet
ep Lightly (Lige Conley)	Mermaid com.	Jan. 3..	2,000
i-Fliers	Hodge-Podge	Jan. 3..	1,000
ooked (Hamilton)	Comedy	Jan. 17..	2,000
eak Knees (Bowes)	Cameo Com.	Jan. 17..	1,000
ave A Heart (Ruth Hiatt)	Cameo Com.	Jan. 17..	1,000
od Spirits	Christie com.	Jan. 24..	2,000
otor Mad	Mermaid com.	Jan. 24..	1,000
a Legs (Neal Burns)	Christie com.	Jan. 31..	2,000
dge's Crossword Puzzles	Novelty	Jan. 31..	1,000
aris Creations	Fashions	Jan. 31..	1,000
psy Turvy Travel	Hodge-Podge	Feb. 7..	1,000
is High Horse (Lee Moran)	Mermaid com.	Feb. 7..	2,000
e Who Gets Soaked	Hurd cartoon	Feb. 7..	1,000
igh Hopes (Cliff Bowes)	Cameo comedy	Feb. 14..	1,000
ild Cat Willie	Juvenile com.	Feb. 14..	2,000

FILM BOOKING OFFICES OF AMERICA

orth of Nevada (F. Thomson)	Western	Mar. 15..	5,000
alloping Gallagher (F. Thomson)	Western	Mar. 22..	4,700
oney to Burns	Tel. Girl	Mar. 29..	2,000
ankee Madness (all-star)	Thrill-com.-dr.	Apr. 5..	4,680
is Forgotten Wife (all-star)	Drama	Apr. 12..	6,500
lent Stranger (Fred Thomson)	Western	Apr. 19..	5,000
loved Vagabond (Blackwell)	Romantic drama	Apr. 26..	6,217
irl of the Limberlost (Grey)	Rural drama	May 10..	6,000
ntamed Youth (Lewis)	Gypsy drama	May 10..	5,000
anger Line (Hayakawa)	Japan drama	May 24..	5,000
pirit of the U. S. A. (Johnson prod.)	Patriotic drama	May 31..	8,312
angerous Coward (F. Thomson)	Western	May 31..	6,000
apoleon and Josephine (all-star)	Hist. romance	June 7..	6,591
ighting Sap (F. Thomson)	Western	June 14..	5,138
here's Millions In It (all-star)	Romantic thriller	June 28..	6,000
words and the Woman (DeCordoba)	Romantic drama	July 12..	6,000
ools in the Dark (Patsy R. Miller)	Melo. farce	July 26..	7,002
eglected Women (Seena Owen)	Society drama	Aug. 9..	6,265
essalina	Italian spectacle	Sep. 6..	8,473
merican Manners (R. Talmadge)	Thrill-com.-dr.	Sep. 6..	5,200
esert Sheik (Hawley)	Sheik picture	Sep. 20..	5,044
anity's Price (A. Q. Nilsson)	Society drama	Sep. 20..	6,124
oman Who Sinned (Busch)	Society drama		6,102
hundering Hoofs (F. Thomson)	Western	Dec. 6..	5,033
tepping Lively (R. Talmadge)	Comedy drama		5,317
ife's Greatest Game (J. Walker)	Baseball epic	Oct. 11..	7,010
illionaire Cowboy (M. B. Flynn)	Western		4,841
roken Laws (Mrs. W. Reid)	Drama	Jan. 31..	6,413
uemado (F. Thomson)	Western		
heap Kisses (all-star)	Jazz-drama	Nov. 15..	6,538
o-Getters Series	Thrill comedy	Oct. 18..	2,000
angerous Flirt (Evelyn Brent)	Drama	Dec. 6..	5,297
iss in the Dark (Vaughn)	Go-getters	Dec. 6..	2,000
n The Stroke of Three (Harlan)	Drama	Dec. 13..	6,767
rigger Fingers (Bob Custer)	Tex. Ranger	Dec. 13..	4,775
oing of Cumming	Go-Getters	Dec. 13..	2,000
aughing at Danger (R. Talmadge)	Thrill drama	Dec. 20..	5,442
ir Hawk (Al Wilson)	Airplane dr.	Dec. 20..	5,000
ho's Hooligan?	Go-getters	Dec. 20..	2,000
ebie Jebies (Aubrey)	Comedy	Dec. 27..	2,000
ilk Stocking Sal (Brent)	Underworld dr.	Jan. 3..	5,367
est of Hot Dog (Stan Laurel)	Comedy	Jan. 3..	2,000
o-Gun Man (Lefty Flynn)	Outdoor melo.	Jan. 17..	4,522
lashing Spurs (Bob Custer)	Outdoor melo.	Jan. 24..	5,068
outh and Adventure (R. Talmadge)	Outdoor melo.	Jan. 24..	5,000
leeping Cutie	Go-Getters	Jan. 31..	2,000
idnight Molly (Evelyn Brent)	Crook drama	Feb. 7..	6,000
ange Terror (Bob Custer)	Western	Feb. 14..	4,736

FIRST NATIONAL

Love Master (Strongheart)	Drama	Jan. 19..	6,679
Painted People (C. Moore)	Comedy	Feb. 9..	6,900
When a Man's a Man (J. Bowers)	Drama	Feb. 12..	6,807
Flowing Gold (all-star)	Drama	Mar. 1..	8,005
Lilies of the Field (C. Griffith)	Drama	Mar. 22..	8,510
Galloping Fish (Ince prod.)	Comedy	Mar. 22..	5,559
Secrets (N. Talmadge)	Drama	Apr. 5..	8,446
Enchanted Cottage (R. Barthelmess)	Drama	Apr. 19..	7,120
Abraham Lincoln (G. A. Billings)	Drama	Feb. 2..	9,759
Cytherea (all-star)	Society drama	May 21..	7,142
Why Men Leave Home (J. M. Stahl prod.)	Comedy-drama	May 3..	8,002
Woman on the Jury (all-star)	Drama	May 17..	7,408
Son of the Sahara (all-star)	Melodrama	May 24..	7,603
Sea Hawk (all-star)	Romantic drama	June 14..	11,527
Marriage Cheat (all-star)	Drama	June 21..	6,622
Those Who Dance (Ince prod.)	Drama		7,512
White Moth (LaMarr)	Drama	June 21..	6,571
Perfect Flapper (C. Moore)	Comedy	June 28..	7,030
Self-Made Failure (B. Alexander)	Comedy	June 28..	7,285
For Sale (all-star)	Drama	July 5..	7,304
Born Rich (C. Windsor)	Society drama	Dec. 20..	7,389
Single Wives (C. Griffith)	Society drama	Aug. 9..	7,526
Girl in the Limousine (Semon)	Farce comedy	Aug. 30..	5,260
Flirting With Love (C. Moore)	Comedy	Sep. 6..	6,926
In Hollywood With Potash and Perlmutter (all-star)	Comedy	Sep. 20..	6,685
Husbands and Lovers (all-star)	Dom. drama	Nov. 8..	7,822
Madonna of the Streets (Nazimova)	Drama	Oct. 25..	7,674
Tarnish (all-star)	Comedy-drama		6,907
Her Night of Romance (C. Talmadge)	Comedy	Dec. 6..	7,211
In Every Woman's Life (all-star)	Drama	Nov. 15..	6,298
Sandra (LaMarr)	Drama	Dec. 6..	7,905
Classmates (R. Barthelmess)	Drama	Nov. 29..	6,923
Christine of the Hungry Heart (Vidor)	Drama	Nov. 1..	7,678
Silent Watcher (Glenn Hunter)	Drama	Oct. 18..	7,530
Love's Wilderness (Griffith)	Drama	Dec. 20..	7,037
So Big (C. Moore)	Drama	Jan. 17..	8,562
If I Marry Again (Doris Kenyon)	Drama	Jan. 24..	7,401
Idle Tongues (Marmont)	Comedy-drama	Dec. 27..	5,447
Sundown (all-star)	Western epic	Oct. 25..	8,641
The Only Woman (N. Tadmadge)	Domestic dr.	Nov. 8..	6,770
Inez from Hollywood (Nilsson-Stone-Astor)	Heart interest	Dec. 13..	6,967
Frivolous Sal (O'Brien-Busch-Alexander)	Western melo.	Jan. 17..	7,307
A Thief in Paradise (Doris Kenyon)	Melodrama	Jan. 24..	7,231
As Man Desires (Sills-Dana)	Melodrama	Jan. 31..	7,649
Enticement (Mary Astor)	Drama	Feb. 7..	6,224
The Lady (Norma Talmadge)	Emotional dr.	Feb. 14..	7,357

FOX FILM CORP.

	Kind of Picture	Review.	Feet
Just Off Broadway (Gilbert)	Drama	Feb. 2..	5,444
Not a Drum Was Heard (Jones)	Drama	Feb. 9..	4,323
The Net (Castleton)	Drama	Feb. 9..	6,000
Shadow of the East (all-star)	Drama	Feb. 16..	5,874
Ladies to Board (Mix)	Comedy-drama	Feb. 23..	6,112
Blizzard (all-star)	Northern drama	Mar. 1..	5,800
Love Letters (Mason)	Comedy-drama	Mar. 8..	4,749
Wolf Man (Gilbert)	Drama	Mar. 15..	5,145
Vagabond Trail (Jones)	Drama	Mar. 22..	4,562
Arizona Express (D. Butler)	Railroad drama	Mar. 29..	6,316
Plunderer (Mayo)	Drama	Apr. 5..	5,000
A Man's Mate (Gilbert)	Drama	Apr. 5..	5,812
New England Farm	Instructive	Apr. 12..	1,000
Circus Cowboy (Jones)	Western drama	May 3..	6,400
Slippery Decks	Card expose	May 3..	1,000
Trouble Shooter (Mix)	Western drama	May 17..	5,702
He's My Pal	Imperial comedy	May 17..	2,000
Lone Chance (Gilbert)	Western drama	May 24..	4,385
When Wise Ducks Meet	Comedy	May 24..	2,000
Western Luck (Jones)	Comedy-drama	June 28..	5,000
Magic Needle	"Etching"	June 28..	1,000
Romance Ranch (Gilbert)	Comedy-drama	July 12..	4,471
Heart Buster (Mix)	Comedy-drama	July 19..	4,500
Beaten Gold	Educational	July 19..	1,000
Against All Odds (Jones)	Comedy-drama	Aug. 9..	4,899
Pain as You Enter (Moran)	Comedy	Aug. 9..	2,000
That French Lady (Mason)	Comedy-drama	Aug. 16..	5,470
Man Who Came Back (special)	Drama	Sep. 6..	8,273
Desert Outlaw (Jones)	Drama		
Wolves of the Night (W. Farnum)	Drama		
It Is the Law (all-star)	Drama	Sep. 13..	6,895
Dante's Inferno (special)	Drama	Oct. 11..	5,480
Cyclone Rider (all-star)	Drama	Sep. 20..	6,672
Last of the Duanes (Mix)	Drama	Aug. 30..	6,942
Iron Horse (special)	Railway drama	Sep. 13..	11,400
The Hunt	Van Bibber com.		
Conquerer (W. Farnum)	Reissue		
The Fight (all-star)	Drama		
Oh, You Tony (Mix and Tony)	Comedy-drama	Sep. 27..	6,302
Winner Take All (Jones)	Comedy-drama	Oct. 25..	5,949
Hearts of Oak (all-star)	Drama	Oct. 11..	5,336
Great Diamond Mystery (Mason)	Comedy-drama	Nov. 1..	5,096
Warrens of Virginia (all-star)	Drama	Nov. 1..	6,535
The Race	Van Bibber com.		
End of the Trail (W. Farnum)	Drama		
Rambles of a Raindrop	Instructive	Sep. 27..	1,000
Daughters of the Night (all-star)	Modern drama		5,701
Painted Lady (Mackaill)	Modern drama	Oct. 4..	6,936
Jerusalem Today	Instructive	Oct. 4..	1,000
Last Man on Earth	Novelty special	Dec. 27..	
Gold Heels	Race track dr.	Feb. 7..	6,020
Flames of Desire	Love drama		5,438
The Dancers	Drama	Jan. 24..	6,656
The Folly of Vanity	Dramatic fantasy	Feb. 14..	5,250
Teeth (Mix-Tony Duke)	Western drama	Nov. 15..	6,190
Tainted Souls	Modern drama		
Darwin Was Right	Monkey novelty com.	Nov. 8..	4,992
Everyman's Wife	Modern mystery-drama		
In Love With Love	Comedy drama	Jan. 3..	5,677
Hunting Wild Animals in Hollywood	Novelty		
Honor Among Men (E. Lowe)	Romance-drama	Oct. 18..	4,960
Unreal News 4	Novelty	Oct. 11..	2,000
Van Bibber Series	Polite com.	Oct. 25..	2,000
Age of Oil	Educational	Nov. 1..	2,000
Deep Sea Panic (Parrott)	Comedy	Nov. 1..	2,000
Nickle Plated West	Sunshine comedy	Nov. 15..	2,000
The Bull Fight	Educational	Nov. 15..	1,000
My Husband's Wives (Mason-Washburn)	Comedy-dr.	Nov. 22..	4,509
Paul Jones, Jr.	Van Bibber com.	Nov. 22..	2,000
Finger Lakes	Instructive	Nov. 22..	1,000
Brass Bowl (Edmund Lowe)	Adventure dr.	Nov. 29..	5,861
Stolen Sweeties (Monkeys)	Comedy	Nov. 29..	2,000
Salt of the Earth	Educational	Nov. 29..	1,000
Gerald Cranston's Lady (James Kirkwood)	Domestic dr.	Dec. 6..	6,074
Masked Marvel (Parrott)	Comedy	Dec. 6..	2,000
The Roughneck (George O'Brien)	Melodrama	Dec. 13..	7,619
The Burglar	Van Bibber	Dec. 13..	2,000
Man Who Played Square (Jones)	Western drama	Dec. 20..	6,700
Deadwood Coach (Mix)	Western drama	Jan. 10..	6,346
Troubles of a Bride	Melodrama	Dec. 27..	4,915
Dick Turpin (Mix)	English drama	Feb. 7..	5,224
Hunted Woman	Melodrama		
Arizona Romeo (Jones)	Western drama	Jan. 31..	4,694
Curlytop (Mason)	Melodrama	Jan. 10..	5,828
Stardust Trail (Mason)	Melodrama		
Scuttlers (W.Farnum)	Western drama		4,686
Movie-Mad Maid (Babe London)	Slapstick	Dec. 29..	2,000
Roaring Lions at Home	Sunshine com.	Jan. 3..	2,000
Uncommon Clay	Educational	Jan. 3..	1,000
Up On the Farm (Lee Moran)	Comedy	Jan. 3..	2,000
The Violin Speaks	Educational	Jan. 10..	1,000
Dangerous Curves	Comedy	Jan. 10..	2,000
Milk Bottle Bandits	Comedy	Jan. 10..	2,000
Ports of Call (E. Lowe)	Regeneration dr.	Jan. 24..	5,500
Sleep Walker (Sid Smith)	Comedy	Jan. 24..	2,000
Hell-Roaring Range	Educational	Jan. 24..	1,000
Corsica the Beautiful	Educational	Jan. 31..	1,000
Nobody Works But Father	Slapstick	Feb. 7..	2,000

METRO-GOLDWYN

Through the Dark (Moore)	Drama	Jan. 29..	7,999
Yolanda (Davies)	Romance-dr.	Mar. 1..	10,125
Wild Oranges (all-star)	Drama	Mar. 15..	6,889
Nellie, Beautiful Cloak Model	Melodrama	Apr. 5..	6,598
Three Weeks (Pringle-Nagel)	Romantic dr.	Apr. 12..	7,483
Janice Meredith (Davies)	Romantic dr.	Aug. 23..	10,655
Rejected Woman (Rubens-Nagel)	Drama	May 3..	7,761
Heart Bandit (Dana)	Comedy-dr.	Jan. 19..	4,909
Fool's Awakening (Ford)	Drama	Feb. 16..	5,763
Man Life Passed By (Marmont)	Drama	Mar. 1..	6,459
Thy Name Is Woman (LaMarr)	Drama	Mar. 1..	9,087
Uninvited Guest (Tolley)	Drama	Mar. 8..	6,145
Happiness (L. Taylor)	Comedy-dr.	Mar. 8..	7,414
Women Who Give (all-star)	Sea drama	Mar. 22..	7,500
Boy of Flanders (Coogan)	Comedy-dr.	Apr. 5..	7,018
Shooting of Dan McGrew (all-star)	Drama	Apr. 12..	6,318
Mademoiselle Midnight (Murray)	Drama	May 17.	6,778
Sherlock, Jr. (Keaton)	Comedy	May 17..	4,065
Arab (Novarro-Terry)	Drama	July 12..	6,710

	Kind of Picture	Review	Feet
Feet of Mud (Bennett star)	Comedy	Dec. 1	5,000
Move the Mountain (Love)	Comedy	Dec. 1	5,000
Breaking the Barrier (Duncan)	Adventure series	Dec. 8	5,000
Sweet Is Again	Comedy-drama	Dec. 1	5,000
Mysterious Mystery	Cine Gang	Dec. 1	5,000
Off the Trolley (E. Graves)	Comedy com.	Dec. 1	5,000
Knight's Adventure (Jack)	Comedy-fantasy	Dec. 1	5,000
Just a Good Guy (Stone)	Comedy	Dec. 15	5,000
Mental Mates (Love)	Comedy	Dec. 15	5,000
Mysteries of the Colosseum	Comedy-fantasy	Dec. 15	5,000
Vanity's Knight	Short fantasy	Dec. 15	5,000
Rubber Heels	Com. Comedy	Dec. 17	5,000
Bull and Sand	Western comedy	Dec. 17	5,000
Lumbers	Comedy-drama	Dec. 17	5,000
Down on the Farm	Comedy-fantasy	Dec. 17	5,000
The Sea Square	Western com.	Jan. 1	5,000
On the Ice	Comedy-fantasy	Jan. 1	5,000
Galloping Hoofs (Hoxie star)	Serial	Jan. 1	
Knights of the Chase	Comedy	Jan. 1	2,000
Cal's Executive (Love)	Comedy	Jan. 15	5,000
Kings and Jumping	Comedy-fantasy	Jan. 15	5,000
Our Game Pup	Comedy-fantasy	Jan. 15	5,000
The Big Town Star Song	Comedy	Jan. 15	5,000
Pigskin Olympics	Comedy	Jan. 15	5,000
Wild Goose Chaser (Turpin)	Western com.	Jan. 17	5,000
Hello Baby (Chase)	Comedy	Jan. 17	5,000
Laugh Wild (Al	Short Comedy	Jan. 18	5,000
Sweetheart Blackbird (Jr	Western comedy	Jan. 24	5,000
Sweet and Sour	Short comedy	Jan. 24	5,000
Bride to Be Wasn't (Laughlin	Western comedy	Jan. 27	5,000
Wild Flea (Hoxie)	Serial western	Jan. 31	5,000
Training Wild Cats (Love)	Comedy	Jan. 31	5,000
Sweetest Kiss in Dixieland	Western comedy	Feb. 7	5,000
Cactus Love	Star Cast	Jan. 7	5,000
Among the Thieves	Comedy-fantasy	Feb. 7	5,000
Chasing the Chumps (Comedy Kids)	Comedy	Feb. 14	2,000
Family Reunion (Cline Chase)	Comedy	Feb. 14	5,000
Ranger and Rover (Jack	Western comedy	Feb. 14	5,000

PRINCIPAL PICTURES

Lupino Lane (all star)	Comedy-drama	May 13	6,500
Darling Lovely Caroline	Comedy-drama	May 27	5,000
Daughters of Pleasure (Forrest	Drama	May 20	5,000
Masked Dancer (Chadwick	Mystery drama	May 20	6,000
Good Bad Boy (Joe Butterworth)	Comedy-drama	June	5,000
Captain Courage (Baby Peggy)	Star story	July 22	5,000
Peggy's Fashion (Baby Peggy)	Comedy-drama		
Man Who Lost Love (all star)	Adventure drama	Dec. 27	7,000
Redemption of Brad Kent	Drama		

PRODUCERS DISTRIBUTING CORP.

Gen. G. Hoosier	Crook dr	Jan. 18	5,500
Lorna Whitford (Lee Kirkwood	Drama	Mar. 22	6,000
Alexander Schoolmaster (Bell	Drama	Oct. 19	5,556
His Darker Self (Lee Hamilton)	Comedy	Sept. 5	5,000
Try and Get It (Anthony	Comedy-dr	Apr. 10	5,000
Not One to Spare (all star)	Pathos dr	Apr. 10	5,000
Wandering Husbands (Lee Kirkwood	Drama	May 10	6,000
Hold Your Breath (Severe	Thrill com.	Jan. 14	5,000
Miami (Simpson	Drama	Jan. 14	6,000
Night Hawk (Carey	Western	Jan. 14	5,000
Lightning Rider (Carey	Western	Jan. 21	5,000
What Shall I Do? (Mackaill	Drama	Jan. 28	6,000
Legend of Hollywood (Marmont	Drama	Jan. 30	5,000
Wise Virgin (Miller	Drama		5,000
Awesome Stranger (Alice	Comedy-dr	Oct. 25	6,000
Rambunctious Romeo (Simpson	Comedy-dr		5,000
Barbara Frietchie (Talbot	War dr	Oct. 11	7,000
Charlie Marries 'Em (Snow	Drama		
House of Youth (Logan	Drama		6,000
Roaring Rails (Carey	Railway dr	Oct. 25	5,000
Another Scandal (Lois Wilson)	Sex theme	Nov. 1	7,000
Another Man's Wife (Lee-Kirkwood	Drama		6,000
Tempting Wife (Ellen H. Chadwick	Comedy-dr		6,000
Reckless Romance	Comedy feature	Nov. 22	5,500
Siren of Seville (Dean	Drama	Nov. 29	6,000
Girl on the Brain (Miller	Comedy-dr		6,000
Chorus Lady (Livingston	Comedy-dr		6,000
Gale in Cairo (Dean	Drama		5,000
Running Parties (Carey	Western		5,000
The Mirage (Wilder	Drama		
Let Women Alone (O'Malley Hawley	Drama		
Soft Shoes (Carey	Western		
Off the Highway (Logan	Drama		

B. P. SCHULBERG PROD.

Breath of Scandal (Blythe)	Society drama		6,000
White Man (Joyce	Jungle romance	Nov. 22	6,000
Children (Ranch Mann)	Parts soc. dr.	Dec. 27	6,000
Capital Punishment (Clara Bow)	Prison dr	Jan. 24	6,000
Boomerang (Clara Bow)	Comedy-dr		
Parasite (Barbara Worth-Washburn)	Drama	Jan. 31	5,000

SELZNICK

(Through Associated Exhibitors)

Woman to Woman (Compson)	Drama	Apr. 26	6,000
Girl a Week (Arliss)	Drama	Jan. 21	5,000

UNITED ARTISTS

Dorothy Vernon of Haddon Hall (Pickford)	Romantic drama	May 17	9,000
Ameritza (Griffith prod.)	Historical drama	Mar. 3	10,000
Jim's Life Worth Living (Thompson)	Problem	Dec. 13	5,000
Thief of Bagdad (D. Fairbanks)	Fantasy	Mar. 29	12,000
Submarine Eyrenics (Tom Terriss prod.)	Underwater dr	Feb. 14	5,000

UNIVERSAL

Fast Express (W. Duncan)	Railway serial	Feb. 9	
Jaws of Circe (Rawlinson)	Western dr	Feb. 16	4,717
Lone Larry (Sedgwick)	Comedy	Feb. 16	2,000
You're Next	Country store	Feb. 16	2,000
The Jail Bird (Edwards)	Comedy	Feb. 16	2,000
Ride for Your Life (Gibson)	Western	Mar. 1	5,000
Beauty Separation (Valentino)	Romance	Mar. 1	5,000
Very Bad Man (Edwards)	Comedy	Mar. 1	2,000

	Kind of Picture	Review	Feet
Peg of the Mounted (Baby Peggy)	Comedy	Mar. 1	
Lucky Fortune (Baby Peggy)	Feature dr	Mar. 8	
Losing Out the Limit	Leather Pushers	Mar. 8	
Hate-a-Plenty	Century com.	Mar. 8	
Spanish Player Plays Harry Edwards	Comedy	Mar. 8	
Traffic Regulator (Phillips)	Drama	Mar. 8	
Big Boy Blue	Leather Pushers	Mar. 15	
Side Streets (aka Pal)	Century com.	Mar. 15	
Keep Smiling (Summerville)	Comedy	Mar. 15	
Phantom Horseman (Hoxie	Western	Mar. 15	
Quaint Scenes (Lawrence	Drama	Mar. 22	
Young Gentleman Messenger	Comedy	Mar. 22	
Nobody to Love (Edwards	Comedy	Mar. 22	
Night Message (Severe	Drama	Mar. 29	
Ship Ahoy (Cline)	Comedy	Mar. 29	
That's Rich (Chandler)	Comedy	Mar. 29	
Galloping Ace (Hoxie	Western	Apr. 5	
Ain't Nature Grand	Comedy	Apr. 5	
Marry When Young (Edwards	Comedy	Apr. 5	
Checking Out (Pal	Century com.	Apr. 12	
Spring a Kiss (Edwards	Comedy	Apr. 12	
Entanglement (LaPlante	Comedy-dr	Apr. 19	
Storm Daughter (Dean	Drama	Apr. 19	
Racing Kid (Messenger	Comedy	Apr. 19	
Forty Horse Hawkins (Gibson	Western	Apr. 26	
One Wet Night (Edwards	Comedy	Apr. 26	
Frozen Prospects (Jones Zeta	Century com.	Apr. 26	
Riders of Value	Cine Drama	May 1	
Patricia (Summerville	Comedy	May 1	
Jones Lowers (Dorn	Comedy	May 1	
A Lucky Marriage (Earle	Comedy	May 1	
Fast Fast	Comedy	May 10	
Pigskin Hero (Hollow	Comedy	May 10	
Policeman (Lyons Mann)	Release	May 10	
Dangerous Blonde (LaPlante	Comedy-dr	May 17	
Fast Steppers (New Series)	Race dr	May 17	
Ridgeway of Montana (Hoxie	Western	May 17	
My Little Brother (Summerville	Comedy	May 24	
The Lone Rider (Jr. Dougherty	Short Western	May 24	
The Night Flyer (Lester Cuneo	Drama	May 31	
Two Swedish Kids (Two Fables Cleo	Comedy	May 31	
Rustler of Red Dog (Hart-Jones	Western	May 31	
Reckless Age (Jones	Drama	May 31	
Fighting American (all star	Drama	May 31	
Late Lamented (Summerville	Comedy	May 31	
Blue of the Bar B (Lawrence	Western	May 31	
Destroying the Circle (Pal	Comedy	May 31	
The Lucky Girl (Phillips	Drama		
High Speed Rawlinson	Drama		
Fearless Paula (McCoy	Century com.		
Rest in Pieces (Earle	Comedy		
Powerful Eye (Hoxie	Short Western		
Father Wants (Sidney Zeta	Comedy		
Wedding a Bride (Edgeway	Comedy		
Family Secret (Baby Peggy	Comedy-dr		
Louis Love (Stone	Drama		
Fight and Win (Jack Dempsey	Fight series		
Phone Trouble (Messenger	Comedy		
Hungry Once (Summerville	Comedy		
Blue Eagle's Revenge (Lawrence	Western		
Dark Shadows (Rawlinson	Drama		
Iron Man (Albertson	Serial		
Behind the Curtain (Bryson	Drama		
A Royal Pair	Century com.		
Why Be Jealous? (Roach	Comedy		
Young Ideas (LaPlante	Comedy-dr		
Her Worthwhile Face	Century com.		
Little Savage	Short Western		
Sawdust Trail (Gibson	Western		
Cut Back (Summerville	Comedy		
Storming Beauties (Riley	Comedy		
Flying Eagle (Lawrence	Short Western		
Painting Things Up (Roach	Comedy		
Fighting Fury (Hoxie	Western		
Kid Days (Sidney	Comedy		
Hen City Sport (Riley	Comedy		
The Iron Packer (Morrison	Western		
Big Timber (Desmond	Forest dr		
Paying Money	Century com.		
King's Command (Lawrence	Short Western		
Love and Glory (all star	Drama		
Hit and Run (Gibson	Baseball dr		
Wolves of the North (Duncan	Serial		
Wise K. Bow	Drama		
Hysterical History (Z Series)	Novelty		
Sagebrush Vagabond	Western		
Butterfly (LaPlante	Comedy-dr.		
The Blow Out (Messenger	Comedy		
K—The Unknown (Walt Marmont)	Drama		
Alf's Swell on the Ocean (Dempsey	Fight and win		
So This Is Paris (Dempsey)	Fight and win		
Shared Stuff	Century com.		
Mind the Baby (Pal)	Comedy		
College Cowboy	Western		
Frankie Jams (McCoy	Comedy		
Tempest Cody Gets Her Man (Walcamp)	Western		
That's the Spirit (Roach)	Comedy		
Measure of a Man (Desmond)	Drama		
Fast Worker (Denny-LaPlante)	Drama		
Low Bridge (Messenger)	Comedy		
Game Hunter (Roach)	Comedy		
Between Fires	Western		
Rose of Paris (Phillips)	Drama		
Rip Van Winkle	Hysterical Hist.		
Trouble Finder	Century com.		
Western Wallop (Hoxie)	Ex-convict dr		
Hello, Prisco (Summerville-Dunn)	Comedy		
Stranger Eyes (Riley)	Comedy		
An Ewful (Sullivan	Short drama		
Presidentess & John Smith	Hysterical hist.		
What an Eye	Comedy		
Pistol Will From Powder River (Gibson)	Western		
Pirate Rider (Desmond-Sedgwick)	Serial		
Robinson Crusoe	Hysterical hist.		
Some Tomboy (Wiley	Comedy		
The Tornado (H. Peters)	Melodrama		
Sweet Dreams	Century comedy		
Antony and Cleopatra	Hysterical History		
Speed, Paws (Trimble Bobbles)	Century (Ani)		
Oh, Doctor (R. Denny	Comedy		
Omar Khayyam (Hysterical history)	Comedy		
Terrible Cross (Sullivan	Drama		
Smouldering Fires (Frederick-LaPlante)	Drama		
Hurricane Kid (Gibson)	Western		
Secrets of the Night (Kirkwood-Bellamy)	Drama		

(Continued from preceding page)

	Kind of Picture	Review.	Feet
ead (all-star)	Drama	Aug. 2..	6,726
s of D'Urbervilles (Sweet)	Drama	Aug. 9..	7,736
tle Robinson Crusoe (Coogan)	Comedy-dr.	Aug. 16..	6,126
oken Barriers (all-star)	Drama	Aug. 16..	5,717
ne As Steel (all-star)	Drama	Jun. 28..	6,454
velation (Dana)	Drama	July 5..	8,752
oll (Blythe-Hamilton)	Drama	July 12..	7,089
ne of Youth (all star)	Drama	July 26..	6,805
ng Came Ruth (Dana)	Comedy-dr.	Aug. 2..	5,161
d Lily (Bennett-Novarro)	Drama	Aug. 16..	6,975
ners in Silk (Menjou-Boardman)	Drama	Aug. 30..	5,750
ce, The Enchantress (Murray)	Drama	Sep. 13..	6,882
Hour (Pringle)	Drama	Sep. 20..	6,300
e Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27..	5,883
vigator (Keaton)	Comedy	Sep. 13..	5,[illegible]
ndolero (all star)	Drama	Oct. 11..	6,[illegible]
eat Divide (all star)	Drama		
e Snob (all star)	Drama	Nov. 8..	6,513
Who Gets Slapped (Chaney)	Drama	Nov. 15..	6,613
g Man (Coogan)	Comedy-dr.		
ent Accuser (Peter, the Great)	Dog drama	Nov. 22..	5,883
This Is Marriage (all star)	Comedy-dr.	Jan. 3..	6,300
auty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
n Hur (special cast)	Drama		
erry Widow (Murray)	Comedy-dr.		
e Scandal (Novarro)	Drama		
ven Chances (Keaton)	Comedy		
orting Venus (Sweet)	Drama		
arried Flirts (all-star)	Drama	Oct. 25..	6,765
mptress (Cosmopolitan)			
e Square Peg			
nder, the Great (Cosmopolitan)			
omola (Lillian Gish)	Famous novel	Dec. 13..	12,974
reed (Von Stroheim prod.)	Special	Dec. 20..	10,067
u-Chin-Chow (B. Blythe)	Spectacle		
ife of the Centaur	Drama	Jan. 17..	6,586
ixie Handicap (Windsor-Keenan)	Drama	Jan. 10..	6,905
heaper to Marry (All Star) ..	Drama	Feb. 14..	5,921
Man's World (Joyce-Marmont)	Drama		
xcuse Me (Shearer-Nagel)	Farce-comedy	Feb. 7..	5,084

PARAMOUNT

en Commandments (all star)	Spectacular dr.	Jan. 5..	12,000
ighting Coward (Cruze prod.)	Satirical dr.	Mar. 29..	6,433
awn of a To-morrow (Logan)	Slum dr.	Apr. 5..	6,084
nger Jim McKee (W. S. Hart)	Western	Apr. 12..	7,008
reaking Point (all star)	West-Metropolitan	Apr. 19..	6,664
onfidence Man (Meighan)	Romance dr.	Apr. 26..	6,500
loral Sinner (Dalton)	Crook melo.	Apr. 26..	5,489
riumph (C. DeMille prod.)	Theatrical dr.	May 3..	8,292
Bluff (Ayres-Moreno)	Drama	May 10..	6,504
len (Negri)	Society dr.	May 17..	6,700
Wanderer of Wasteland (Holt-Technicolor)	Western	May 31..	6,086
Code of the Sea (LaRocque-Logan)	Sea melodr.	Jun. 7..	6,550
Bedroom Window (W. DeMille prod.)	Mystery dr.	Jun. 21..	6,550
Guilty One (Ayres)	Heavy mystery	Jun. 28..	5,365
Tiger Love (Melford prod.)	Modern dr.	Jun. 28..	5,325
Changing Husbands (Joy)	Dual role dr.	July 5..	6,799
Unguarded Women (Daniels-Dix)	Society dr.	July 5..	6,051
Enemy Sex (Compson)	Romantic dr.	July 12..	7,861
Side Show of Life (Torrence)	Clown dr.	Aug. 2..	7,511
Manhandled (Swanson)	Comedy-dr.	Aug. 9..	6,908
Man Who Fights Alone (W. Farnum)	Drama	Aug. 9..	6,337
Monsieur Beaucaire (Valentino)	Spectacle melo.	Aug. 23..	9,932
Empty Hands (Holt)	Forest Melo.	Aug. 30..	6,976
Lily of the Dust (Negri)	Drama	Sep. 6..	6,811
The Female (Compson)	Society dr.	Sep. 13..	6,167
Merton of the Movies (Hunter)	Travesty	Sep. 20..	7,655
Sinners in Heaven (Daniels-Dix)	Drama	Sep. 20..	6,621
Open All Night (all star)	Demestic dr.	Sep. 20..	6,881
Feet of Clay (C. DeMille prod.)	Drama	Oct. 4..	9,741
Alaskan (Meighan)	Drama	Sep. 27..	6,167
Her Love Story (Swanson)	Romance dr.	Oct. 11..	6,736
Story Without a Name (Ayres-Moreno)	Prize title	Oct. 18..	5,912
Dangerous Money (Daniels)	Comedy-dr.	Oct. 25..	6,864
Border Legion (Moreno)	Drama	Nov. 1..	7,048
Worldly Goods (Ayres)	Drama	Nov. 15—	6,055
Fast Set (Compson-Menjou)	Domestic dr.	Nov. 29..	6,574
Forbidden Paradise (Negri)	Drama	Nov. 29..	7,000
Sainted Devil (Valentino)	Drama	Dec. 6..	8,633
City That Never Sleeps (Cruze prod.)	Mother-love melo.	Oct. 11..	6,097
Manhattan (Dix)	Romantic com.	Nov. 8..	6,415
Garden of Weeds (Compson)	Drama	Nov. 15..	6,230
Wages of Virtue (Swanson)	Drama	Dec. 6..	7,093
Tongues of Flame (Meighan-Love)	Melodrama	Dec. 27..	6,763
North of 36 (Torrence-Holt-Wilson)	Historic romance	Dec. 13..	7,908
Argentine Love (Daniels-Cortez)	Spanish romance	Jan. 3..	5,970
Peter Pan (Betty Bronson)	Barrie classic	Jan. 3..	9,593
Locked Doors (Compson)	Original story	Jan. 24..	6,221
Tomorrow's Love (Ayres)	Divorce com-dr.	Jan. 24..	5,903
East of Suez (Negri)	Drama	Jan. 17..	6,821
Miss Bluebeard (Daniels)	The stage success	Feb. 14..	6,453
Golden Bed (LaRocque)	Drama of classes	Jan. 31..	8,584
Man Must Live (Dix)	Newspaper romance	Feb. 7..	6,116
Coming Through (Meighan)	New type Meighan story		
The Devil's Cargo (Starke)	Drama of Old California		
Top of the World (Nilsson-Kirkwood)	Africa and England		7,167
The Swan (Menjou-Howard)	Stage success		
Contraband (Wilson-Noah Beery)	Bootleg drama		6,773
Madame Sans Gene (Swanson)	World Famous drama		
Thundering Herd (Holt-Wilson)	Buffalo stampede		
Forty Winks (Dana-Roberts-Griffith)	Comedy	Feb. 14..	6,293
Goose Hangs High (Cruze production)	Typical		6,186
Code of the West	Western dr.		6,777

PATHE

Don't Forget	Charles Chase	Mar. 22..	1,000
King of Wild Horses	Rex (horse)	Mar. 29..	5,000
Big Moments From Little Pictures	Will Rogers	Mar. 29..	2,000
Fraidy Cat	Charles Chase	Mar. 29..	1,000
Shanghaied Lovers	Harry Langdon	Mar. 29..	2,000
The Champion	Terry cartoon	Mar. 29..	1,000
Dirty Little Half Breed	Frontier series	Mar. 29..	2,000
Seein' Things	"Our Gang"	Apr. 5..	2,000
Birds of Passage	Bird Novelty	Apr. 5..	3,000
Running Wild	Terry cartoon	Apr. 5..	1,000
Friend Husband	Snub Pollard	Apr. 5..	1,000
The Swift and Strong	"Sportlight"	Apr. 5..	1,000
Girl-Shy	Harold Lloyd	Apr. 12..	7,457

	Kind of Picture	Review.	Feet
Our Little Nell	"Dippy Doo Dads"	Apr. 12..	1,000
Medicine Hat	Frontier series	Apr. 12..	2,000
Brothers Under the Chin	Stan Laurel	Apr. 12..	2,000
Gateway of the West	8th Chronicle	Apr. 19..	3,000
The Hollywood Kid	Sennett comedy	Apr. 19..	2,000
Hit the High Spots	"Spat Family"	Apr. 19..	2,000
One at a Time	Earl Mohan	Apr. 19..	1,000
If Noah Lived Today	Terry cartoon	Apr. 19..	1,000
A Trip to the Pole	Terry cartoon	Apr. 26..	1,000
Sun and Snow	"Sportlight"	Apr. 26..	1,000
Get Busy	Snub Pollard	Apr. 26..	1,000
Highbrow Stuff	Will Rogers ..	Apr. 26..	2,000
Flickering Youth	Sennett comedy	Apr. 26..	2,000
Commencement Day	"Our Gang"	May 3..	2,000
An Ideal Farm	Terry cartoon	May 3..	1,000
Homeless Pups	Terry cartoon	May 3..	1,000
Sporting Speed	"Sportlight"	May 3..	1,000
Publicity Pays	Charles Chase	May 3..	1,000
When Winter Comes	Terry cartoon	May 10..	1,000
Near Dublin	Stan Laurel	May 10..	2,000
North of 50-50..	"Dippy Doo Dads"	May 10..	1,000
The Fortieth Door	Allene Ray—serial	May 17..	
April Fool	Charles Chase	May 17..	2,000
The Pilgrims	Chronicle series	May 17..	3,000
Fishin' Fever	"Sportlight"	May 17..	2,000
Black Oxfords	Sennett comedy	May 17..	2,000
Bottle Babies	"Spat Family"	May 17..	2,000
Going to Congress	Will Rogers	May 24..	2,000
Position Wanted	Charles Chase	May 24..	1,000
The Cat's Meow	Sennett comedy	May 24..	2,000
Cradle Robbers	"Our Gang"	May 31..	2,000
Building Winners	"Sportlight"	May 31..	1,000
Before Taking	Earl Mohan	May 31..	1,000
Rupert of Hee-Haw	Stan Laurel	June 7..	2,000
Yukon Jake	Ben Turpin	June 7..	2,000
Up and At 'Em	"Dippy Doo Dads"	June 7..	1,000
The Flying Carpet	Terry cartoon	June 7..	1,000
Declaration of Independence	"Chronicles"	June 14..	3,000
Fast Black	Mohan-Engle	June 14..	1,000
Lion and the Souse	Sennett comedy	June 14..	2,000
On Guard	"Sportlight"	June 14..	1,000
Suffering Shakespeare	"Spat Family"	June 14..	2,000
Young Oldfield	Charles Chase	June 21..	1,000
His New Mama	Sennett comedy	June 21..	2,000
Don't Park There	Will Rogers	June 21..	2,000
Her Memory	Will Nigh Miniature	June 21..	1,000
Solitude and Fame	"Sportlight"	June 28..	1,000
Stolen Goods	Charles Chase	June 28..	1,000
Jubilo, Jr.	"Our Gang"	June 28..	2,000
Jeffries, Jr.	Charles Chase	July 5..	1,000
The Wide Open Spaces	Stan Laurel	July 5..	2,000
The Body in the Bag	Terry cartoon	July 5..	1,000
Yorktown	Chronicles of America	July 12..	3,000
Why Husbands Go Mad	Charles Chase	July 12..	1,000
Desert Sheiks	Terry cartoon	July 12..	1,000
Radio Mad	"Spat Family"	July 12..	2,000
Maud Miller	Special	July 19..	2,000
Our Congressman	Will Rogers	July 19..	2,000
A Woman's Hour	Terry cartoon	July 19..	1,000
A Ten-Minute Egg	Charles Chase	July 19..	1,000
It's a Bear	"Our Gang"	July 26..	2,000
The Sport of Kings	Terry cartoon	July 26..	1,000
Our Defenders	"Sportlight"	July 26..	1,000
Seeing Nellie Home	Charles Chase	July 26..	1,000
Into the Net	Mulhall-Murphy serial	Aug. 2..	
Romeo and Juliet	Sennett comedy	Aug. 2..	2,000
Flying Fever	Terry cartoon	Aug. 2..	1,000
Short Kilts	Hal Roach comedy	Aug. 2..	2,000
A Hard Boiled Tenderfoot	"Spat Family"	Aug. 9..	2,000
The Puritans	"Chronicles" series	Aug. 9..	3,000
Amelia Comes Back	Terry cartoon	Aug. 9..	1,000
The First Hundred Years	Sennett comedy	Aug. 16..	2,000
A Truthful Liar	Will Rogers	Aug. 16..	2,000
The Battling Orioles	Special	Aug. 23..	5,000
East of the Water Plug	Sennett comedy	Aug. 23..	2,000
High Society	"Our Gang"	Aug. 23..	2,000
The Prodigal Pup	Terry cartoon	Aug. 23..	1,000
Hoofbeats	"Sportlight"	Aug. 23..	1,000
House Cleaning	Terry cartoon	Aug. 23..	1,000
Alexander Hamilton	"Chronicles" series	Sep. 6..	3,000
Lizzies of the Field	Sennett comedy	Sep. 6..	2,000
Barnyard Olympics	Terry cartoon	Sep. 6..	1,000
South of the North Pole	"Spat Family"	Sep. 6..	2,000
One Third Off	Cobb-Rice comedy	Sep. 6..	2,000
The Happy Years	"Sportlight"	Sep. 6..	1,000
Why Men Work	Charles Chase	Sep. 6..	1,000
Message From the Sea	Terry cartoon	Sep. 6..	1,000
Luck of the Foolish	Harry Langdon	Sep. 13..	2,000
Outdoor Pajamas	Charles Chase	Sep. 13..	2,000
Three Foolish Weeks	Ben Turpin	Sep. 13..	2,000
In Good Old Summertime	Terry cartoon	Sep. 13..	1,000
Danger Lure	Sportlight	Oct. 11..	1,000
Dixie	Chronicles	Oct. 11..	3,000
Goofy Age (Glenn Tryon)	Comedy	Oct. 11..	2,000
10 Scars Make a Man (Allene Ray)	Serial	Oct. 18..	
Black Magic	Terry cartoon	Oct. 18..	1,000
Sporting Rhythm	Sportlight	Oct. 18..	1,000
Riders of the Purple Cow	Sennett com.	Oct. 18..	2,000
Every Man for Himself	Our Gang	Oct. 18..	2,000
Hot Water (Harold Lloyd)	Feature com.	Oct. 18..	5,000
On Leave of Absence	Detective	Oct. 25..	2,000
Bungalow Boobs (Chase)	Comedy	Oct. 25..	1,000
Sky Plumber (Arthur Stone)	Comedy	Oct. 25..	2,000
Galloping Bungalows	Sennett com.	Nov. 1..	2,000
Stunts	Sportlight	Nov. 1..	1,000
Hot Stuff	Spat family	Nov. 1..	2,000
Cat and the Magnet	Terry cartoon	Nov. 1..	1,000
Fast Company	Our Gang	Nov. 15..	2,000
She Knew Her Man	Terry cartoon	Nov. 15..	1,000
Gridiron Glory	Sportlight	Nov. 15..	1,000
Love's Sweet Piffle (R. Graves)	Comedy	Nov. 22..	2,000
Are Blond Men Bashful? (Stone)	Comedy	Nov. 22..	2,000
Out of the Storm	Detective	Nov. 22..	2,000
Good Old Circus Days	Terry cartoon	Nov. 22..	1,000
All Wet (Chase)	Comedy	Nov. 29..	1,000
Deaf, Dumb and Daffy ..	Spat Family	Nov. 29..	2,000
Cannon-Ball Express	Sennett com.	Nov. 29..	2,000
Champions	Sportlight	Nov. 29..	1,000
Lumber Jacks	Terry cartoon	Nov. 29..	1,000
White Sheep (Glenn Tryon)	Special dr.	Dec. 6..	6,000

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Mad Whirl (May MacAvoy)	Comedy-dr.	Dec. 27..	6,184
Price of Pleasure (Valli-Kerry)	Drama		
Saddle Hawk (Gibson)	Western dr.		
Raffles (House Peters)	Drama		
Eyes of Fools (Rubens-Marmont)	Society dr.	Jan. 24..	6,581
Fifth Avenue Models (Mary Philbin)	Drama		5,922
Up The Ladder (Valli)	Drama	Jan. 31..	
Love Cargo (House Peters)	Drama		
Let 'Er Back (Gibson)	Western	Jan. 3..	5,500
Dangerous Innocence (LaPlante-O'Brien)	Drama		
Ridin' Thunder (Jack Hoxie)	Western		
Man in Blue (Rawlinson-Bellamy)	Drama		
Meddler (Desmond)	Drama		
Taming the West (Gibson)	Western		
Don Dare-Devil (Hoxie)	Western		
Red Clay (Desmond)	Drama		
Paul Revere	Hysterical histy.	Dec. 20..	1,000
Border Maid (Ed Cobb)	Drama	Dec. 20..	2,000
Family Row (Messinger)	Comedy	Dec. 20..	2,000
Present Arms (Wiley)	Comedy	Dec. 27..	2,000
Red Age (Sullivan)	Drama	Jan. 3..	2,000
Ponce de Leon	Hysterical history	Jan. 3..	1,000
Prehistoric Man	Hysterical history	Jan. 3..	1,000
Sign of the Cactus (Hoxie)	Western	Jan. 10..	4,938
Ridin' Pretty (Desmond-Forrest)	Western com.-dr.	Jan. 17..	4,812
Looking Down (Wiley)	Comedy	Jan. 24..	2,000
Aggravatin' Kid (Messinger)	Comedy	Jan. 31..	2,000
Pistol Point Proposal (Eddie Polo)	Western dr.	Jan. 31..	2,000
Whip Hand (Billy Sullivan)	Western dr.	Jan. 31..	2,000
Rembrandt	Hysterical histy.	Jan. 31..	1,000
Last Laugh (Emil Jannings)	Human drama	Feb. 7..	6,500
Fighting Ranger (Sedgwick-Daugherty)	Serial	Feb. 7..	
Roaring Adventure (Jack Hoxie)	Western	Feb. 14..	4,800
Sir Walter Raleigh	Hysterical Histy.	Feb. 14..	1,000
Taming the East (Messinger)	Comedy	Feb. 14..	2,000

VITAGRAPH

Between Friends (Tellegen-Nilsson)	Society dr.	Apr.	26..	6,936
Virtuous Liars (Allen-Powell)	Society dr.	Apr.	19..	5,650
One Law For The Woman (Landis)	Mining camp			6,000
Code of the Wilderness (Bowers-Calhoun)	Modern west.	July	12..	6,480
Behold This Woman (Rich)	Movie romance	Aug.	2..	6,425
Captain Blood (Star Cast)	Sabatini romance	Sep.	20..	10,680
Clean Heart or Cruelties of Life	Modern dr.	Sep.	27..	7,950
Greater Than Marriage (Tellegen-Daw)	Theatre dr.			
Beloved Brute (De La Motte)	Melodrama	Nov.	22..	6,719
Two Shall Be Born (Novak-Harlan)	Drama			
Pampered Youth (Landis-Calhoun)	Drama			
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan.	31..	6,227
Barree, Son of Kazan	Special			
Fearbound (Daw-Welch)	Melodrama	Feb.	14..	5,700
Steele of Royal Mounted	Special			
In the Garden of Charity	Special			
Happy Warrior	Special			
Alibi	Special			
Road That Led Home	Special			
Unknown Story	Special			

WARNER BROTHERS

George Washington, Jr. (Barry)	Comedy-drama	Mar.	22..	5,674
Daddies (Belasco)	Comedy-drama	Feb.	23..	7,228
Conductor 1492 (Hines)	Comedy-drama	Feb.	23..	7,080
Beau Brummel (J. Barrymore)	Romantic drama	Apr.	12..	10,930
Broadway After Dark (Menjou)	Comedy-drama	May	31..	7,019
Babbitt (all-star)	Character drama	July	1..	7,900
Being Respectable (all-star)	Society drama	Aug.	16..	6,040
How to Educate a Wife (star cast)	Society drama			6,000
Her Marriage Vow (all-star)	Society drama			7,100
Cornered (all-star)	Society drama			7,300
Lovers' Lane (all-star)	Character drama	Nov.	29..	5,100
Tenth Woman (all-star)	Society drama			6,250
Find Your Man (Rin-Tin-Tin)	Melodrama	Oct.	4..	7,300
This Woman (Rich)	Society drama	Nov.	1..	7,100
Lover of Camille (all-star)	Romantic drama	Nov.	29..	7,180
Dark Swan (Prevost-Blue-Chadwick)	Drama	Dec.	6..	6,800
Narrow Street (D. Devore-Matt Moore)	Light comedy	Jan.	17..	6,700
Lighthouse by the Sea (Rin-Tin-Tin)	Melodrama	Jan.	10..	6,700
Lost Lady (Irene Rich)	Social drama	Feb.	7..	6,700
Bridge of Sighs (all star)	Society drama			6,604
Broadway Butterfly (Devore-Landis)	Broadway dr.			7,705
On Thin Ice (Moore-Roberts)	Crook drama			7,298
Man Without a Conscience (Rich-Lewis)	Drama			6,850
Recompense (Prevost-Blue)	Society drama			7,480
My Wife and I (Irene Rich)	Domestic dr.			6,700

MISCELLANEOUS

ARTCLASS PICTURES CORP.

Rough Ridin' (B. Roosevelt)	Thrill dr.	Apr.	26..	4,670
Rarin' to Go (Buffalo Bill, Jr.)	Thrill dr.	Aug.	2..	5,000
Battling Buddy (B. Roosevelt)	Thrill dr.	Sep.	13..	4,000
Biff Bang Buddy (B. Roosevelt)	Thrill dr.	Sep.	20..	4,500
Hutchison Series	Stunt dramas			
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr.	Sep.	27..	4,500
Walloping Wallace (B. Roosevelt)	Thrill western	Oct.	11..	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct.	18..	5,000
Rip Roarin' Bobert (B. Roosevelt)	Thrill dr.			4,600
Cyclone Buddy (B. Roosevelt)	Thrill dr.			4,650
Gold and Grit (B. Roosevelt)	Thrill dr.			4,650
Bringing Home the Bacon (Buffalo Bill)	Thrill dr.			4,650
After Six Days	Biblical spec.			10,000
Woman Who Believed (Ann Luther)				5,700
Deerslayer (J. W. Kerrigan)				5,000

BANNER PRODUCTIONS

Truth About Women (Hampton)	Society drama	Oct.	25..	5,600
Man Without a Heart (Harlan)	Society drama			6,000
Those Who Judge (P. R. Miller)	Society melo.			5,700
Daughters Who Pay (all-star)	Society drama			5,800
Empty Hearts (all-star)	Society drama			5,860

	Kind of Picture	Review.	Feet

C. B. C.

Innocence (Nilsson)	Theatrical dr.			5,9
Discontented Husbands (J. Kirkwood)	Marriage dr.			5,6
Pal o' Mine (Rich)	Romance			6,8
Traffic in Hearts (R. Frazer)	Social uplift			5,5
Battling Fool (R. Fairbanks)	Prize fight			4,9
Foolish Virgin (E. Hammerstein)	Social drama			5,9
Price She Paid (A. Rubens)	Marriage dr.			5,9
Fight for Honor (Fairbanks-Novak)	Railroad dr.			4,9
Midnight Express (Hammerstein)	Railroad melo.	Dec.	6..	5,9

C. C. BURR

Speed Spook (J. Hines)	Thrill drama	Aug.	30..	6,00
New School Teacher (Bennett)	Drama			5,90
Average Woman (Pauline Garon)	Drama	Feb.	9..	6,40
Lend Me Your Husband (Kenyon)	Drama			6,70
Youth for Sale (S. Holmquist)	Drama	Oct.	18..	6,8
The Early Bird (Hines)	Comedy	Dec.	27..	7,0
Cracker Jack (Johnny Hines)	Drama			6,5

CHADWICK PICTURES CORP.

Fire Patrol (all-star)	Melo. of Sea	May	24..	6,8
Meddling Women (L. Barrymore)	Dom. melo.	Oct.	18..	6,4
Painted Flapper (all-star)	Comedy-drama	Oct.	25..	5,6
I Am the Man (L. Barrymore)	Dom. melo.	Nov.	1..	7,8
Flattery (Bowers)	Political dr.	Nov.	8..	6,0
Tomboy (Devore-Rawlinson)	Melodramatic com.	Jan.	3..	6,0

DAVIS DISTRIBUTING CORP.

Tales of 1,001 Nights (French Cast)	Arabian Nights	Feb.	14..	6,8

J. J. FLEMING PROD.

Shackles of Fear (Ferguson)	Melodrama			5,0
Trail of Vengeance (Ferguson)	N. W. Police			5,0
Phantom Shadows (Ferguson)	Melodrama			5,0
Scarlet and Gold (Ferguson)	N. W. Police			5,0

INDEPENDENT PICTURES CORP.

Border Justice (Bill Cody)	Western dr.	Nov.	8..	5,4
Barriers of the Law (Desmond-Holmes)	Bootlegging dr.	Nov.	29..	4,9
Bill Cody series of eight	Stunt dramas			
A Desperate Adventure (F. Farnum)	Western dr.			4,9
Two-Fisted Tenderfoot (F. Farnum)	Western dr.			5,0
Baffled (F. Farnum)	Western dr.			4,9
Bandit Tamer (E. Farnum)	Comedy west.			5,2
Barriers of the Law (Desmond-Holmes)	Society dr.			4,9
Billy, The Kid (F. Farnum)	Western			4,7
Blood and Steel (Desmond-Holmes)	Society dr.			5,0
Calibre 45 (F. Farnum)	Western dr.			4,9
Courage (F. Farnum)	Western dr.			5,0
In Spider's Web (Alice Dean)	Melodrama			6,0
Moonshine (B Cody)	Western			4,9
Drug-Store Cowboy (F. Farnum)	Western com.-dr.	Feb.	7..	4,3

RAYART

Battling Brewster (Farnum)	Drama			
Easy Money (All-Star)	Drama			
Butterfly Comedies (Gloria Joy)				
Super Speed (Reed Howes)	Automobile com.-dr.	Feb.	7..	5,227

RED SEAL PICTURES CORP.

Marvels of Motion	Slow motion	Nov.	1..	650
Animated Hair Cartoons	Novelty	Nov.	1..	300
Vaudeville	Cartoon	Nov.	1..	1,000
Film Facts	Magazine	Nov.	1..	750
Peeps Into Puzzle-land	Novelty	Nov.	1..	750
Out of the Inkwell series	Cartoons			
Vacation (Out of Inkwell)	Cartoon	Nov.	22..	1,000
Animated Hair Cartoons	Marcus cartoon	Nov.	22..	1,000
Should a Husband Tell	Gems of screen	Nov.	22..	1,000
Film Facts	Magazine	Nov.	22..	2,000
League of Nations (Out of Inkwell)	Cartoon	Nov.	29..	1,000
The Cure (Out of Inkwell)	Cartoon	Dec.	13..	1,000
Zoo's Who's Who	Gem of the screen	Dec.	27..	1,000
Film Facts	Magazine	Jan.	10..	1,000
Marvels of Motion (Issue B)	Magazine	Jan.	17..	1,000
Animated Hair Cartoons	Novelty	Jan.	24..	300
Cartoon Factory	Cartoon nov.	Jan.	24..	1,000
Mother Goose Land	Cartoon	Jan.	24..	1,000

RUSSELL PRODUCTIONS

Passing of Wolf MacLean (All-Star)	Western melo.	Nov.	29..	4,712
Courageous Coward (Jack Meehan)	Western	Dec.	6..	4,052

WM. STEINER PROD.

Payable on Demand (Maloney)	Western dr.			4,667
Lawless Men (N. Hart)	Western dr.			4,816
Black Gold (Morrison)	Western dr.			4,697
Poison (Hutchison)	Stunt dr.	Sep.	13..	5,000
Turned Up (Hutchison)	Stunt dr.	Sep.	27..	4,900
Riding Double (Maloney)	Western dr.			5,008
Tucker's Top Hand (N. Hart)	Western dr.			4,618
Rainbow Rangers (Morrison)	Western dr.			4,982
Perfect Alibi (Maloney)	Western dr.			5,108
Left Hand Brand (N. Hart)	Western dr.			4,884
Pot Luck Pards (Morrison)	Western dr.			4,927
Virtue's Revolt (Thornton)	Stage melodrama	Oct.	11..	5,175
On Probation (Edith Thornton)	Drama	Dec.	13..	5,000
Across the Dead Line	Western			5,000
Always Ridin' to Win	Western			5,000
Hidden Menace	Stunt dr.			5,000
Branded a Thief	Western			5,060
Verdict of the Desert	Western			4,745
Valley of Vanishing Men	Western			4,652

EASTMAN POSITIVE FILM

The identification "Eastman" and "Kodak" in black letters in the transparent margin leaves no room for doubt.

You don't *assume*, a glance *assures* you that you are projecting the film that carries quality from studio to screen—Eastman Film.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

PROJECTION

EDITED BY F. H. RICHARDSON

Power's G. E. Lamp

Recently certain inquiries caused me to make inquiry of the Nicholas Power Company concerning their high intensity lamp. As a result the following data were prepared and forwarded to this department for publication. I believe users of high intensity may and will find it both instructive and interesting. The matter prepared by the Power engineering department is published as written, without alteration. Here it is:

Data pertaining to the proper installation and operation of Power's G. E. high intensity lamp:

The high intensity arc has been the subject of a vast amount of study and experimentation. One of the latest and most interesting experiments was an exploration of the current-light characteristics. It was particularly desired to find how a 120 ampere electrode operated at, say, 90 amperes compared with an electrode designed for 90 amperes. Many of the picture houses have supply and converter equipment that is limited in capacity and they are thus not free to operate under the best conditions. It is often the case that 90 or 100 amperes is the limit of current and the lamp in this case is run far below rating. The attached curve shows what happens under these conditions.

Standard Condensers

In making these tests the lamp was equipped with standard condensers and the light was projected as previously described. The 120 ampere electrodes were operated at 120, 110, 100 and 90 amperes. Taking the light received on the screen at the highest current as 100 per cent the other currents gave 81 per cent, 62 per cent and 41 per cent. We may, therefore, say that when near normal rating the light falls off 2.3 times as fast as the current. Thus, if the current is lowered by 10 per cent the light falls off 23 per cent. If the current is dropped to 90 amperes, a decrease of 25 per cent, the light will decrease 59 per cent. If, on the other hand, an electrode designed for 90 amperes were used, the loss of light would be only 30 per cent. We may make the comparison in another way. A 75 ampere standard electrode at 75 amperes will give as much light on the screen as a 120 ampere electrode at 97 amperes. There are many factors to be considered in an actual installation that have not been mentioned here, but the figures given above show that in choosing the lamp or the current the high intensity arc must be considered as a new and different light to which the older rules of arc practice do not apply.

In addition to the above, the following data compiled in our own research laboratory should prove of inestimable value in the selling and installation of high intensity equipment.

More Data

The optical system to be used and the principal constants are as follows: Condenser combination should be 6½ inches focal length plano convex nearest the arc and 9 or 9½ inches plano convex farthest from the arc. This 9 or 9½-inch focal length condenser should preferably be 5 inches in diameter, while the 6½-inch focal length condenser should be 4½ inches in diameter. Condensers should be placed with their convex surfaces together and so spaced that their convex tips are within not to exceed ⅛ inch of each other. Spacing should be preferably done by means of an adjustable spacing device.

The condensing lens mount as a unit should also be adjustable vertically and laterally, in order that the condensers may be properly placed on the optical axis, and the spot properly focussed upon the aperture plate. The lamp should be mounted so that the center of the positive carbon is parallel to and exactly upon the optical axis, after which the lamp should be locked in this position, and the only adjustment then necessary is one through which the lamp may be moved laterally to and from the plano surfaces of the 6½-inch condenser. The average distance from the arc to the plano surface of the 6½-inch condenser is 3½ inches.

Size of Spot

The size of the spot on the aperture plate of a properly adjusted high intensity arc is somewhat confusing to one who has been used to handling the ordinary type of arc lamp, since the spot from the high intensity arc is very much larger and somewhat hazy in outline. This large spot is necessary, however, due to the fact that all of the available and useable light comes from the core of the carbon and very little from the shell, and the light which does come from the shell is of a yellow nature and is not useable for projection purposes. Therefore the spot will be somewhat larger on the aperture plate than the size of the regular arc spot.

100 Ampere Lamps

In a great number of cases theatre owners and projectionists insist on having 100 ampere high intensity lamps. In these 100 ampere high intensity lamps it is necessary for them to use what are known as 13.6 mm. positive carbons. These carbons work at their highest efficiency only when burned at 120 amperes and if burned below this amperage their efficiency drops off tremendously. It is, therefore, true that where the 120 ampere carbon is burned much below the 120 ampere rated capacity far superior results would be obtained by the use of a 75 ampere carbon known as the 11 mm carbon burned at a trifle above its maximum carrying capacity, viz, 80 amperes. It is true that if the 75 ampere carbon is burned at 80 amperes the amount of light given off will far exceed the light given off by the 120 ampere carbon when burned at 100 amperes.

Hundred Readings Taken

One hundred readings in two separate groups of fifty each were taken in order to determine the above fact and the data of this test are as follows: The current and termina voltages at which the test was made were:

90 amperes, 60 volts at lamp terminals.
100 amperes, 63 volts at lamp terminals.
110 amperes, 66 volts at lamp terminals.
120 amperes, 70 volts at lamp terminals.

Taking the output at 120 amperes as 100 per cent the other currents gave percentages as below:

90 amperes	42 per cent.
95 amperes	51 per cent.
100 amperes	61 per cent.
105 amperes	71 per cent.
110 amperes	80 per cent.
115 amperes	90 per cent.
120 amperes	100 per cent.

If all of the above data are borne in mind and the proper adjustments as called for made when high intensity equipment is installed, surprising results will be obtained, but it is impossible to get satisfactory results with high intensity lamps unless all of the dimensions above set forth are strictly adhered to, and particularly is this true with regard to the optical system.

Took Exception

I took exception to certain things contained in the foregoing, and questioned the proposition of using a five-inch converging condenser lens. I was unable to see where there could be any possible advantage in the use of such a lens, and informed the Nicholas Power Company of that fact, whereupon I was invited down to the factory. I did go down, in company with John Griffith, Ansonia, Conn., and Arthur Gray, Boston, Mass. We went over the whole matter very thoroughly, examined the floor of the high intensity crater by means of a dowser pin hole, as hereinafter described, arriving at the conclusion that under the peculiar conditions incident to high intensity there is advantage in using the five-inch diameter converging lens.

Difficult to Explain

It is very difficult to set this matter forth in print in a way that it may be readily understood, but I will nevertheless try to do it. In the first place, when using a high-intensity arc it is essential to good results that the spot at the aperture be quite large—very much larger than is the practice where the ordinary arc is used. The reason for this is found in the fact that, as the test showed, the high intensity carbon has a very large core which gives off a very brilliant, bluish white, penetrating light. This core is surrounded by a thin shell of much harder material, which under normal burning conditions gives off a light of very much less brilliancy—in fact, of a decided light orange color. This is due to the fact that the core of the carbon reaches a very much higher temperature than does the carbon material with which it is surrounded.

Remembering that the spot is in fact a more-or-less in focus image of the crater itself, from the foregoing you will see that it is only desirable to allow the light emanating from the core of the carbon to reach the screen, which means that the image of the core must cover the aperture, all the rest of the image of the crater falling on the cooling plate. This is the reason for necessity of the large spot.

So Far So Good

So far so good. I will now try to explain to you the advantage of the five-inch converging lamps. The use of the large spot operates to bring the light source relatively close to the converging lens, which operates

Bluebook School

Question No. 226—Explain the various troubles a stiff splice is apt to cause.

Question No. 227—Tell us just what the effect of scraping a splice too much is apt to be.

Question No. 228—Tell us your ideas as to scraping the back of the "other end" of the film when making a splice—the celluloid side.

Question No. 229—Tell us what mismatched sprocket holes are likely to cause in the way of trouble.

Question No. 230—Name the various important points in making a film splice. I know you did that when you told how to make a splice, but this is important enough to bear repetition.

to increase the divergence of the beam sent forward to the converging lens by the collector lens, therefore the increase in diameter of the converging lens permits it to pick up light which would otherwise be wasted.

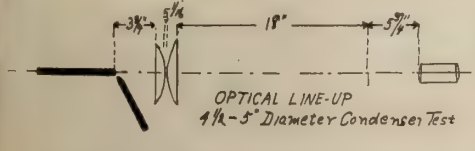
But, you ask, admitting the truth of all this, how is that light going to get through into the projection lens under ordinary conditions? A fair question, but one I'm not so certain I am able to answer. I know we did arrive at some conclusion in reference to this important point while studying the matter, but I don't seem to be able to remember what it was, or to again dope it out to my own satisfaction. I shall therefore ask Brother Griffith to set forth his explanation of that particular thing.

What I Do Know

And now to get back to the things I do understand. From what has been said, it has readily been seen that if the image of the crater be focussed sharply at the aperture, and be made so small that the light from the outer carbon shell is permitted to pass through the aperture, the brilliancy of the light on the screen will be reduced in proportion to the amount of such light transmitted. It is also true that since the image of the core should only be large enough to cover the aperture, if it be not properly centered thereon, then the screen field will not be clear. By maintaining a spot at the aperture large enough to allow only the light from the core of the carbon to pass through, it is possible to secure a very fairly even illumination over the entire screen surface. Projectionists will, however, do well not to underestimate the importance of having the high intensity crater exactly on the optical axis, and all parts of the optical system of the projector in proper alignment.

The Five-Inch Lens

The company supplies with its high intensity lamp a collector lens of four and one-half-inch diameter, six and one-half-inch focal length, and a nine-inch focal length, five-inch diameter, converging lens, both plano convex. They recommend this condenser combination as best for use with the high intensity lamp.



Tests were made to determine the amount of increase in illumination due to the use of the five-inch diameter converging lens as compared to the light when the regular four and one-half-inch diameter is used, the various distance adjustments being as shown in the accompanying drawing. During this test the aerial image was examined, as also were the images of the collector lens and the converging lens when using both the four and one-half and the five-inch diameter lenses. They were evenly illuminated, clear and sharply cut at the edges.

Report of test made to determine difference in light passed by 4½-inch diameter and 5-inch diameter converging condensers, with G. E. 100 ampere, high intensity arc lamp, Beck System:

This test was made in the presence of F. H. Richardson, John Griffith and Arthur Gray. All adjustments of the lamp and optical system were made by our Mr. Bowen, and photometer readings were taken by our Mr. Schulze. The accompanying sketch shows the optical line-up.

The projection lens used was a "Cinephor" No. 2, 7.75 inch E. F. The collector lens was 6½-inch focus by 4½-inch diameter. The converging lens was 9-inch focus by 5-inch diameter, which in the second part of the test was changed to a 9-inch focus by 4½-inch diameter. The size of the illuminated screen was 5 feet 8½ inches by 4 feet 3 inches, or 24.25 square feet.

Two absorption filters were used in the photometer, No. 92882 and factor 10.75 and No. 81196, factor 1.8, the combined factor of these two filters being 19.35. The following readings were taken and the number of screen lumens calculated from the average photometer readings for the 5-inch diameter and the 4½-inch diameter converging condensers:

Five-Inch Diameter Condensers

	Amperes	Volts	Photometer
1	121	67	7
2	122	65	7
3	121	67	6.4
4	121	67	7
5	122	66	6.8
6	122	66	6.9
7	122	67	6.9
8	118	68	6.8
9	120	67	6.7
10	123	65	6.8
Average	121.2	66.5	6.8

Screen lumens 6.8x19.35x24.25 equals 3190.8.
Lumens per ampere: 3190.8

121.2 equals 26.3.

4½-Inch Diameter Condenser

	Amperes	Volts	Photometer
1	122	65	6
2	122	66	5.9
3	121	67	6.2
4	120	67	6.2
5	119	68	6
6	119	68	6.2
7	119	67	5.9
8	120	68	5.8
9	120	68	5.9
10	120	68	5.7
Average	120.2	67.2	5.98

Screen lumens 5.98x19.35x24.25 equals 2805.7.
Lumens per ampere: 2805.7

120.2 equals 23.3.

It will be seen from the above that 3190.8 lumens of light were obtained on the screen with the 5-inch diameter condenser as compared with only 2805.7 lumens with the 4½-inch, a difference of 285.1 lumens, or 12 per cent. With the 5-inch diameter condenser 26.3 lumens per ampere were obtained compared with only 23.3 lumens per ampere with the 4½-inch diameter condenser, a difference of 3 lumens per ampere, or 11 per cent.

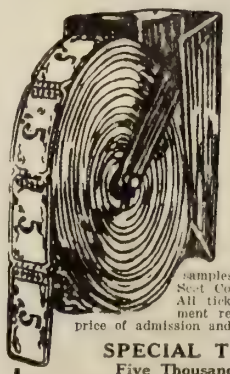
Examining the Crater

While burning a 13.6 millimeter high intensity carbon at 120 amperes, which is the highest point of efficiency for this carbon diameter, a pin hole image of the carbon crater was projected on a white cardboard at the aperture through a pin hole in the center of the dowser. The appearance of the crater image at the aperture was that of a circle of light about 1½ inches in diameter which was made up of two distinct rings, the center being about 1 inch in diameter and of a rather brilliant white color. This center spot was surrounded by a circle of light of a light orange color. It was noticed that the central spot was covered at intervals by a fluctuating brown shadow caused by the arc flame passing in front of the carbon crater, and that this shadow was never entirely absent. The current at the arc was reduced to approximately 95 amperes, and it was noted that the fluctuating brown shadow was almost entirely absent. The central spot, however, had been reduced in diameter to approximately three-quarters of an inch.

It was also noted that the outside diameter of this central spot is quite sharply defined, and that the division between the central spot and the outside surrounding ring is very marked. The outside surrounding ring had also darkened considerably, and appeared as a very light brown color.

The current at the arc was then reduced to approximately 87 amperes, whereupon the color of this outer ring changed to a yellowish brown, and the central spot to a very noticeable blue. This blue color is probably due to the flame turning to a very brilliant blue, and as the flame passes over the crater its color is noticed in the pin hole image being projected.

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Bluebook School—Answers 196-200

Question No. 196—Is it advisable to have the picture overlap the border? Give reasons for your answer.

G. W. Bennewitz, Sioux Falls, S. D.; Carlisle A. Anglemire, Nazareth, Pa.; A. Baron, Lodi, Cal.; Walter Johnson, Champaign, Ill.; Arthur H. Gray, Boston, Mass.; S. F. Cooley, Manchester, N. M.; F. H. Moore, Taunton, Mass.; C. H. Hanover, Burlington, Iowa; Harry T. Dobson, Toronto, Ont., and Wm. A. Burnet, Newton, Iowa, all expressed views regarding this matter which are creditable.

Dobson says:

Where there is a border around the picture, it should overlap the edges of the screen image by from two to three inches. Such overlapping will tend to mask or hide any slight swaying or movement of the picture as a whole; it will also render invisible, though, small particles of dust which may, and often do accumulate on the edges of the projector aperture.

Gray says:

Inasmuch as the need for, or advisability of using a border around the picture should be established before we consider the question of allowing the picture to overlap thereon, and, furthermore, inasmuch as questions 195-196-197 are to a certain extent reciprocal, I believe a single answer to the three questions combined will be as effective a way as any of attempting to cover the matters involved.

It has long been considered good projection practice to surround the picture with a border of flat black material, and while there recently has been a tendency toward some experimental excursioning into the browns and grays for a border color, I think that we gain some advantage through using flat black which cannot be equalled when we introduce color—even though it be in subdued form—into the border immediately surrounding the picture.

A border ten inches to two feet wide all around the picture is sufficient to accomplish all purposes hereinafter discussed, although this width is not arbitrary, and may be increased almost indefinitely, if it seems necessary or advisable to construct a surrounding to act as a shadow box.

Reasons

It has often been said that a black border makes the picture seem brighter by reason of the contrast it sets up. It seems to me that even if this is not true in the sense that it causes the high lights in the picture to appear brighter and the shadows darker (and the term "contrast" can only mean that, since the border cannot actually alter the light value of the field in the slightest degree), it does have the effect of apparently raising the screen brilliancy.

The black border tends to keep the eye at all times concentrated on the entire area upon which the picture is being projected, regardless of varying film densities. It really acts to "place" the entire light field in the vision, and to keep it there. Without a black border, in many cases at least, a dark picture will lose form, the outlining dimensions becoming obliterated and blending into the surrounding shadows, so that when a dark scene, or a title with a dense background is followed by a bright scene, the eye really goes through a process of relocating the extent of the light field.

Eye Strain

This process of attempting to locate the edge of the picture is a conscious one, and to a certain extent really constitutes an additional and unnecessary eye strain. Put in another way, the black border not only clearly and definitely delineates the extent of the light field, but it also acts to constantly emphasize its existence. The foregoing may be questioned, or even disputed, but it is the opinion I have formed as a result of such analysis as I have been able to make of the matter.

A flat black material possesses the property of absorbing almost all of the light that becomes incident upon it, hence any part of the picture projected upon such a border becomes to all intents and purposes invisible.

We may utilize this light-absorbing characteristic of the black border for several valuable purposes. I think it is in all cases advisable to allow the light field to overlap on the border to a minimum depth or width of about two inches, and if the projection axis be perpendicular to the plane of the screen surface, we shall obtain a true rectangular picture, in which case this two-inch overlap will be of equal width all around. We thus render invisible the out-of-focus blur of the aperture outline, along with its invariably accompanying rim of color dispersion caused, apparently, by reflection from the bright inside edge of the aperture. We thus eliminate this fringe from the visible picture, and in so doing obtain a clear-cut picture outline.

Keystone Effect

If there is a keystone effect by reason of projection angle, we may remove, or at least greatly reduce this outline distortion by proper arrangement of the edges of the border. This latter is of especial importance where the projectors are spaced a considerable distance apart, and where it is impossible to get an accurate registration of the projector aperture outlines themselves. The border also enables us to effect corners that are symmetrical in size and curvature, which would be impossible if the keystone effect existed and the picture were not thus masked.

If there is any sway or vibration in the projector itself, the effect to the observer will be minimized if the picture overlaps on a black border, provided, however, that the amount of movement does not exceed the distance of the overlap. This effect would appear particularly bad if the picture outline matches the border outline, because under these conditions what amounts virtually to a gauge is provided, by means of which the eye can and will measure or see the exact extent of the movement.

One further advantage of the overlap is that it conceals the shadow of the fine particles of dirt and dust which invariably collect around the edges of the projector aperture during the process of projection, which same sometimes defies all efforts at dislodgement until the reel has been finished. This is not intended to in any sense excuse habitually dirty aperture edges, but we all know the practical impossibility of preventing an occasional deposit of this kind.

To Sum Up

To sum up: there seems to be many points of advantage in surrounding the picture with a flat black border, and allowing the light field to overlap thereon to the suggested depth. On the other hand, there seems to be nothing in favor of allowing the raw image of the edge of the projector aperture to bound the extent of the light field on the screen. Apparently there is one single argument in favor of the neutral and graduated grays and browns for a border, as advocated by one of the large laboratories that has given us much valuable research data, but I think the advantage gained by this arrangement is greatly overweighed by the many other advantages which may be obtained by the combination of the conventional flat black border and picture overlap.

Able Discussion

The editor wishes to remark that this seems to him to be a remarkably able discussion of the whole screen border and color overlap matter. There are those who object to the black border as setting up a too-vivid contrast, but while I have every respect for the ability of some of the gentlemen who hold this view, I have nevertheless found myself unable to agree with it. My own view of this whole matter is that the picture should overlap a minimum of two, and a maximum of three inches on flat black, which may be either flat black paint or black cloth, preferably velvet. The black should be at least two or three inches wider than the overlap, and may extend beyond that for any reasonable distance, usually not exceeding two feet, gradually shading off into tints which will harmonize with the surrounding decorations. If the flat black is narrow, then the shading should extend from eighteen inches to three feet beyond.

I believe the matter is very completely and thoroughly covered by the foregoing replies

Question No. 197—What various purposes does the picture border serve?

All the before named replied satisfactorily, or stated the obvious fact that this question is necessarily fully answered in replying to Question No. 196. This being the case, it would be a mere waste of space to publish answers to this question.

Question No. 198—Where the stage floor extends for a considerable distance in front of the screen, and it is practicable to do so, why should the stage floor be painted dead black?

Gray, Dobson, Hanover, Johnson, Moore,

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Cooley, Bennewitz and Burnett all replied essentially to the same effect, which, however, is perhaps best set forth by Hanover, who says:

If the stage floor be not thus painted, or covered with a dark, light-absorbing material, such as an asbestos mat in dark colors, an annoying glare of light will be reflected from the stage floor to the eyes of every theatre patron seated in the balcony, or in any seat from which the stage floor is visible. This glare will, of course, be annoying in proportion to its amount, and its amount will be dependent upon several things, one of which will be the color and amount of polish of the stage floor itself.

In the very nature of things, such glare cannot but have the effect of diminishing the brilliancy and contrast of and in the picture itself to any patron to which it is visible. It therefore follows that the effect of its elimination by the means suggested cannot be otherwise than beneficial.

Question No. 199—Give us your views as to the desirability or advisability of using tinted screen surfaces?

Bennewitz, Dobson, Gray, Cooley, Johnson, Moore, Hanover, Burnett and Anglemire all gave satisfactory answers to this, for the most part expressing the same ideas. I believe on the whole Hanover again has made the reply best suited for publication. He says:

This question covers a very wide field indeed. To answer it comprehensively and completely would, I am afraid, consume a great deal of space. The only argument in favor of introducing color into the screen surface is that of mellowing or toning the light—or at least if there is any other argument, I have never heard of it.

It is freely granted that toning down the harshness of the light from a high power alternating current arc is desirable, and there are many who favor the proposition of toning the light of the high intensity arc, which, incidentally, is said to contain a large percentage of ultra violet rays.

I am not myself competent to judge as to whether or not such toning of the high intensity represents good practice, but I do say that if color toning is to be introduced, the surface of the screen is not the place for its introduction.

Any introduction of toning color must, in order to have a consistently good effect, be so arranged that it may be introduced or cut out at the will of the projectionist. This is because in modern practice a large percentage of the films are themselves tinted, and certainly the introduction of, for instance, yellow into the blue light or the green light of a tinted film would not serve any good purpose, and might very easily prove harmful.

Of course color introduced into the screen surface becomes a permanent, nonchangeable fixture, upon which, or into which all colors used in tinted film must be projected. I think this one thing alone is a quite sufficient answer to Question No. 199, since it sets up what seems to me to be an insurmountable objection to a tinted screen surface. It might, however, be further remarked that the introduction of color into the screen surface tends automatically to reduce its apparent brilliancy.

Question No. 200—If the screen is to be located on the stage, what advice would you offer the manager with regard to it?

Gray, Bennewitz, Dobson, Burnett, Cooley, Johnson, Anglemire and Hanover came through on this one. Again I think Hanover has sent the reply best suited to publication, though Dobson, Bennewitz and Cooley all made a close second. Hanover says:

This question presents two separate and distinct propositions, namely: for the theatre which, while it has a stage, uses nothing but pictures, and for the theatre which uses both vaudeville and pictures, or which stages elaborate prologues, tabloids, etc.

In the first instance my recommendation to the manager would be that a line be stretched from the front seat on either side to and past the procenium arch, and that the screen be located as far back as these lines will indicate that the patrons seated in either of these seats may see the entire screen, provided that in such location the top of the procenium arch does not shut off the view of patrons seated in the highest balcony. In practise this usually will mean the placing of the screen at or near the back wall of the stage, though I would ordinarily recommend that the screen be set away from the back wall by three or four feet, in order to allow a passage way from one side of the stage to the other, which usually is desirable.

Put in another form, I would recommend the location of the screen in such a theatre to be back as far as possible, except for the three or four foot passageway suggested, provided that in such location its entire area is visible to all patrons.

I would also recommend in such a theatre, that the screen frame be substantial, rigid, and permanently located. I would also recommend, in such a theatre, the installation of a screen having diffusing powers suitable to the viewing angles of the theatre, and if the house be one in which a high power of diffusion is required, I would recommend a surface which could be painted, and the said surface readily removed for the substitution of a similar surface after it had become too heavily laden with paint from recoatings. This latter recommendation I would make because it is possible to prepare a painted surface having both high reflective and diffusing powers, and to prepare it at relatively low cost—also to renew it cheaply.

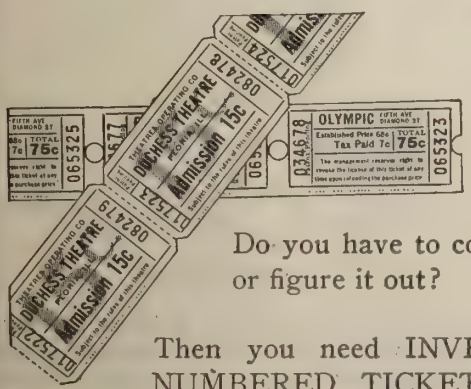
For Other Theatres

For the theatre using vaudeville and pictures, or pictures and an elaborate prologue, tabloid, etc., all the foregoing would hold good, except that it is both advisable and necessary to instal a secondary screen in "one," on which the picture may be projected while the stage is being set or cleared.

I would recommend that this screen be

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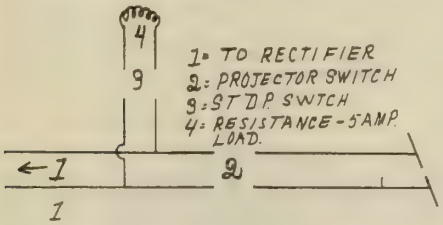
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mounted on a rigid counter-balanced frame, sliding, if possible, in groves, or on tightly stretched locating wire cables attached to eyebolts in the floor at the side of the stage, and eyebolts in the grid, though it is also possible to accomplish the same thing, in rather an unsatisfactory way, by attaching iron locating pins to the bottom of the screen, the same to be guided into receiving holes or sockets in the stage floor.

If for any reason the foregoing plan is impracticable, or undesirable, then I would recommend that the screen consist of a suitable muslin attached to a rigid perfectly straight top bar, and to a heavy, perfectly straight bar at its lower edge. Such a screen is highly undesirable however, because of the fact that almost always there are more or less strong air currents on a theatre stage, hence a non rigid screen surface is bound to move, or sway more or less.

Tube Breakage

Recently Walter Peterson, Brigham City, Utah, told us of the arms breaking off his rectifier tubes right close up to the main chamber. I could see no reason for this, so referred the matter to the General Electric Rectifier Department. Their engineers say:



We have never known of a case where a mercury arc rectifier tube has failed because of cold weather (Peterson said the weather had been very cold, and the projection room, where the rectifier is located, unheated), but under the conditions described it is quite possible this might happen.

Under the conditions encountered in motion picture projection installations, it is impossible to put the tube on a light load to warm it up, therefore if the situation is such that the tube gets very cold, we would suggest that it be warmed by a bank of lamps, or by a small electric heater—the sort which has a copper reflector. This, however, should not be placed too close to the bulb, as the warming up should be done gently.

From another General Electric source it has been suggested that the warming up of the tube might be done by constructing a shunt resistance load of about six or seven amperes. This could easily be done, connecting it as per drawing, on rectifier side of projector table switch. If any one is troubled with unusual tube breakage in very cold weather, this plan might be tried, or an electric heater of the kind suggested obtained. The resistance load would, however, be best, I think. The resistance can be made of No. 10 iron wire supported on insulators—well away from all inflammable material, of course.

Everything "Jake"

William Burnett, Projectionist, Newton, Iowa, one of the Bluebook "scholars" sent in his optical line-up with request that it be checked up and criticised. The crater impressions showed 24/64ths diameter. The line-up is 6½ meniscus collector lens. 7½ bi-convex converging lens. Crater distance 3 3/8 inches, Y distance 16 inches. Bausch and Lomb projection lens with 4 inch working distance and 1 13/16 inches free opening. Crater angle 56 degrees. Shutter blades reduced to fit local condition. Uses 40 amperes D. C.

I doped it out as a correct line-up, but to be certain, submitted the figures to Griffith, who says:

Brother Burnett, of Newton, Iowa, seems to have his line-up about right. Just a trifle too long a projection lens working distance, but the meniscus collector takes care of that. A Cinephor parabolic converging lens, with a meniscus collector would improve matter some, but not a whole lot.

So that's that, brother Burnett. My compliments on your intelligent interpretation of modern practice.



This cartoon was sent in by a projectionist down Delaware way who has made vigorous protest as regards the location of his observation port. It typifies very well the absurd, outrageous handicap under which some exhibitors expect the projectionist to work and produce results.

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Film Damage?

What's the Real Cause?

By F. H. RICHARDSON

(This is the last photograph of the series supplied by the Famous Players-Lasky Corporation, made under the supervision of Earl K. Denison.)

The accompanying photograph is one of the finest possible visual illustrations of the lack of any real necessity for excessive film damage. You will observe that, as Mr. Denison says in his caption, this film has been projected at a somewhat excessive speed, 4,700 times. You will also observe that this magnified photograph shows no evidence of any distortion of, or abrasion of, the edges of the sprocket holes. You will also take note that there are no perceptible scratches, or other visible damage of this film which has been projected such an enormous number of times.

We may assume that the projector sprockets were in essentially perfect condition and that there was no excessive tension at the aperture. Of course, the film was not subjected to the action of the magazine fire trap, nor to the possible tremendous abuse of a worn takeup sprocket, with possibly wrongly adjusted idlers and also excessive takeup tension. It was also not subjected to the usual more or less fearful abuse in the process of rewinding.

However, always provided the projectionist understands his business and religiously attends to it, and further provided that he is not prevented by a too economical, or purely penurious theatre management from obtaining the repair parts necessary to keep his projector mechanism in perfect repair, there is no reason why regular projection should subject the film to any considerable amount of damage other than would be inflicted on the loop of film here shown.

One of the finest illustrations of the possibilities for avoiding film damage which I have ever known of, came under my observation in the old days—about 1907, I think it was—when George K. Spoor, Chicago, Ill. rented a service to theatres which comprised the projector (the Kinedrome projector), the film and the projectionist. The projectionist was held responsible for any and all unnecessary damage to the films placed in his charge. Under ordinary service, films in that day, as now, lasted but a very short time—possibly three months. With the George K. Spoor Kinedrome service it was very different. The projectionist, knowing that he was to be held responsible for any damage he did to the films, was very careful. He was supplied with all necessary repairs for his projectors, and it was up to him to see that they were kept in perfect repair and adjustment.

I have personally examined kinedrome service films after they had been used every day for a period of five or six months, and have found them to be in essentially perfect condition—apparently, though of course not actually, good for another six months' run.

This has always left fixed in my mind the impression that about nine-tenths of all film damage is due primarily to lack of proper procedure in the handling and use of the films. It is an astounding thing, but it is nevertheless a fact that films are subjected to more or less (usually MORE rather than less) abuse from the moment they are removed from the manufacturer's shipping can in the exchange, until the time they are finally—usually in an absurdly short time—discarded as junk.

The abuse begins by winding the new film on an old, decrepit, bent-up "tin" reel, on a rewinder the elements of which are badly out of line, operated at high speed by an exchange employee. They are sent to the theatre more or less well packed, placed on a projector which is often in a wretched state of repair, with an abominably heavy tension, both at the aperture and the takeup. They are rewound at a high speed on poor reels, on a rewinder totally and absolutely unfit for use. They are spliced "any old way," and at the end of the run are chucked into a shipping can "any old way."

Now don't imagine that I am accusing everyone of doing things thus. We now have many, many high-class projectionists who are careful and painstaking in their work. They keep their projectors in excellent repair and correct adjustment. They rewind intelligently, repair the films carefully and pack the reel for reshipment to the exchange as well as anyone could possibly do.

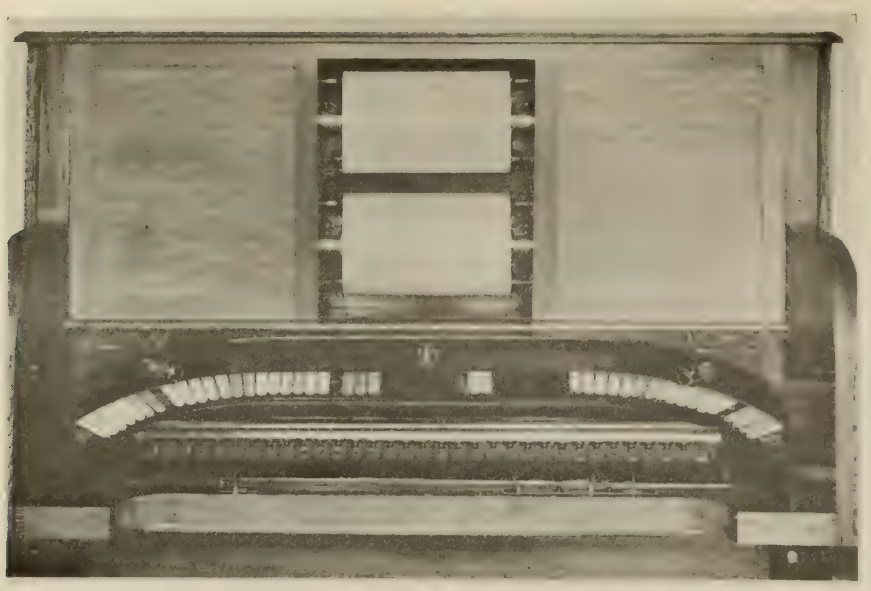
On the other hand, we still have with us the "moving picture machine operator," who is and only pretends to be a machine at-

(Continued on page 944)



PLATE NO. 22

By Mr. Denison: This plate shows a portion of five feet loop of film that was projected 4,700 times at the rate of ninety feet per minute. There was a forty ampere light on the film during entire test. Please note that the edges of the perforations are perfectly good.



Console of a Page organ. The manufactur ers have received from many musicians and exhibitors written and verbal tributes as to the wonderful tone and efficiency of this instrument.

Tribute Paid to Page Organ by Many Musicians of Note

By TOM WALLER

THE merits of the Page organ, its particular aptitude for the exhibitor from the standpoint of economy of wonderful music at a lowest price, are attested in letters from leading organists and musicians to the Page Organ Company. An official of that organization, John Seifert, exhibited some of these written tributes to Moving Picture World on his recent visit to Manhattan.

One of the outstanding points of the Page instrument is its roll device. In regard to this Mr. Seifert commented:

"The roll device is played with any regular eighty-eight note piano roll and the operator is enabled to produce results that are hard to obtain even with a very competent organist. The instrument is in itself a real necessity for the exhibitor, especially where the house is too small to employ an orchestra. Some of our customers have abolished the use of orchestras after installing our instrument."

The headquarters of the Page Organ Company is located in Lima, Ohio. Writing of a visit to the factory, Rienzi Thomas has this to say:

"I have played in all of the large cities in this country and in Europe. I never played upon any with as complete satisfaction as on this organ manufactured here in Lima. I most thoroughly enjoyed it and its complete capabilities.

"The action is wonderfully responsive, and one thing in particular which I found in this organ over the others I have played is that no matter how fast the technic, there was no blurring, a fault which is very common in the majority of organs. This is the one organ I have derived complete satisfaction in the execution of all trills."

Letters containing similar laudatory comments are also from the organist of the Marvin Theatre, Findlay, O.; the Adams Music Shop, Lima, O.; Grand Theatre, Columbus, O. and many others.

New Batavia Theatre

Jacob and Samuel Farber will open their new picture theatre in Batavia, N. Y., on April 10 at 53-55 Jackson street. The Farbers are holding a contest in co-operation with a local newspaper to obtain a name for the theatre. The house, which will have an exclusive picture policy, will cost $150,000 and seat 1200. It is 150 feet deep and 60 feet wide and is constructed entirely of steel, concrete and brick. A fly loft has been installed so that vaudeville can be used if the policy is changed. There will be a $25,000 organ. The house is furnished throughout with Haywood Wakefield leather chairs. There is a large marquee with changeable electric lights. The balcony and mezzanine are furnished with wicker chairs. There will be free phone and ice water service for patrons. Stanley frames will be used in the lobby and projection will be furnished by Powers machines. The ventilating system is the Typhoon type. Ladies and gentlemen's rest rooms will be on the main floor.

The New Academy in Ironton is Opened

The New Academy Theater, of Ironton, Mo., replacing the old structure destroyed by fire a year ago, is now firmly established in its new building. The old Academy of Music was erected in 1882 at a cost of about $3,500, and served the community for more than forty years. Three years ago the building was purchased by A. P. Schaefer, and after the fire, he decided to erect an up-to-date structure on the site.

The new theater is constructed of granite, with concrete floors. It measures one hundred and twenty by thirty-six and one-half feet, and is twenty feet in height. The auditorium is fifty by thirty-seven feet, with a stage thirty-seven by seventeen feet. The house has a seating capacity of 600. The seats are arranged on an inclined floor, which provides an unobstructed view of the screen. The building is equipped and furnished with modern fixtures, and changing lights are an added attraction.

Film Damage

(Continued from page 943)

tendant. Such men, or some of them, at least, are very careless in the matter of repairs to the projector, and in the adjustment of the apparatus. Between the two —the high-class projectionist and the machine attendant of the most inefficient type —there are many gradations, and according to the gradation will be the amount of abuse the film is subjected to, always with the notation that neither the high-class projectionist nor the moving picture machine operator can avoid film abuse unless the theatre management itself will supply him with the things necessary to keep the apparatus in perfect condition.

We should also make notation of the fact that many exchanges are now using intelligent methods in the handling of their own films, trying earnestly to stop the abuse for which, in the past, exchanges were to a large extent responsible.

MacGuire, Not McClure

No, P. A. MacGuire, advertising manager of Nicholas Power, is quite satisfied with his name. Just because the printers made it "McClure" last week in Moving Picture World is no indication that he's leaving the projection advertising field for that of the fiction magazine. The error occurred in the caption under Mr. MacGuire's picture. Sorry.

CLASSIFIED ADVERTISEMENTS
Help and Situations Wanted Only

3c per word per insertion
Minimum charge 60c
Terms, Strictly Cash with Order

Copy must reach us by Tuesday noon to insure publication in that week's issue

SITUATIONS WANTED

MANAGER—Projectionist desires permanent connection with first-class house. Ten years' active work as projectionist, manager, assistant manager and chief projectionist large chain of theatres. Mechanic and electrician. Go anywhere. References. Married. Box 360, Moving Picture World, New York City.

CONCERT THEATRE ORGANIST—Now playing Robert Morton, desiring to make change, would like to hear from theatre managers desiring the services of a modern picture performer of the highest calibre. Excellent references furnished upon request. Nothing considered after March 15th. Address Organist, 442 H Street, N. W., Washington, D. C.

OPERATOR-MANAGER—28; 10 years' experience with Power's and Motiograph; married; reliable; wife plays piano and sells tickets. Write particulars. Operator, 201 South Maple Street, Nokomis, Illinois.

PROJECTIONIST, AT LIBERTY—Seven years' experience, reliable, competent and will devote time to manager's interest. Best of reference, but must give present employer at least ten days' notice. H. A. Garrett, care Pullman Theatre Co., Chaffee, Missouri.

CONCERT-THEATRE ORGANIST—Would like to hear from theatre managers desiring the services of a first-class, experienced picture player and soloist of unquestioned ability. Musician of international reputation. Good, modern instrument essential. Exceptionally fine library. Union man. Wire or write, Organist, Room 226, Princess Hotel, Atlantic City, New Jersey.

MOVING PICTURE WORLD

VOLUME 72 JANUARY AND FEBRUARY 1925

Index to Photoplays

Accompanying list includes, in addition to pictures announced for release during months of January and February, all productions on which reviews were published during this period, the date of issue containing this information being also shown. Where such reference is omitted, information will probably appear in next volume.

Serials are indexed under general title. Unless otherwise specified, all subjects listed are five-reel dramas.

Great care has been used to make this information as accurate as possible. If any errors are detected, we would appreciate having our attention called to them, so that our card index may be corrected.

If information is desired regarding any picture, either previously released or forthcoming, which is not included in this list, we will be pleased to furnish same on request.

A

African Huntsman (1 reel) Pathe Aesop's Fable Cartoon) (Review—January 17).
Aggravatin' Kid (2 reels) (Buddy Messinger) (Universal-Century Comedy) (Review—January 31).
Alice Cans the Cannibals (1 reel) (Winkler-Disney Cartoon) (Review—January 3).
Animated Hair Cartoon (1 reel) (Red Seal-Marcus Cartoon) (Review—January 3).
Animated Hair Cartoon (300 feet) (Red Seal-Marcus Cartoon) (Review—January 24).
Argentine Love (5,970 feet) (Bebe Daniels) (Allan Dwan Production) (Paramount) (Review—January 3).
Arizona Romeo, An (4,694 feet) (Buck Jones) (Directed by Edmund Mortimer) (Fox) (Review—January 31).
As Man Desires (7,649 feet) (Adapted from Gene Wright's novel, "Pandora Le Croix) (Milton Sills) (Directed by Irving Cummings) (First National) (Review—January 31).

B

Back to Life (Based on Andrew Soutar's novel, "Back from the Dead") (Directed by Whitman Bennett) (Associated Exhibitors) (Review—February 28) (5,628 feet).
Bad Company (5,551 feet) (From magazine story "The Ultimate Good" by J. C. Brownell) (Conway Tearle) (Directed by E. H. Griffith) (Associated Exhibitors) (Review—January 24).
Beloved Bozo, The (2 reels) (Ralph Graves) (Pathe-Mack Sennett Comedy) (Review—February 7).
Bigger and Better Jails (1 reel) (Pathe-Aesop's Fable Cartoon) (Review—February 14).
Big Town (2 reels) (Pathe-Our Gang Comedy) (Review—January 10).
Biting the Dust (1 reel) (Pathe-Aesop's Fable Cartoon) (Review—February 7).
Boobs in the Wood (2 reels) (Harry Langdon) (Pathe-Mack Sennett Comedy) (Review—January 31).
Brain and Brawn (1 reel) (Pathe-Sportlight) (Review—January 24).
Broken Laws (6,413 feet) (Mrs. Wallace Reid) (Directed by R. Williams Neill) (F. B. O.) (Review—January 31).
By Hook or Crook (1 reel) (Pathe-Sportlight) (Review—February 7).

C

Capital Punishment (5,950 feet) (George Hackathorne) (Directed by James P. Hogan) (Preferred) (Review—January 24).
Cartoon Factory (1 reel) (Red Seal-Inkwell Cartoon) (Review—January 24).
Change the Needle (2 reels) (Arthur Stone) (Pathe Comedy) (Review—February 14).
Charley's Aunt (7243 feet) (Syd Chaplin) (Based on play by Brandon Thomas) (Directed by Scott Sydney) (Producers Distributing Corp.) (Review—February 21).
Cheaper to Marry (5,921 feet) (Based on stage play by Samuel Shipman) (Directed by Robert Z. Leonard) (Metro-Goldwyn) (Review—February 14).
Chorus Lady, The (6,020 feet) (Based on play by James Forbes) (Directed by Ralph Ince) (Producers Distributing Corp.) (Review—February 21).
Chu Chin Chow (6,408 feet) (Betty Blythe) (Based on play by Oscar Asche and Frederic Norton) (Directed by N. G. Arnold) (Metro—Goldwyn) (Review—February 21).
Circus Fever (2 reels) (Pathe-Our Gang Comedy) (Review—February 7).
Clean-Up Week (Pathe-Cartoon-One Reel) (Reviewed—February 28).
Cloud Rider, The (5,070 feet) (Al Wilson) (Directed by Bruce Mitchell) (F. B. O.) (Review—February 21).
Corsica the Beautiful (1 reel) (Fox-Instructive) (Review—January 31).
Curlytop (5,828 feet) (From the Thomas Burke story) (Shirley Mason) (Directed by Maurice Elvey) (Fox) (Review—January 10).

D

Dancers, The (6,656 feet) (Based on play by Gerald DuMaurier and Viola Tree) (George O'Brien) (Directed by Emmett Flynn) (Fox) (Review—January 24).
Dangerous Curves (2 reels) (Fox-Comedy) (Review—January 10).
Deadwood Coach (6,346 feet) (From Clarence E. Mulford's novel, "The Orphan") (Tom Mix) (Directed by Lynn Reynolds) (Fox) (Review—January 10).
Devils Cargo, The (7,980 feet) (Based on play by Charles W. Whitaker) (Directed by Victor Fleming) (Paramount) (Review—February 21).
Dixie Handicap (6,905 feet) (Featured Cast) (Directed by Reginald Barker) (Metro-Goldwyn) (Review—January 10).
Drug Store Cowboy (4,356 feet) (Franklin Farnum) (Directed by Park Frame) (Independent Pictures Corp) (Review—February 7).

E

East of Suez (6,716 feet) (Based on play by Somerset Maugham) (Pola Negri) (Directed by Raoul Walsh) (Paramount) (Review—January 17).
Enticement (6,224 feet) (From the novel by Clive Arden) (Directed by George Archainbaud) (First National) (Review—February 7).
Excuse Me (5,684 feet) (Based on play by Rupert Hughes) (Directed by Alf Goulding) (Metro-Goldwyn) (Review—February 7).

F

Family Entrance (1 reel) (Charlie Chase) (Pathe-Hal Roach Comedy) (Review—February 14).
Fear Bound (5,700 feet) (Will Nigh) (Directed by Will Nigh) (Vitagraph) (Review—February 14).
Fifth Avenue Models (6,581 feet) (From Muriel Hine's novel "The Best in Life") (Mary Philbin) (Directed by Sven Gade) (Universal) (Review—January 24).
Fighting Fluid (1 reel) (Charles Chase) (Pathe-Comedy) (Review—January 31).
Fighting Ranger (Jack Daugherty and Eileen Sedgwick) (Universal-Serial) (Directed by Jay Marchant) (Review—February 7).
Film Facts (1 reel) (Red Seal-Magazine) (Review—January 10).
Fishermen's Luck (1 reel) (Pathe—Aesop's Fable Cartoon) (Review—February 21).
Flashing Spurs (5,068 feet) (Bob Custer) (Directed by Reeves Eason) (F. B. O.) (Review—January 24).
Folly of Vanity (5,250 feet) (Directed by Maurice Elvey and Henry Otto) (Fox) (Review—February 14).
Forty Winks (6,293 feet) (From the stage play, "Lord Chumley," by David Belasco and Henry V. DeMille) (Directed by Frank Urson and Paul Iribe) (Paramount) (Review—February 14).
Fox Hunt, The (2 reels) (Pathe—Spat Family Comedy) (Review—February 21).
Frivolous Sal (7,307 feet) (Directed by Victor Schertzinger) (First National) (Review—January 17).

G

Galloping Hoofs (Allene Ray and Johnny Walker) (Pathe-Serial) (Directed by George Seitz) (Review—January 3).
Golden Bed, The (8,584 feet) (Based on novel by Wallace Irwin) (Cecil B. DeMille Production) (Paramount) (Review—January 31).
Gold Heels (6,020 feet) (Based on stage play, "Checkers," by Henry Blossom, Jr.) (Directed by W. S. Van Dyke) (Fox) (Review—February 7).
Good Spirits (2 reels) (Walter Hiers) (Educational-Christie Comedy) (Review—January 24).
Great Divide, The (7,811 feet) (Based on play by William Vaughan Moody) (Directed by Reginald Barker) (Metro-Goldwyn) (Review—January 21).
Great Guns (2 reels) (Bobby Vernon) (Educational Comedy) (Review—February 21).
Greatest Love of All (6,400 feet) (George Beban) (Directed by George Beban) (Associated Exhibitors) (Review—January 17).

H

Have A Heart (1 reel) (Educational Cameo Comedy) (Review—January 17).
Have Mercy (1 reel) (Educational-Cameo Comedy) (Review—January 10).
Half a Hero (Lloyd Hamilton) (Educational) (Comedy) (2 reels) (Reviewed—February 28).
Haunted Honeymoon, The (Pathe-Comedy) (2 reels) (February 28).
Hello Baby (1 reel) (Charles Chase) (Pathe Comedy) (Review—January 17).
Hell Roaring Range (1 reel) (Fox-Instructive) (Review—January 24).
Her Daily Dozen (2 reels) (Edna Marion) (Universal-Century Comedy) (Review—February 14).
Her Husband's Secret (6,150 feet) (Based on "Judgment," by May Edgerton) (Directed by Frank Lloyd) (First National) (Review—February 21).
He Who Gets Soaked (1 reel) (Educational-Earl Hurd Cartoon) (Review—February 7).
Hi-Fliers (1 reel) (Educational-Hodge Podge) Review—January 3).
High Hopes (1 reel) (Educational-Cameo Comedy) (Review—February 14).
His High Horse (2 reels) (Lee Moran) (Educational-Mermaid Comedy) (Review—February 7).
His Marriage Wow (Harry Langdon) (Comedy) (2 reels) (Pathe) (Review—February 28).
Hold That Thought (1 reel) (Pathe-Aesop's Fable Cartoon) (Review—January 31).
Honeymoon Hardships (2 reels) (Pathe-Mack Sennett Comedy) (Review—January 24).
Hooked (2 reels) (Lloyd Hamilton) (Educational Comedy) (Review—January 17).
Hurricane Kid, The (5,296 feet) (Hoot Gibson) (Directed by Edward Sedgwick) (Universal) (Review—January 3).

I

Idaho (15 episodes, 2 reels each) (Vivian Rich and Mahlon Hamilton) (Pathe Serial) (Directed by Robert F. Hill) (Review—February 21).
If I Marry Again (7,401 feet) (Featured Cast) (Directed by John Francis Dillon) (First National) (Review—January 24).
In Love With Love (5,567 feet) (Based on stage play by Vincent Lawrence) (Directed by Rowland V. Lee) (Fox) (Review—January 3).

J

Jimmie's Millions (Richard Talmadge) (Directed by James P. Hogan) (F. B. O.) (Review—February 21) (5,167 feet).

L

Lady, The (7,357 feet) (Norma Talmadge) (Directed by Frank Borzage) (First National) (Review—February 14).
Last Laugh, The (6,500 feet) (Emil Jannings) (Directed by F. W. Murnau) (Universal) (Review—February 7).
Laugh That Off (2 reels) (Pathe-Spat Family Comedy) (Review—January 24).
Legend of Hollywood (5,414 feet) (Based on magazine story by Frank Condon) (Percy Marmont) (Directed by Renaud Hoffman) (Producers Distributing Corporation) (Review—January 10).
Let 'Er Buck (5,500 feet) (Hoot Gibson) (Directed by Edward Sedgwick) (Universal) (Review—January 10).
Lighthouse by the Sea (6,700 feet) (Based on play by Owen Davis) (Rin Tin Tin) (Directed by Mal St. Clair) (Warner Brothers) (Review—January 10).
Locked Doors (6,221 feet) (Directed by William C. DeMille) (Paramount) (Review—January 24).
Looking Down (2 reels) (Wanda Wiley) (Universal-Century Comedy) (Review—January 24).

Lost Chord, The (1 reel) (Bert Roach) (Universal Comedy) (Review—February 21).
Lost Lady, A (6,700 feet). (Based on novel by Willa Cather) (Irene Rich) (Directed by Harry Beaumont) (Warner Brothers) (Review—February 7).
Lost World, The (9,700 feet) (Based on novel by A. Conan Doyle) (Directed by Arthur O. Hoyt and W. H. O'Brien) (First National) (Review—February 28).

M

Man in Blue, The (Herbert Rawlinson) (Universal—Jewel) (Review—February 28).
Man Must Live, A (6,116 feet) (Richard Dix) (Directed by Paul Sloane) (Paramount) (Review—February 7.
Man Without a Country, The (Length, 10,000 feet) (Directed by Rowland V. Lee) (Fox) (Based on story by Edward Everett Hale) (Review—February 28).
Marvels of Motion (1 reel) (Red Seal-Slow Motion) (Review—January 17).
Midnight Molly (6 reels) (Evelyn Brent) (Directed by Lloyd Ingraham) (F. B. O.) (Review—February 7).
Milk Bottle Bandits, The (2 reels) (Fox-Comedy) (Review—January 10).
Miss Bluebeard (6,453 feet) (Based on play "Little Miss Bluebeard" by Avery Hopwood) (Bebe Daniels) (Directed by Frank Tuttle) (Paramount) (Review—February 14).
Monster, The (Lon Chaney) (Based on play by Crane Wilbur) (Directed by Roland West) Metro-Goldwyn) (Review—February 28) (6,435 feet).
Mother Goose Land (1 reel) (Red Seal-Inkwell Cartoon) (Review—January 24).
Motor Mad (2 reels) (Lige Conley) (Educational-Mermaid Comedy) (Review—January 24).

N

Narrow Street, The (6,700 feet) (Based on novel by Edwin Bateman Norris) (Featured Cast) (Directed by William Beaudine) (Warner Brothers) (Review—January 17).
New Toys (7,250 feet) (Richard Barthelmess) (Based on play by M. H. Gropper and Oscar Hammerstein, Jr.) (Directed by John S. Robertson) (First National) (Review—February 28).
Nobody Works But Father (2 reels) (Fox-Comedy) (Review—February 7).
No-Gun Man, The (4,522 feet) ("Lefty" Flynn) Directed by Harry Garson) (F. B. O.) (Review—January 17).

O

One Game Pup (1 reel) (Pathe-Aesop's Fable) (Review—January 10).
One Year to Live (First National) (Review—February 28).
On the Ice (1 reel) (Pathe-Aesop's Fable Cartoon) (Review—January 3).
Our Six-Legged Friends (1 reel) (Educational—Secrets of Life Series) (Review—February 28).

P

Pampered Youth (6,440 feet) (Based on novel "The Magnificent Ambersons," by Booth Tarkington) (Directed by David Smith) (Vitagraph) (Review-February 21).
Parasite, The (5,140 feet) (Directed by Gasnier) (B. P. Schulberg) (Review—January 31).
Paris Creations (1 reel) (Educational-Fashions) (Review—January 31, also February 28).
Pathe Review No. 1 (1 reel) (Pathe-Magazine (Review—January 3).
Pathe Review No. 2 (1 reel) (Pathe-Magazine) (Review—January 10).
Pathe Review No. 3 (1 reel) (Pathe-Magazine) (Review—January 17).
Pathe Review No. 4 (1 reel) (Pathe-Magazine) (Review—January 24).
Pathe Review No. 5 (1 reel) (Pathe-Magazine) (Review—January 31).
Pathe Review No. 6 (1 reel) (Pathe-Magazine) (Review—February 7).
Pathe Review No. 7 (1 reel) (Pathe-Magazine) (Review—February 14).
Pathe Review No. 8 (1 reel) (Pathe Magazine) (Review—February 28).
Pathe Review No. 9 (1 reel) (Pathe-Magazine) (Review—February 28).
Peter Pan (9,593 feet) (Based on novel and play by J. M. Barrie) (Betty Bronson) (Herbert Brenon Production) (Paramount) (Review—January 10).
Plain and Fancy Girls (Charley Chase) (Comedy) (1 reel) (Pathe) (Reviewed February 28).
Plumber, The (2 reels) (Ralph Graves) (Pathe-Mack Sennett Comedy) (Review—January 10).
Pistol Point Proposal (2 reels) (Eddie Polo) (Universal-Reissued-Western) (Review—January 31).
Ponce De Leon (1 reel) (Universal Hysterical History) Comedy (Review—January 3).
Ports of Call (5,500 feet) (Edmund Lowe) (Directed by Denison Clift) (Fox) (Review—January 24).

Q

Quo Vadis (Based on novel by Henry Sienkiewicz) (First National) (Review—February 28) (8,745 feet).

R

Range Terror, The (4,753 feet) (Bob Custer) (Directed by W. J. Craft) (F. B. O.) (Review—February 14).
Raspberry Romance, The (Ben Turpin) (Pathe) (Comedy) (2 reels) (February 28).
Rat's Knuckles (1 reel) (Charlie Chase) (Pathe-Comedy) (Review—January 10).
Red Age, The (2 reels) (Billy Sullivan) (Universal Drama) (Review—January 3).
Redeeming Sin, The (6,227 feet) (Based on story by L. V. Jefferson) (Nazimova) (J. Stuart Blackton Production) (Vitagraph) (Review—January 31).
Rembrandt (1 reel) (Universal Hysterical History Comedy) (Review—January 31).
Ridin' Pretty (4,812 feet) (William Desmond) (Directed by Arthur Rosson) (Universal) (Review—January 17).
Roaring Adventure, A (4,800 feet) (Jack Hoxie) (Directed by Clifford Smith) (Universal) (Review—February 14).
Roaring Lions at Home (2 reels) (Fox-Sunshine Comedy) (Review—January 3).
Rough and Tumbling (1 reel) (Pathe-Sportlight) (Review—January 10).

S

Salvation Hunters, The (5,930 feet) (Directed by Josef Von Sternberg) (United Artists) (Review February 14).
Sea Legs (2 reels) (Neal Burns) (Educational-Christie Comedy) (Review—January 31).
Sea Squawk, The (2 reels) (Harry Langdon) Pathe-Mack Sennett Comedy) (Review—January 3).
Seeing Red (2 reels) (Billy Sullivan) (Universal—Battling Cowboy Series) (Review—February 21).
Sign of the Cactus, The (4,938 feet) Based on story by Norman Wilde) (Jack Hoxie) (Directed by Cliff Smith) (Universal) (Review—January 10).
Silk Stocking Sal (5,367 feet) (Evelyn Brent) (Directed by Tod Browning) (F. B. O.) (Review—January 3).
Sir Walter Raleigh (1 reel) (Universal-Hysterical History Series) (Review—February 14).
Sleeping Cutie (2 reels) (F. B. O.-"Go-Getters" Series) (Review—January 31).
Sleep Walker, The (2 reels) (Fox-Comedy) (Review—January 24).
So Big (8,501 feet) (Based on novel by Edna Ferber) (Colleen Moore) (Directed by Charles Brabin) (First National) (Review—January 17).
So This Is Marriage (6,300 feet) (Hobart Henley Production) (Metro-Goldwyn) (Review January 3).
Sporting Armor (1 reel) (Pathe-Sportlight) (Review—February 21).
Step Fast (2 reels) (Jimmie Adam) (Educational-Christie Comedy) (Review—January 10).
Step Lightly (2 reels) (Lige Conley) (Educational-Mermaid Comedy) (Review—January 3).
Straight Shootin' (2 reels) (Universal-Reissued Western) (Review—January 10).
Super Speed (5,227 feet) (Reed Howes) (Directed by Albert Rogell) (Rayart) (Review—February 7).

T

Tales of a Thousand and One Nights (6,800 feet) (Story from The Arabian Nights) (Featured Cast) (Directed by Mons. Tourjansky) (Davis Distributing Division) (Review—February 14).
Taming the East (2 reels) (Buddy Messinger) (Universal-Century Comedy) (Review—February 14).
Taming the West (Hoot Gibson) (Directed by Edward Sedgwick) (Universal) (Review—February 28).
Tempest Cody's Man Hunt (2 reels) (Marie Walcamp) (Universal—Western Reissue) (Review—February 21).
Thief in Paradise, A (7,231 feet) (Adapted by Frances Marion from Leonard Merrick's novel, "The Wordlings") (Directed by George Fitzmaurice) (First National) (Review—January 24).
Tomboy, The (6 reels) (Dorothy Devore) (Directed by David Kirkland) (Chadwick Pictures) (Review January 3).
Tomorrow's Love (5,842 feet) (Based on story "Interlocutory," by Charles Brackett) (Directed by Paul Bern) (Paramount) (Review—January 24).
Too Much Youth (4,800 feet) (Richard Hold) (Directed by Duke Worne) (Gerson Pictures Corp.) (Review—February 21).
Top of the World, The (Paramount) (Review—February 28).
Topsy Turvy Travel (1 reel) (Educational-Hodge Podge) (Review—February 7).
Trail Rider, The (4,752 feet) (Brick Jones) (Directed by W. S. Van Dyke) (Fox) (Review—February 21).
Transatlantic Flight, A (1 reel) (Pathe-Aesop's Fable Cartoon) (Review—February 7).
Trouble Buster, The (5,000 feet) (Leo Maloney) (Steiner) (Review—February 21).

U

Uncommon Clay (1 reel) (Fox-Instructive) (Review—January 3).
Up On The Farm (2 reels) (Lee Moran) (Fox-Comedy) (Review—January 3).
Up The Ladder (5,922 feet) (Adapted by Grant Carpenter from Owen Davis's stage play) (Virginia Valli) (Directed by Edward Sloman) (Universal) (Review—January 31).

V

Violin Speaks (1 reel) (Fox—Instructive) (Review—January 10).

W

Wages of Tin (2 reels) (Pathe—Comedy) (Review—January 3).
Water Wagons (2 reels) (Pathe—Mack Sennett Comedy) (Review—February 21).
Weak Knees (1 reel) (Eductional—Cameo Comedy) (Review—January 17).
Welcome Danger (1 reel) (Educational—Cameo Comedy) (Review—February 21).
West of Hot Dog (2 reels) (Stan Laurel) (F. B. O. Joe Rock Production) (Review—January 3).
Whip Hand (2 reels) (Billy Sullivan) (Universal—Western) (Review—January 31).
Wife of the Centaur (6,586 feet) (Based on novel by Cyril Hume) (Star Cast) (Directed by King Vidor) (Metro-Goldwyn) (Review—January 17).
Wild Cat Willie (2 reels) (Educational—Juvenile Comedy) (Review—February 14).
Wild Goose Chaser, The (2 reels) (Ben Turpin) Pathe—Mack Sennett Comedy) (Review—January 17).

Y

Youth and Adventure (5 reels) (Richard Talmadge) (Directed by James W. Horne) (F. B. O.) (Review—January 24).

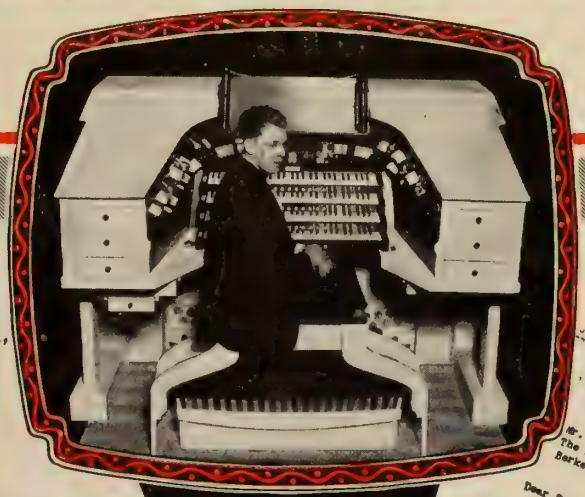




Scenes from Pathe's two reel laughster, "Water Wagons," featuring a cast of Mack Sennett all star players

The ROBERT-MORTON UNIT ORGAN

"a Masterpiece"



L. Earl Abel

Auditorium Theatre,
Berwyn, Ills.
Dec. 6th, 1924.

The Photo Player Co,
Berkley, Calif.

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The splendid voicing and beautiful tone, the fastest action I have ever seen, the second touch in a class by itself AND construction, truly the "ROBERT MORTON" is a masterpiece.

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L. Earl Abel

Auditorium Theatre
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BERWYN, ILL.

December 1, 1924.

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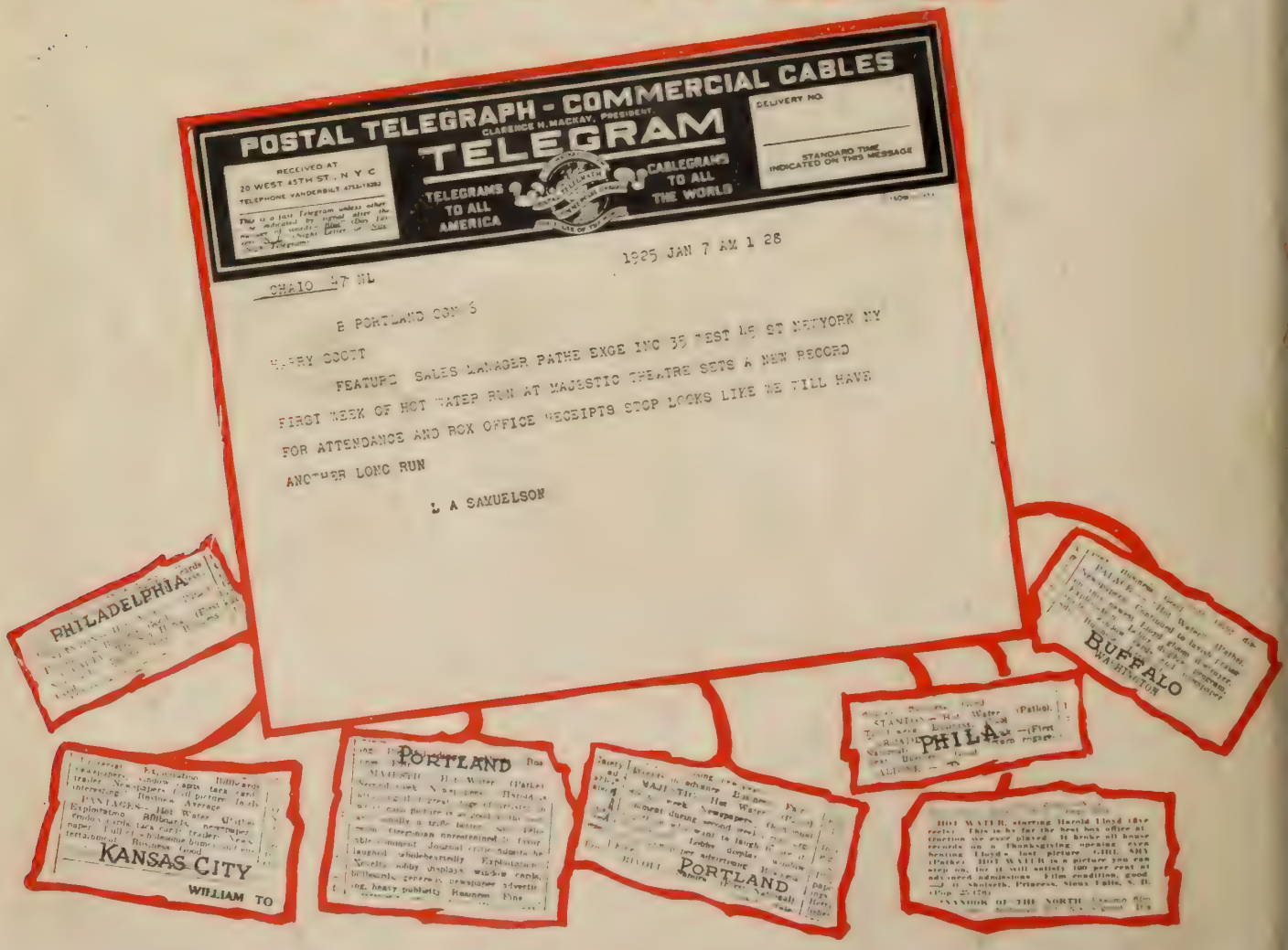
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